Reconstructing Coherence in English Translations of Yu Hua's Three Avant-garde Fictions

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Abstract

This is a study which employs a linguistically-oriented approach to literary translation. The study pays attention to the translation shifts between Chinese source texts and English translations. The main objective of this research is to explore how the target texts rebuild coherence in four English translations of three Chinese Avant-garde fictions authored by Yu Hua.

The study sets about identifying the translation shifts taking place in all of these translation, because translation shifts analysis can serve as the basis of descriptive studies (Toury 1980: 89-121). Based on these translation shifts, the study categorized them into three different kinds, namely those related to grammar, to semantics and to stylistics. Also, the study tried to explore how coherence was rebuilt in the target texts from three perspectives, which were grammatical coherence, semantic coherence and stylistic coherence.

The analysis reveals several trends: (i) there is a generally distanced spatio-temporal point of view in the translations when we examine grammatical items. Also, there is generally an implicitation trend of deictic expressions, which is different from some previous research (Baker 1993, 1995). The combined effects would be that to rebuild spatio-temporal coherence, the narrative point of view in the translations tend to be distanced so that the events in the target texts become less personally and emotionally involved and less subjective. (ii) there is no or negligible explicitness or implicitness change in the translations in terms of semantic items. So, to rebuild coherence in the target texts, the translators did not spell out too much information. This would be faithful to the source texts to some extent. (iii) when it comes to stylistic expressions, this study found that generally speaking, the translation shifts revolve around free translation, which means that the translators would use another way of speaking to rebuild the stylistic coherence instead of focusing on their original literal meaning. As for the rest of stylistic changes, the number of explicitation and omission almost equals. In fact, these two kinds are not good practice as they both influence the distinguished stylistic features of source texts.

It is hoped that this framework of grammatical, semantic and stylistic perspectives can be applicable to other texts or language pairs to compare the results and help gain more understanding of translation norms and universals.

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Chapter 1 Introduction

1.1 Motivation of the Research

> No text is inherently coherent or incoherent. In the end, it all depends on the receiver, and on his ability to interpret the indications present in the discourse so that, finally, he manages to understand it in a way which seems coherent to him – in a way which corresponds with his ideas of what it is that makes a series of actions into an integrated whole. (Charolles 1983: 95)

The statement above is one of the common understandings about coherence in linguistic studies. Some scholars believe that there is no such kind of coherence within a text. Coherence is just an interpretation of a text by the readers, but let's think of the classical sentence made up by Noam Chomsky (1957: 15), 'colorless green ideas sleep furiously.' It is a sentence that is grammatically correct, but just makes no sense, because semantically some elements in this sentence cannot collocate with each other. Then, readers cannot interpret any obvious understandable meaning from it. Sometimes, we can see kids scribble something in the notebooks. Some of their words or characters are correct, but they also make no sense. You can interpret nothing from them because they don't have semantic relationship with each other. Also, sometimes, we can hear retarded people speak or mumble something, but there is nothing meaningful in it. So, in a word, if the receivers want to interpret the indications present in the discourse, at least, the discourse itself should provide something that can be continuous for interpreting. Just as Charolles himself says, '…it is that makes a series of actions into an integrated whole,' but some text or discourse even couldn't provide 'a series of actions.' Like the examples given above, they could not show that they have such kind of 'a series of actions', or a kind of continuity, either grammatically or semantically, so that receivers cannot interpret anything from them. Thus, it should be understood that on the one hand, coherence depends on receivers' interpretation; while on the other hand, much more basically, there must be some objective and inherent elements within the text or discourse to make it coherent, and also within translation.

1.2 Research Objectives and Questions

This study is to carry out a cross-linguistic coherent study of English translations of Yu Hua's Chinese avant-garde fictions. In particular, the study will try to explore how coherence is rebuilt in the target text from three perspectives, namely (i) grammatical coherence, (ii) semantic coherence and (iii) stylistic coherence. The reasons are as follows. It is well known that, generally speaking, each language can consist of three major components, which are the system of sound, system of grammar and system of vocabulary (Ye and Xu 2010: Foreword 3). The system of sound, which can include branches such as phonetics and phonology, pays attention to the vocal aspects of language. For example, they will try to find how sounds are being made by human beings and what the patterns of sounds are in a particular language. Basically, this research will be on textual analysis and comparison of source and target texts. As the system of sound is not that related to textual components, it will not be a concern of this study. The other two aspects, namely systems of grammar and vocabulary will be studied. Then, what can make a piece of work be regarded as literature are usually its differences from other language uses, that is to say, its own unique way of using language, which is the focus of stylistics. So, stylistics will be included as well. This research will focus on closely comparing some English translations to their source Chinese avant-garde fictions, which got this name just because they have their own styles and they are worth being studied. This point will be illustrated and discussed later.

Grammatical coherence: the study will look at how grammatical items are rendered from the selected source Chinese fictions to English, and especially pay attention to translation shifts which made the target text coherent grammatically. Of course, it is known that Chinese and English belong to different language families, so there will be some necessary and obligatory shifts. This kind of shift is caused by the Chinese and English respective linguistic inherence and will not be considered too much in this study. Instead, translation shifts made subjectively by the translators will be looked at and examined carefully.

Semantic coherence: the study will look at how the semantic items are rendered as well. It can be predicted that there will be translation shifts, or meaning addition, meaning loss and meaning shift. What is natural to Chinese readers in the source texts may be unfamiliar to target readers. So, how are they translated to make the target texts coherent

semantically? The overall trends of the translation shifts will be examined in order to see whether there are some translation patterns or not. And possibly some translators' styles can be discussed. The reasons for the translation patterns and styles will be explored.

Stylistic coherence: the above two perspectives, namely grammatical and semantic coherence are both from linguistic studies. As this study focuses on Chinese contemporary literature and literary translation, literary studies will have to be included. Every literary school or group has got its own distinctive stylistic features, so does Chinese avant-garde fictions. As will be discussed later, the avant-garde writers at that time tried to create a defamiliarization effect in their writing for Chinese readers, but still, the avant-garde fictions were coherent stylistically, because they can provide readers with a kind of continuity. This is regarded to be one of their most outstanding features (Zhai 2008: 122). Then, how is this kind of effect being reflected in their English translations? Can the target texts be coherent stylistically as well? These questions will be explored in this part. There will probably be some overlaps with grammatical or semantic coherence, as some defamiliarization effect is achieved by grammar or vocabulary, but when we try to categorize something, the boundaries can never be clear-cut (Munday 2012: 106).

The study will finally explain the general trends of shifts in accordance with universals of translation (e.g. explicitation). The purpose is to see how the translation shifts in coherent aspects can be related to the universals of translational behavior. The main objective of the study is to offer a systematic, qualitative analysis of the translation shifts in the text's coherent elements and the factors affecting them, and to provide replicable results that may be used in the future studies. The specific research questions that this study tries to answer can be summarized as follows:

(1) What are the shifts that occurred in the translation? How can the translation shifts be identified?

(2) How do the translators use the translation shifts to reconstruct coherence in target texts?

(3) How will the translation shifts affect the narrative point of view in the source texts?

(4) Can the translation shifts be related to universals of translation, such as explicitation?

1.3 The Corpus

As has been mentioned before, the aim of the study is to explore how coherence is rebuilt in translations. With its distinctive linguistic features, Chinese avant-garde fictions and their English translations are selected. Among the avant-garde fiction writers, Yu Hua's works are mostly translated into English. So, choosing Yu Hua's works can be representative. The corpus is made up of three Yu Hua's avant-garde fictions, namely '现实一种' (1988)，'一九八六年' (1987) and '世事如烟' (1988) and their respective English translations, *One Kind of Reality* (1993/1994), *1986*(1996) and *World like Mist* (1996). They are as follows:

Table 1.1 Source and Target Texts

Source texts	Translators	Target texts
现实一种	Helen Wang	*One Kind of Reality*
	Jeanne Tai	
一九八六年	Andrew F. Jones	*1986*
世事如烟		*World like Mist*

During this period, Yu Hua only wrote short stories and novellas. If only one piece of his works is chosen, it will not be enough, because the purpose of the study is to explore a linguistic phenomenon rather than translator's styles. Also, most of Yu Hua's works only have one or two translations. It is impossible to compare several translations of one source text at the same time. So, several of his works and their translations are chosen to be the corpus of this study. The source texts are thought to be Yu Hua's three representative avant-garde novellas. Each of them has 26, 000 characters and totally there will be about 80,000 characters in the source texts. They will be enough to provide an in-depth qualitative study.

1.4 Design of the Study

This present study will consist of six chapters. The first chapter, Introduction, has opened with the topic, motivation, objectives and questions of the research, and then moved on to the corpus to be analysed and design of the study. The second chapter, Literature Review,

investigates the relevant previous studies, lays out the theoretical framework for this present study and is divided into five parts. The first part introduces cohesion and coherence. It firstly defines cohesion and locates it in linguistic studies, and then reviews the important work on cohesion done by Halliday and Hasan and the Hu's Discourse Cohesion and Coherence model. The second part reviews some key cohesion and coherence theories applied to translation studies by previous scholars and sets up one to be used for analysis in this study. The third part introduces the translation universal, explicitation, which would be used and discussed frequently in the study later. The fourth part introduces and discusses the methods to be used for collecting and categorizing language data in the corpus. It firstly examines the concept of translation shift and defines the model of translation shifts to be adopted in this study. Then, it explains how to use these translation shifts as language data for both quantitative and qualitative research. The fifth part discusses Chinese and Yu Hua's Avant-garde fictions and the main feature of these fictions, which is defamiliarization. Also, it reviews the existing scholarship on English translations of Yu Hua's Avant-garde Fictions and explains the gap for research. Finally, there are some conclusion remarks for this chapter.

The following three chapters focus on the analysis of language data and discussion of their respective results. They will revolve around the three coherence aspects defined and adopted in this study, namely grammatical, semantic and stylistic coherence. Each chapter begins with statistics and analysis of translation shifts in each coherence aspect and then ends up with the discussion of their general trends and main findings. The analysis of quantitative collection of translation shifts can lead to some qualitative conclusions. Then, it needs to be observed whether the general trends of translation shifts can be related to translation universals or not. During this process, representative examples will be provided to help illustrate my points. In the end, the last chapter, which is Conclusions and Implications, reviews objectives and questions of the research proposed at the beginning of this study, then describes the overall trends of the shifts of the corpus and their implications, and ends up with a discussion of the research limitations and some suggestions that can be used for the future studies.

Chapter 2 Literature Review and Methodology

2.1 Cohesion and Coherence

2.1.1 Context of Cohesion

Halliday proposes three major functional-semantic components in his Systemic Functional Linguistics. They are the ideational, the interpersonal and the textual. The ideational component refers to the content, with the function that language effects. The interpersonal component pays attention to the social, expressive and conative functions of language. And the textual component concerns how language creates text.

Cohesion is to relate one element in the text to another, so it is part of text-forming component in the linguistic system (Halliday and Hasan 1976: 27). Clearly, cohesion originates in textual component in Systemic Functional Linguistics.

2.1.2 Halliday and Hasan's Cohesion Model

According to Halliday and Hasan (1976: 1), a text can be referred to any passage in linguistics, whether spoken or written, of whatever length, that does form a unified whole. It is usually thought to be beyond the sentence level. So, there must be some objective factors to determine whether a collection of sentences can constitute a text or are just randomly put together. By publishing their seminal work, *Cohesion in English* (1976), Halliday and Hasan were the first linguists to try to identify these objective factors systematically. As its name implies, they called the objective factors here cohesion, which can be realized either by grammar or by lexis (Halliday and Hasan 1976: 5). They regard cohesion as 'Where the interpretation of any item in the discourse requires making reference to some other item in the discourse, there is cohesion (ibid: 11).' It is a semantic concept and the relations of meaning existing within the text (ibid: 4). Grammatical cohesion is realized by reference, substitution and ellipsis. Conjunction is on the borderline of the two types, mainly grammatical, but with a lexical component in it. Lexis is the fifth type of cohesion.

However, most of the language examples mentioned in this book are from English. It is not clear whether the cohesive devices can be applied to other languages as well. Also, Halliday and Hasan's model is confined to language-internal aspects, especially the lexical and syntactic levels (Hu

1994: iii). As the title of the book implies, this book focuses on the cohesive devices, rather than text coherence. The word 'coherence' even does not appear in the final index.

2.1.3 Hu's Discourse Cohesion and Coherence

As one of Halliday's students, Hu Zhuanglin furthered this study and expanded it into Chinese studies. As the book's title, *Discourse Cohesion and Coherence*, implies, Hu's study on discourse, which is a similar term to text (Hu 1994:3), covers not merely the cohesive devices. Wang in the preface claims that cohesion is the lexical and grammatical means, while coherence is the effect achieved by these means (ibid: preface). It can be seen that the concept of coherence is larger than cohesion. According to Hu, the factors such as transitivity, reference, structural cohesion, logic cohesion and lexis can help build discourse cohesion and coherence.

Transitivity in functional grammar stems from semantics, meaning the process involves one participant or two (ibid: 28).

Reference is the same as Halliday's model.

Structural cohesion includes substitution, ellipsis and co-structural relationship.

Logical cohesion and lexical cohesion are similar to Halliday and Hasan's model.

Hu believes that the theme-rheme relationship is also a factor for cohesion in a text (ibid: 144).

The phonetic system can help contribute to the cohesion of a text (ibid: 169), which is a tentative subject in Hu's model.

Last but not least, context, pragmatics and textual structure help a text to be coherent as well (ibid: 180, 201).

Hu's model incorporates the findings such as transitivity, theme-rheme in Systemic Functional Linguistics and is more complete than Halliday and Hasan's model in analyzing text. Besides, it used both Chinese and English as language examples. So, this model can be applied to Chinese studies.

One of the differences between writing and translating is that, in writing, the authors can construct cohesion and coherence themselves to express their ideas and thoughts, while in translating, the translators construct cohesion and coherence to express the source authors' ideas and thoughts.

The translators need to understand the cohesion and coherence in the source texts and then, copy or reconstruct them in the target text.

It is not precise to say that before the 1980s, there was no research on cohesion and coherence in translation studies. Actually, some translation scholars have mentioned that the target text should be 'expressive' or 'fluent', etc. For example, Chinese Yan Fu claims there are three difficulties in translation: faithfulness, expressiveness and elegance, which influenced Chinese translation studies greatly, but this kind of ideas was just on the target side and was very intuitive. They were to some extent related to cohesion and coherence, but not very systematic or theoretical.

2.2 Cohesion and Coherence in Translation Studies

Since the publication of Halliday and Hasan's book, *Cohesion in English* (1976), some translation scholars began to study translation from this perspective and published their findings in articles or books (Blum-Kulka 1986; Papegaajj and Shubert 1988; Hatim and Mason 1990; Neubert and Shreve 1992; Baker 1992, 2011; Wang 2009).

2.2.1 Blum-kulka's Hypothesis

Blum-Kulka (2000, originally 1986) studied shifts of cohesion and coherence in translation. She proposes 'explicitation hypothesis', finding that the cohesive explicitness level of target text is higher and predicts this might be a universal in translation (Blum-Kulka 2000: 302). She argues that coherence is a covert potential meaning relationship between the text's parts, made overt by the reader through interpretation, while cohesion is an overt relationship holding between the text's parts, signaled by certain linguistic markers. She discovers an increase in both covert and overt textual markers in translation, suggesting an increased level of cohesive explicitness in the target text when compared to the source text. She believes that this kind of shift is the result of the process of interpretation performed on the source text meanings. So, she concludes that there is an explicitation tendency in translation: a translation tends to be more explicit than the corresponding non-translation (Baker 1996: 180-81). She suggests reader-focused shifts of coherence and text-focused shifts of coherence. The former means that different readers have different backgrounds and in translating, the reader-focused shifts of coherence are necessary. The latter is linked to the differences between linguistic systems. She argues that the points she made need empirical studies, especially large-scale ones. She

distinguishes between obligatory and optional choices of cohesive ties, namely the choices made by the grammatical systems and those of stylistic preferences and believes that only optional ones can show the trends of shift in translation (ibid: 312). Blum-Kulka's contribution here is to link the explicitness in translation to translation universals, which later become an important research topic in translation studies and are to some extent verified by some researches.

2.2.2 Coherence in Machine Translation

Papegaajj and Shubert introduced text coherence to machine translation (MT) by publishing the book, *Text Coherence in Translation*. The aim of the book is for MT, so, it does not elaborate coherence in translation studies.

In this book, the authors believe that cohesion is just one method to realize coherence (Papegaajj and Shubert 1988: 19). They think grammaticality is a very important way to link every linguistic unit in reconstructing coherence in translating. We can remember that Halliday and Hasan only paid attention to the cohesive devices from language-internal aspects (Hu 1994: iii), but in Papegaajj and Shubert's book, they also notice the importance of cohesion within sentences, as in this book, they study the bilingual shift in the MT, which must involve the elements within sentences. They stress that extralinguistic knowledge and extragrammatical sources of knowledge, which were often ignored in text linguistics, can often help contribute to coherence (Papegaajj and Shubert, 1988: 189). And discourse analysis can be analyzed from many areas such as knowledge of the world, script, scene and scenarios, etc. (ibid: 189)

From here, we can see that Papegaajj and Shubert believe coherence includes many aspects and in translating, the translators need to reconstruct them. However, they just mentioned this in this book and did not study these systematically and did not propose a complete strategy for dealing with this problem. Even the authors themselves say:

> The reader may be somewhat unsatisfied and have a feeling of having been offered just another, sketchy, model of text structure. This may appear to be so, at least to a casual reader…however, it has…been our aim to make some steps towards preliminary implementation possible right now, although we are aware of the fact that much more research of both a fundamental and an application-oriented nature remains to be done. (ibid: 198)

So, to some extent, this book is only like an introduction to a specific problem in MT and many detailed questions still remain to be resolved. Although some views proposed in this book are quite insightful, it did not arouse much attention in linguistic or translation field.

2.2.3 Hatim and Mason on Coherence

Hatim and Mason (1990: 1) regard translation and other forms of language use as part of social life. Their understanding on translation is influenced by Halliday's linguistic theories. Their central concern is 'translation as a communicative process which takes place within a social context' (Hatim and Mason 1990: 3). The authors thus examine various communicative factors shared by languages.

For Hatim and Mason (ibid: 195), they believe that coherence is an underlying aspect of textuality and reflected on the surface of the text, or the cohesion. They two are both features of textuality. Hatim and Mason also claim that different languages and different text types will manifest coherence differently. So, for translators, there is no easy correspondence between surface cohesion and the coherent relations.

They acknowledge the subjective role played by translators in translating by stating that on the one hand, the translators want to improve the cohesion of the target text to conform to the target language norms, while on the other hand, the translators want to show the style of the source text (ibid: 208). Finally, the translators' motivations, which are closely related to the socio-cultural context in which the act of translating happens, will decide which way they will adopt.

Hatim and Mason's work is a tentative application of Halliday's Systemic Functional Linguistics into translation studies.

2.2.4 Neubert and Shreve on Coherence and Cohesion

As their book's title, *Translation as Text*, implies, Neubert and Shreve broadened the translation studies into the text level (Neubert and Shreve 1992: 5). In part 3, 'Textuality', they think there are seven features that help to produce the complex property of textuality, namely, intentionality, acceptability, situationality, informativity, coherence, cohesion, and intertextuality (ibid: 70). It can be clearly seen from here that they think the coherence and cohesion are two parallel concepts.

Coherence is the semantic connections between information units in the text (Beaugrande and Dressler 1981: 84). Neubert and Shreve believe that

'text-based translation attempts to re-establish in the target text a coherence functionally parallel to that of the source text.' (Neubert and Shreve 1992: 93)

Neubert and Shreve point out:

> Coherence, as a mechanism for linking concepts, imparts to words and constructions more meaning than they contain in isolation. It reduces, at the same time, the number of alternate meanings that might be attached to those elements. (ibid: 95)

This view is very significant, because it manifests coherence can eliminate misunderstandings in the text and meaning is created by relationships.

For Neubert and Shreve:

> Coherence is a property of the underlying meaning structure of a text; cohesion is a property of the linguistic surface of the text. Cohesion makes coherence linguistically evident. The cohesive text is, as a result, the end product of translation. It is not possible to consider coherence and cohesion separately. The complex interdependence between cohesion and coherence can lead to confusion, even among analysts. (ibid: 102)

But at the same time, they believe cohesive devices can serve the underlying coherence structure (ibid: 107). So, their understanding on the relationship between coherence and cohesion is confusing. On the one hand, they think 'cohesion is dependent on coherence, but coherence is also dependent on cohesion' (ibid: 103); on the other hand, they think the former can serve the latter.

Halliday and Hasan's cohesion model is built on the relationship between sentences, while Neubert and Shreve also pay attention to the translation of cohesion in a single text (ibid: 103). This point is of significance, as the relationship between sentences should be built on a lower level than itself. Then, the micro coherence can contribute to the macro coherence.

2.2.5 Baker on Cohesion and Coherence

An important contribution to the study of cohesion and coherence in translation studies was made by Baker (1992/2011). In *In Other Words*, which is structured around the concept of equivalence at different levels, Baker regards cohesion as part of textual equivalence, and coherence part of pragmatic equivalence.

According to Baker, 'cohesion is the network of lexical, grammatical, and other relations which provide links between various parts of a text (Baker 2011: 190).' And 'coherence is a network of relations which organize and create a text (ibid: 230).'

Baker claims:

> Cohesion is the network of surface relations which link words and expressions to other words and expressions in a text, and coherence is the network of conceptual relations which underlie the surface text. Both concern the way stretches of language are connected to each other. In the case of cohesion, stretches of language are connected to each other by virtue of lexical and grammatical dependencies. In the case of coherence, they are connected by virtue of conceptual or meaning dependencies as perceived by language users. (ibid: 230-231)

From here, we can see that Baker treats cohesion and coherence as two parallel concepts. But she continues:

> We could say that cohesion is the surface expression of coherence relations, that it is a device for making conceptual relations explicit…Generally speaking, the mere presence of cohesive markers cannot create a coherent text; cohesive markers have to reflect conceptual relations which make sense. (ibid: 231)

From the above, we can feel Baker considers that coherence is a larger concept which contains cohesion when she says cohesion is the surface expression of coherence relations. So, the relationship between cohesion and coherence in Baker's book is also not that clear.

Baker believes that different languages have different preferences for the usage of the cohesive devices proposed by Halliday and Hasan. So, in translating, both language and text-type must be taken into consideration and the cohesive devices must conform to the habit usage of target language (ibid: 199).

Baker's understanding of coherence is quite different from others. She thinks coherence is quite important for the realization of pragmatic equivalence and coherence is related to implicature. She elaborates the relationship between coherence and implicature and talks about the translation strategies in this regard (ibid: 239).

Baker argues that coherence is not a feature of text, but the judgment made by a reader on the text (ibid: 233). This represents one kind of

common view in linguistics, namely, there is no coherence in text and the readers just interpret coherence by themselves.

This view seems controversial. And some linguists hold opposite opinions. Dijk and Kinsch believe that a discourse should have both local coherence and global coherence. Local coherence means the relations between sentences and global coherence should characterize a discourse as a whole (Dijk and Kinsch 1983: 189).

This study takes the latter view, believing that coherence is inherent in a text. From our previous experience, we can find that literary text can always arouse the readers' feelings. This is because the literary text can manifest continuity in itself and this kind of continuity is coherence. Even though in some literary texts, there are some deviations or markedness, we can still comprehend them and understand these were just specially designed by the authors. This situation can be regarded as a special kind of coherence. In brief, coherence is an important feature in literary text. So, the question becomes how the translator will reconstruct coherence in the target text. Will he copy the original coherent pattern, or use a new kind of way to make the target text coherent, especially if there are some special deviations or markedness designed by the author?

2.2.6 Wang's Model

Comprehensive research on coherence in translation has been done by Wang Dongfeng, whose work absorbed previous important studies on this topic. Wang believes that coherence in translation is multi-dimensional and can include at least four aspects, namely, stylistics, grammar, semantics and pragmatics.

In his *Coherence and Translation*, Wang focuses on literary translation, where the author's style must be taken into consideration. In the first part of his model, stylistic coherence, he incorporates some literary theories into his study. Depending on Russian Formalism, Wang claims that what distinguishes literature is to use unfamiliar expressions conveying what is familiar to the readership (Wang 2009: 63). In literature, the author usually constructs coherence to express his poetry, which here can include all kinds of literary discourse, including prose fiction (Lodge 1966: 33). So, the translator should reconstruct this kind of poetry, instead of just translating the content. In the original literature, if the author wants to defamiliarize the readership, then, in translation, the target text should also defamiliarize the target readership. Only by doing this can the literariness of source text

be preserved. Probably, the form will be of great importance. To prove this, Wang compares some parts of the Chinese translation with the original English *Ulysses*. The original English expression is very fragmented and experimental in form, but in Chinese translation, it becomes fluent and organized and Chinese readers can understand easily. Wang believes here in translating, the original style is damaged.

Wang advocates that coherence is a hypernym of cohesion. The cohesive devices, namely reference, substitution, ellipsis and conjunction proposed by Halliday and Hasan are classified into grammatical coherence in his model.

Based on Halliday and Hasan's work, Wang regards lexical cohesion as semantic coherence.

Wang adopts Grice's Cooperative Principle in pragmatic coherence. There are some language coherence phenomena that cannot be explained by clear cohesion. Sometimes, the context contributes to the coherent effect for this dialogue.Hu gives an example:

A: How did you like the performance?

B: It was a nice theatre. (Hu 1994: 181)

B's reply seems to be irrelevant to A's question, but the dialogue is coherent. Because in this context, B compliments the theatre by implying that at least, the performance is not very impressive. By the context, we can say probably B is not very satisfied with the performance. Pragmatics can help explain the coherence here. Grice (1975) proposes four maxims, namely maxim of quality, maxim of quantity, maxim of relation and maxim of manner. If any of the maxims is infringed, there will be an implicature. In translating, translators also need to conform to the four maxims and cannot help the target readers to interpret implicatures.

The language examples in Wang's book are from several Chinese translations of *Jane Eyre*, *Wuthering Heights* and *Ulysses*, whose language is very experimental and innovative. Wang classified two types of coherence, namely unmarked coherence and marked coherence, which is the central theme of this book. Unmarked coherence is traditional and easy to understand, while marked coherence is unique and needs more efforts to understand. And usually the marked coherence can show the literariness of the source text. To reproduce the literariness, the translators need to construct marked coherence in translation to echo the original marked coherence (Wang 2009: 148).

Wang's model is not absolutely perfect. For example, most of the translation examples in this book are from very extreme and experimental literary texts. But in literature, there are also average, or normal texts. In Wang's book, it seems that the end can justify the means. This model still needs empirical studies.

The source texts of the present study are three Chinese fictions, so this kind of translation is literary translation, which means the source texts are regarded as literary in source culture and the translation product should be acceptable as literary to the recipient culture (Toury 1995: 168). Literary translation needs to reconstruct the features of the source text and try to conform to the literary requirements of the recipient culture (ibid: 171).

This study will use some findings in Wang's model and apply them to the selected source and target texts.

2.2.7 Analysis Framework for this Study

As has been mentioned above, this study will analyse the target texts from three perspectives, namely grammatical coherence, semantic coherence and stylistic coherence.

2.2.7.1   Grammatical Coherence

After comparing the source and target texts, it can be found that in the corpus, grammatical items that have mostly undertaken change are conjunctions and deictic expressions. So, they will be the grammatical elements to be examined in this study.

Conjunctions are different from the other cohesive devices such as references and substitutions. They are not merely an anaphoric relationship. According to Halliday and Hasan:

> Conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meanings; they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse. (Halliday and Hasan 1976: 226)

Huang and Liao (2002: 38) believe that conjunctions are used to link words, phrases, clauses and sentences, expressing logic relationships such as condition, cause and result, etc. However, as conjunctions in this study examined are related to the questions of hypotaxis and parataxis, we will concentrate on those at the clause and sentence levels.

So, conjunction is not only a type of semantic relationship, but also a clear point of how the following elements are connected to the previous elements in a compound or complex sentence. In English, when connecting two clauses, the conjunction will be a compulsory item between them. For example, in this sentence 'I don't want to go because it is raining outside', the conjunction 'because' cannot be omitted.

Chinese also has the compound and complex sentences, but there are more kinds. Some Chinese scholars propose that in Chinese, there is a kind of 'compact' compound or complex sentence, which means they do not need to have a conjunction (Huang and Liao 2002: 175). For example:

> **只要**天一亮，就出去锻炼。
>
> (Gloss: as long as the day break, then go out to do exercises.)
>
> 天一亮就出去锻炼。
>
> (Gloss: the day break go out to do exercises.) (ibid: 175)

The meaning of the two sentences are the same. The first one is a normal complex sentence, while the second one is a compact complex sentence. And the logic relationship of the two clauses is implied in the second case. They both mean 'as long as day breaks, I will go outside to do exercises'. According to Huang and Liao, this kind of differences lie in register, or the manner of speaking. Compact compound or complex sentences are usually concise and informal. What's more, they can make sense even though they do not have conjunctions between clauses. For the English example sentence we mentioned above, we can translate it with a conjunction into '我不想出去，因为外边下雨了', or without a conjunction into '我不想出去，外边下雨了', which is coherent by paratactic means.

Also, in some Chinese complex sentences, there are double conjunctions, which mean that each clause has its own conjunction. For example:

> **由于**他是中文系毕业，**所以**与我这个爬格子的人有许多共同的语言。
>
> (Gloss: **because** he is Chinese department graduate, **so** with I a writer have many common languages)
>
> 19 世纪中叶，**由于**物理学发展了，人们开始用光谱分析、光度测量和照相术等方法研究天体。

(Gloss: 19th century middle, **because** physics developed, people began
to use spectrum analysis, photometric measurement and photography
and so on methods to study celestial bodies) (ibid: 170)

In the first example sentence, both '由于(because)' and '所以(so)' are used together, while in the second, only '由于(because)' was used. They both can show the cause and result logic relationship in their respective sentences. Huang and Liao mention that double conjunctions can be used together, or only one is used, but they do not clearly illustrate under which kind of conditions double conjunctions or single conjunction should be used. Based on my understanding and observation, double conjunctions can be used in formal texts (e.g. some important political documents) to help clarify meaning and avoid ambiguity. The corpus in this study, however, is literary texts, which are not that formal. It can be thought that there will not be many double conjunctions in the source Chinese texts.

So, due to the reasons mentioned just above here, we can see that in English, the use of conjunction between clauses has its rules and is compulsory, while in Chinese, its use is rather flexible.

Then, the term deixis, which derives from the Greek, means 'pointing'. Or it can also mean 'to show' or 'to indicate' (Renkema 2004: 121). It was used to refer to the things outside of the text. It connects the real world (time and place and speakers) with what we say in our daily life (linguistic expressions). Think about a sentence like 'He went to find you yesterday'. The speaker uses the pronoun 'he' to point to another person, 'you' to refer to the addressee and 'yesterday' to show the time before his speech. The other versions of this term include 'deictic expression' and 'deictics' (Yule 1996: 9). Lyons (1977b: 636) regards the term of deixis as the function of grammatical and lexical items which can relate our utterances to the spatial and temporal co-ordinates of the act of utterance, such as personal pronouns, demonstratives and tense. He argues:

By deixis, it meant the location and identification of persons, objects,
events, processes and activities being talked about, or referred to, in
relation to the spatio-temporal context created and sustained by the act
of utterance and the participation in it, typically, of a single speaker and
at least one address. (Lyons 1977b: 636)

Strazny (2005: 260) shares a similar point of view and points out that deixis is to show how language encodes information relating to the extralinguistic context of utterance, and how readers will interpret these

utterances depending on the analysis of this context. For example, the sentence 'James enjoyed reading that book' can only be understood if the readers know about the context in which it happened, especially the speaker's identity. So, Fillmore (1975: 39) believes that deictic expressions are those features of utterances which are decided by knowing certain features of the communication act in which the utterances can play a role.

There are different types of categorization of deixis by several scholars (e.g. Halliday and Hasan 1976; Levinson 1983 and 2006; Huang and Liao 2002).

As we have talked about before, Halliday and Hasan's cohesive model includes five major parts, namely reference, substitution, ellipsis, conjunction and lexical cohesion. We can find although deixis is not an individual part in their model, it actually appears in many places and is incorporated into other parts. In the first cohesive device of reference, they think that in a nominal group, the deixis is usually a determiner, which includes possessive pronoun determiner, definite and indefinite determiner, etc. Because the nominal group usually needs to be further specified, the general function of the deixis is that of specification. The deictic expression can specify the nominal group by identity, non-specific as well as specific (for example, *which train?, a train, all trains*) and including identity based on reference (for example, *this train, my train*) (Halliday and Hasan 1976: 40-42). So, the main function of deixis here is to modify. Then, in the second device of substitution, they mention that deixis can have the repudiation function. For example:

> I thought I'd finished with the toughest assignments. They didn't tell me about this one. (ibid: 93)

Here the deictic 'this' repudiated 'toughest'. In the device of ellipsis, they believe that the deictic element can function as head in nominal ellipsis (ibid: 155). For example, in the sentence 'I used to have a lot of books on physics, but I cannot find any now', the deictic 'any', which is actually a nominal ellipsis of 'any book', in the second clause functions as a head.

Thus, in their model, from the examples we can see that, Halliday and Hasan pay attention to the functions realized by deictic expressions and then, include them into some of their devices. Clearly they believe that deictic expressions can help build textual cohesion. They just did not single it out as a chapter or a device.

An influential classification of deixis was done by Levinson. His model did not come out of the blue. By incorporating previous studies from Bühler

(1935), Fillmore (1975) and Lyons (1977b), Levinson proposes this fives types of deixis:

> Personal deixis: This concerns the identities of participants involved in the speech event. It is exemplified by personals which include personal pronouns (e.g. "I", "me", "he", "him" etc.), possessive pronouns (e.g. "mine", "yours", "his", "hers" etc.) and possessive adjectives (e.g. "my", "his", "her", "your", etc.)

> Spatial deixis: This type is the encoding of spatial location relative to the participant's location in the communicative event. It is exemplified by demonstratives like "this" and "that", and adverbs like "here" and "there". It also deals with the proximal (i.e. near the speaker) or distal (i.e. away from the speaker) dimension.

> Temporal deixis: This encodes the time at which the speech event takes place. It is manifested in tense (i.e. present, past and future) and time adverbs (e.g. "now", "then", "today", "yesterday", "tomorrow", "last", "next" etc.).

> Discourse (textual) deixis: This is lexical or grammatical items which point or refer to some portion of the ongoing discourse (Fillmore, 1975: 70), such as "this joke" in "You must have heard this joke". This type can be exemplified by expressions like "the latter", "the former", "in the next paragraph" etc.

> Social deixis: This is "that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs" (Fillmore 1975: 76). It includes linguistic performance which be regarded as social acts (e.g. greetings and insults) and the various ways in which names, titles, and kinship terms differ in form and usage depending on the relationships among the speaker, the hearer, and the person addressed. (Levinson, 1983: 62-94)

Since deictic expressions is a kind of 'pointing', there should be a place to start, or a centre. According to Levinson, the assumed anchorage points which can constitute the deictic centre are:

> (i) the central person is the speaker, (ii) the central time is the time at which the speaker produces the utterance, (iii) the central place is the speaker's location at utterance time (…), (iv) the discourse centre is the point which the speaker is currently at in the production of his utterance, and (v) the social centre is the speaker's social status and rank, to which the status or rank of addressees or referents is relative. (ibid: 64)

That is to say, we can interpret the reference of deictic expressions from the speaker's point of view, or from how the speaker views the action or event which is described in the utterance. The centre of the deixis are the words *I, here,* and *now* (Renkema 2004: 121-22). But we need to bear in mind that this is not always the case in any communicative event, as Levinson (1983: 63-64) points out. If a writer uses the first person pronoun 'I' to refer to another person in a reported speech, the pronoun 'I' has shifted reference (Mey 2001: 54-56). Also, for instance, in literary texts, the deictic centre can be shifted to other people, to a fictional protagonist for example. The deictic centre will shift from the I-here-now of the text writer to the I-here-now of the protagonist. Under this kind of conditions, readers actually see things virtually from the perspectives of the protagonist inside the text and construct a context by resolving deixis from that point of view (Stockwell 2005: 47).

Some Chinese scholars have also done relevant studies on deixis in Chinese. Huang and Liao identify the deictic pronouns in Chinese. They propose two types, namely proximal and distal deictic pronouns. However, they only mention deixis when they are classifying different parts of speech in Chinese. And deixis is a small part just under the section of 'Pronouns' (Huang and Liao 2002: 27). This is because the purpose of their book is to comprehensively examine modern Chinese grammar instead of focusing on a specific point of view. So, in their classification, personal pronouns and deictic pronouns stand equally under the section of pronouns. Actually, their personal and deictic pronouns can generally correspond to Levinson's personal deixis, spatial deixis and temporal deixis, however, they do not specifically have the counterpart of Levinson's discourse (textual) and social deixis, which in fact are above the lexical level. In fact, each language has its own linguistic items, so, they cannot be closely compared. For example, English has possessive pronouns and possessive adjectives under the personal dexis, but in Chinese, there is no clear division between these two. For instance, the English 'mine' and 'my' can both correspond to Chinese '我的'. If there is no noun after it, it will be a possessive noun and if there is a noun, it will be a possessive adjective.

Probably influenced by Huang and Liao's influential work, other Chinese studies on deixis also pay attention to these three types (e.g. see Chen 2010; Liu 2013).

Considering the target language of the translation directionality of this research is English, on which Levinson's model is based and his model is rather complete, this study will adopt it for the analysis of the corpus.

Some scholars have mentioned the question of deixis in translation or have already incorporated deixis into translation studies. Fawcett (1997: 94-96) warns that translators have to deal with deixis carefully because they may pose a number of problems in translating. In some texts, especially those whose fundamental purpose is not just to convey information, for example, literary texts, deixis can be problematic. When Macbeth murmurs 'Tomorrow and tomorrow and tomorrow creeps on this petty pace', not only should the translator think of translating the reference of 'tomorrow', but also notice the aesthetic effect of the utterance. Dexis which refers to the immediate communicative situation in any utterance, such as 'put it here' or 'leave it in this place', can create confusion in translation. The contextual situation should be made clear and provide necessary information so that target readers are able to understand the referent. Some deictic expressions related to time such as 'recent' in 'according to a recent study', or 'forthcoming' in 'the forthcoming book', which refer to the time relative to the time of the utterance production, may turn to become out of date by the time the translation is produced. Similarly, deictic expressions such as 'I', 'we', 'here', 'there', 'now' and 'then' often come from the speaker's perspective, however, readers may feel confused whether these deictic expressions are used from the perspective of the text producer or from that of the text's characters. Some personal pronouns have a 'generic reference' or a 'non-deictic' function rather than a specific referent (Grundy 2008: 25), referring to the people in general or people of a certain area, such as 'you' in the English saying 'You never know what worse luck your bad luck has saved you from'.

Cultural traditions and social habits can also affect the understanding of deictic expressions and create translation difficulties or problems. As it is known to all, time and date formats differ around the world. Different parts of the world use different calendars (see Weissenborn and Klein 1982). National and religious holidays and weekends differ from one culture to another as well. Al-Qinai (2008: 20) argues that ignoring this kind of differences in translation will lead to a wrong interpretation of the time deictic used. For instance, he mentions that in Arabic culture, the week often starts on Saturday, while in the European countries, the week begins on Monday. Thus, an English utterance like 'a meeting will be held on the first day of next week' will need to be translated explicitly into Arabic as 'a meeting will be

held on next Monday', etc. Another example is that in China, in the past, people use the emperor's governance period to indicate the year in their calendar. Readers can always see the expressions like *Kangxi Yuannian* ('康熙元年'), which means the first year under the governance of the emperor, Kangxi in Qing Dynasty. Gregorian calendar was used in China only after the foundation of Republic of China in 1912. Then, to translate this kind of Chinese dates into English, translators have to look for their corresponding year in Gregorian calendar, as English readers probably have no idea of Chinese emperors. *Kangxi Yuannian* is the year of 1662. In other words, under this kind of conditions, the translator may need to consider the cultural orientation of both the source and target audiences.

Richardson (1998: 124-42) mentions that it is important to use a deictic perspective which is suitable for the target readers and emphasizes that deixis, as a universal communication feature of human beings, can link utterances to the context in which they are produced. He points out that 'in a translation, a transformation is required which will lift the message away from the SL deictic perspective and orient it in accordance with the deictic necessities of a TL text' (ibid: 126). This means that in translating, the translators sometimes have to adjust the spatial and temporal deixis in the target texts. Some kind of translation shifts probably are needed to be made by the translator to let the target readers understand what these deictic expressions refer to in their world, especially when the target readers do not share with the source readers the same presuppositions. For example, when translating a Spanish phrase such as 'en este país' (in this country), which refers to Spain in the source text, it should be explicitly expressed in the target text as 'in Spain'. Also, the referent of deictic expressions sometimes relies on knowledge of the world. When we translate 'el ministro Vargas' (The Minister Vargas) into another language, say English or Arabic, the allusion would not be clear for the target readers unless some details are added as 'Minister for Defence, Mr. Vargas' (ibid). So, in order to make the target texts coherent with the world knowledge that the target readers can identify, some deictic perspectives need to be adjusted.

Baker (2011: 190-96, 242-44) also notes that it is of importance for readers to draw inferences of the text by letting them identify reference to participants, entities and events etc. This can help maintain coherence of the text. She offers an example, 'Mrs. Thatcher has resigned. This delighted her opponents' (ibid: 91). Baker argues that in order to understand this utterance, the readers have to go back to the previous stretch of discourse

and see what the deictic 'this' here refers to. Then, she thinks that any failure on the part of the target readers in identifying the referent of a deictic expression can cause disruption of the continuity of understanding the target text and obscure any implicatures that could have been conveyed.

Morini (2013: 25) states that a text communicates and acts on readers within various contexts of situation, such as the context of production (the time and place of writing), the context(s) which the text can evoke or construct feelings (for instance consider the difference between a textbook and a romance novel), the context in which the text is being published and read, which will change with every single reader and every new edition. He gives the pragmatic level of analysis an important role in the process of translation. He regards deixis ('when and where' of language) as the locative function of the text and believes that translation will have to create locative transference: when a text is transferred from one language to another, the locative function cannot be kept intact. Morini argues that 'by being grafted onto another temporal, spatial and textual plane, the text requires, evokes and creates new context, and these contexts make it act and communicate in a novel way' (ibid: 26). Morini states that when translating a text which has a great distance from the target culture (temporally, spatially, and textually), its locative function will obtrude into view and therefore translators will have to erase this kind of distance in the target texts. For instance, in an English translation of *Orlando Furioso*, which is an Italian epic poem by Ludovico Ariosto written in the sixteenth century, some locative transferences happened in order to decrease the locative distance perceived by the target readers. For example, the English readers could find that the Italian landscapes in many cases are made to look like the English countryside, and many locative references to English characters, places, events and texts are made in the target text. Morini, however, further believes that when a recently written story is translated from a European language into a cognate European language (e.g. from English to German or vice versa), the spatial and temporal otherness of the original is always so slight that it is hard to be noticed, and so translators can happily dispense with any awareness of the locative function (Morini 2011: 598-618; 2014: 128-45). However, some of Morini's views are not that valid. Firstly, some English readers must know that they are reading translations. When the Italian landscapes are made to be like English countryside, will they feel strange? Some readers know that they should put themselves into the source text's situation and imagine while reading. Secondly, the purpose of translation is to introduce other cultures. How can different cultures communicate with each other if the translations

are so close to the target culture? Thirdly, Morini mentioned that if it is 'a recently written story' and if the language pairs are cognate, but how will we judge how recent the story is and how close the language pairs can be? So, Morini's understanding on this is too general and impressionistic and many of his points still need to be elaborated.

Some researchers of translation studies have studied deictic shifts in literary translation (e.g. Munday 1997, Mason and Şerban 2003, Bosseaux 2007, Goethals 2007, 2009) and their effects in narrative point of view (e.g. Munday 2008: 31-34 and Klinger 2014: 68-71). But before discussing this, we need to briefly introduce point of view in fiction. The approach which will be introduced in this study is from Simpson (1993/2005, 2004). And it is actually based on Uspensky (1973) and Fowler (1986/1996)'s work on narrative point of view.

Simpson (2005: 4) defined that narrative point of view is related to the psychological perspective through which the events of a story are narrated. It means the narrative framework which the writer adopts to let the readers see and hear the events of a story or the basic viewing position that is employed in the narration. To illustrate the point, some simple and general examples can be given here by Fowler (1996: 160). In George Eliot's novels *Middlemarch* and *The Mill on the Floss*, the events are for instance, narrated from the point of view of an omniscient narrator who can have an access to the thoughts and feelings of individual characters. So, he is less objective than an ordinary external narrator. In comparison, in some of Ernest Hemingway's novels, the narration is usually objective and external: the narrators are external observers and say little about the private feelings and thoughts of the characters. Then, however, in some of Virginia Woolf's novels, the events are told from the point of view of the characters participating in the story in the novels with an emphasis on their own feelings or thoughts. This is a kind of subjective narration from a character's point of view.

Simpson (2004, 2005) proposes four main categories of point of view. They are spatial, temporal, psychological and ideological point of view.

The spatial point of view concerns the viewing positions adopted by the narrator and is related to the camera angle taken in the story (Simpson 2005: 11). One of the language components which can help to contribute to the establishment of spatial point of view is the spatial deictic expressions, such as 'here', 'there', 'this' and 'that', etc. They can give an index of location, distance and direction in the narrative description (Simpson 2004:

29). Fowler (1996: 62-65) vividly compares the spatial point of view in narration to the viewing position in the visual arts. He argues that:

> Just as painting is composed structurally so that the viewer seems to see some objects close up, some in the distance, some focused, and some less clear (…) in the same way, someone who reads a novel which represents objects, people, building landscapes, etc., is led by the organization of language to imagine them as existing in a certain spatial relations to one another, and to the viewing position which he feels himself to occupy. (Fowler: 62)

The temporal point of view is connected with the way how time is expressed in the events. It can be related to any kind of manipulation of time sequence in the story, for instance relating to how certain events can be relayed as distant in time and others as immediate or imminent etc. (Simpson 2004: 79), or in Fowler's words (1996: 127), it is related to 'the impression which a reader gains of events moving rapidly or slowly, in a continuous chain of isolated segments'. In the temporal point of view, stylistic techniques can include flashbacks and flashforwards. One of the linguistic markers that can contribute to the establishment of temporal point of view is the time deictic expressions, such as 'now', 'then', 'this day' and 'that moment' etc. (Simpson 2005: 11-19).

The two categories together are usually regarded as 'spatio-temporal point of view' (Bosseaux 2007: 27). According to Simpson (2005: 14), spatio-temporal point of view 'allows access to the fictional reality which unfolds in the course of a story'. Munday (2008: 26-28) also argues that linguistic coordinates of space and time can serve to anchor the fictional speaker in his/her fictional world, offering a window and vantage point for the readers.

The third category is psychological, or as Fowler (1996: 167) prefers to call it, 'perceptual' point of view. This point of view is concerned with the modes or ways in which how the teller of the story takes part in the development of the story event, whether he or she is a narrator or a participating character. It covers 'the means by which a fictional world is slanted in a particular way or the means by which narrators construct, in linguistic terms, their own view of the story they tell' (Simpson 2005: 10), or, as Fowler (1996: 170) states, 'the various kinds of discourse associated with different relationships between narrator and character'. Fowler (1996: 169-83) further distinguishes between two main types of points of view in narration. The first one is called 'internal narrative', which is limited to the subjective point of view of a participating character's perception, showing his

or her feelings, thoughts, opinions or evaluation of events and other characters of the story. The second type is called 'external narrative', in which the events and characters are narrated from a point of view outside of any character's perception, thus obviously allowing for more objective telling of the events. In fact, description of spatio-temporal points of view can help to contribute to the establishment of the psychological point of view in the story because the narrator or character's feelings and thoughts can influence their perception or understanding of their spatial and temporal point of view. That is why Simpson (2005: 39) suggests that the category of spatio-temporal point of view can be included in the broader category of psychological point of view.

Finally, the fourth category is ideological point of view. Ideology usually refers to a set of beliefs, opinions and value system that a group of people or an individual uses to understand the world and to interact with the other people in a society. So, ideological point of view can be defined as 'set of values, or belief system communicated by the language of the text', for instance, 'Tolstoy's Christianity', 'Lawrence's celebration of sexuality' and 'Orwell's hatred of totalitarianism' are all ideological points of view the writers express in their works (Fowler 1996: 165), or in other words, the way in which a text mediates certain ideological beliefs through author, characters or narrator (Simpson 2004: 78).

Studies done by researchers such as Munday (1997), Mason and Şerban (2003), Goethals (2007, 2009) have indicated that some kind of deictic expressions' shifts in translation can result in changes in narrative point of view in the source texts. Based on their studies, deictic expressions shifts during translating may occur when the translators intervene, either consciously or unconsciously, in the texts and make shifts in the temporal and spatial settings in the source texts, such as omitting or adding a deictic, or shifting from a proximal to a distal deictic expression (i.e. from 'this' to 'that', from 'now' to 'then', from 'here' to 'there') or the other way around etc. Goethals (2009: 770) believes that this kind of shifts is common in translation and can be seen as 'textual traces of the translator's interpretive process of resetting the spatio-temporal coordinates of the discourse' (Baker 2000). And below are some of the important findings by scholars in this area.

Munday (1997) does a research on translation shifts in the point of view in an individual English translation (*The trail of your blood in the snow*) of the source Spanish short story *El rastro de tu sangre en la nieve*, written by Garcia Márquez (1992). This is a story of the honeymoon of a young and

rich newly-married Colombian couple. Munday explains the narration way of the story is a distanced third-person narrative, which is like a chronicle, with few personal markers of the omniscient narrator's judgments, opinions or world views (Fowler 1996: 170-71). Linguistic items such as time and place deictic expressions are examined and thought to help to contribute to the shift in the spatio-temporal point of view in the source text. To illustrate, Munday gives the following two examples.

I.   ST: Nena Deconte había cumplido apenas dieciocho años, acababa de regresar del internado de la Châtellenie, en Saint-Blaise, Suiza, hablando cuatro idiomas sin acento y con un dominio maestro del saxofón tenor, y aquel era su primer domingo de mar desde el regreso.

TT: Nena had just turned eighteen; she had come home from the Châtelenie school in Saint-Blaise, Switzerland, speaking four languages without an accent, and with a masterful knowledge of the tenor saxophone, and this was her fist Sunday at the beach since her return.

II.   ST: De no haber sido invierno, estarían ya en pleno día.

TT: If it had not been winter, it would have been broad daylight by now.

The example I was told by the couple when they met and II when they were on their way to Paris in the early morning. The use of the distal deictic expressions 'aquel' (that) and 'ya' (then) shows that the narrator was temporally-distanced from the characters in the story. However, in the target texts, the translator shifted from the distal deictic expressions to proximal ones ('this', 'now') to make these past events a present prominence, which did not exist in the source texts. This can create a more immediate time framework for the story in the target texts and bring the readers closer to both characters and events narrated, thus influencing the source text's distancing point of view and the psychological perspective. So, as Munday says, this trend of translation shifts in the spatio-temporal point of view of the source text will play a role of unconscious distortion of the story in the target text.

Jonasson's research (2001) can confirm that the way the deictic expressions used in the source text's narrative is of importance in constructing the point of view and that the way the translator translates them is also important for keeping the psychological perspective adopted in the

source text. He (as cited in Bosseaux 2007: 34 and also in Goethals 2009: 773) studies the translation of some deictic demonstratives in several narrative texts translated from French into Swedish. He finds that some of the deictic expressions in the source French can convey a kind of 'subjective point of view', while they cannot be directly transferred to Swedish. He discovers that in most conditions, the translator seems to succeed in keeping the subjective point of view in the source texts by selecting other deictic expressions in Swedish which can have a similar function (Bosseaux 2007:34). However, in some of the other conditions, the translator selects a non-deictic expression, which, as he put it, will contribute to 'diminishing empathy' and making the 'enunciation mode more objective' (ibid).

Mason and Şerban (2003) look into the deictic expression shifts in translation in a corpus of eleven literary translations from Romanian into English. They found that there are four main types of deictic shift in the corpus: (i) shifts from proximal to distal deictic (e.g. from 'these sounds' to 'those sounds'), (ii) shifts from distal to proximal deictic (e.g. from 'that man' to 'this man'), (iii) omitting a proximal deictic in translation (e.g. 'this man with his sunburnt' was translated into 'the man with the sunburnt') and (iv) adding a distal or a proximal deictic in translation. The two examples below illustrate how some of these shifts happen in the translation (discussed in ibid: 284-85). They are some of the extracts from a short story entitled 'The First Thorn' (The story was about growing up and losing some of one's illusions about people one used to hold in esteem) translated from Romanian into English.

III.   ST: …am început eu a-I spune de-ale noastre, dintre multele pe care le îndurăm….şi zic eu: Dreptatea noastră cea veche, domnule, de mult îi moartă, iar Vodă nimica nu ştie…

A zîmbit atuncea negustorul. Pe urmă ne-am luat noi ş-am intrat în sat…Era sară acuma.

[Gloss: … I started telling him about our woes, some of the money we have to bear… And I say: Our old rights, sir. Have long been dead and the Prince knows nothing.

The merchant smiled then. Then we entered the village. It was evening by now]

TT: …I began telling him about our troubles, some of the lot we had to bear. And I said 'Our rights of old, sir, they've long been dead and the Prince knows nothing.'

The merchant smiled at this. Then we entered the village. It was dark by then.

IV.   ST: Au să vie musafiri mulţi … Asta a hitărît-o ieri conu Neculai, pentru că numai atîta fată are, şi împlineşte doisprezece ani.

[Gloss: There will be a lot of guests…This is what Mr. Neculai decided yesterday, because he only has one daughter, and she is twelve]

TT: There will be a lot of guests…That is what Mr. Neculai decided yesterday for he had but one daughter and that daughter would be twelve that day.

Mason and Şerban (ibid: 276) argue that in translation, shifting from a distal to a proximal deictic, adding a proximal and omitting a distal deictic can suggest 'approximating shift' [-distance], while on the other hand, shifting from a proximal to a distal deictic, adding a distal and omitting a proximal deictic in translation can lead to shift to the opposite direction: distancing [+distance]. Then, Mason and Şerban find that there is a consistent pattern of distancing in their corpus; a tendency to use a distal more than a proximal deictic in translation, projecting the events and referents further away from the narrator in time and space and producing probably an 'alienating effect' (Fowler 1996: 120). They argue that this kind of narratorial detachment between the narrator and the events or referents narrated here can result in a target text which arouse less 'involvement' on the part of the readers than the source text did in its context. They propose that in a past-tense narrative, the use of proximal deictic expressions (e.g. 'now', 'this' etc.) such as the story above, can indicate the narrator's empathy or involvement in the event (Toolan 1990: 178, Klinger 2014: 64-66). It signals that the narrator is reliving the events that s/he narrates and then inviting the readers to participate in her/his emotions and feelings at the time. However, on the other hand, the distancing trend in the translation can result in a text of more objective rendering of the events on the part of the narrator and thus less involvement on the part of the readers with her/his views.

Two researches carried out by Goethals (2007, 2009), however, do not support the general distancing deictic pattern found by Mason and Şerban (2003). In a Dutch-Spanish corpus, Goethals (2007) discovers that the proximal-distal shifts change greatly between the different samples, revealing no general trend towards approximating or distancing. And in his

research (2009) of a single Spanish translation of a Dutch novel, *The Following Story*, he finds that this kind of shifts is occasional, not systematic, suggesting that such shifts are not the result of a deliberate overall strategy of the translator. Goethals thinks that the deictic shifts from source to target texts should rather be seen as 'the traces of the translator's interpretive search for the coordinates of the deictic center' and her/his attempts of resetting the context of the original story (2009: 785). That is to say, the deictic shifts should be regarded as the traces that the translator leaves of her/his translational interpretation in the target texts.

Bosseaux (2007) draws another important conclusion on the translation of 'spatio-temporal point of view'. By using corpus processing tools, she does a research on two French translations of the English novel *The Waves*, written by Virginia Woolf in 1931. She studies the potential problems related to the translation of linguistic items which make up the concept of point of view in order to find whether or not the translator's choices affect the narrative point of view in the source text. Among the linguistic items are the personal deixis 'I', spatial deixis 'here' and the temporal deixis 'now'. She finds 'a loss of deictic anchorage' in the translation of these items in both of the translations. Compared to the source texts, both of these translations are discovered to retain fewer deictic expressions, which not only show that the speakers are put within the situation they are talking about, but also emphasize that the actions are happening during the speakers' unfolding utterance. The decreasing of the deictic expressions makes the characters in the translation appear to be less involved than in the source texts.

We have looked at the interconnected relationship between deictic expressions and translation studies. Some scholars' researches on translating deictic expressions were firstly introduced. Then, the concept of point of view in fiction was briefly presented and Simpson's four categories of point of view was mainly discussed. The reason for the introduction of point of view in fiction here was that the translational deictic expressions shifts will affect it. So, we have also looked at several scholars' empirical studies in this regard and there are different kinds of findings.

2.2.7.2　Semantic Coherence

It is generally believed that language is a communicative system which is made up of symbols, by which the meaning is expressed and linguistics is thought to be the scientific study of language. In logic studies, the term semantics is often used for the relationship between the symbols and the real world (Hofmann 1993: 12), while under the discipline of linguistics,

semantics is a term used to refer to the study of meaning in language and is thought to take up one 'end' of this discipline, in which phonetics takes up the other 'end', with grammar somewhere in the between (Palmer 1981: 5). Some linguists have divided the study of meaning into three parts, or semantics, syntactics and pragmatics, however, Leech (1983: 6) argues that 'because of difficulties of terminology and definition, it is hard to pin down clear cases of semanticism and pragmaticism. In practice, one notices a preference of a semantic type of explanation to a pragmatic one, or vice versa.'

The meaning of a word is also quite fuzzy and sometimes depends on the understanding of the individuals. For instance, Lyons (1977a: 174) classifies meaning into three kinds which are signalled by language, namely descriptive, social and expressive. But according to Leech (1981: 9-23), 'meaning' in the wider sense can embrace (1) conceptual meaning (or sense); (2) connotative meaning; (3) social meaning; (4) affective meaning; (5) reflected meaning; (6) collocative meaning and (7) thematic meaning. And Leech thinks that connotative, social, affective, reflected and collocative meaning can be put together to become a bigger category, or associative meaning. Also, to all of the seven types of meaning listed above, Leech gives the alternative term 'Communicative Value'. Leech's model will be further analyzed afterwards.

Translation, which is divided into three types by Jakobson, namely 'intralingual translation', 'interlingual translation' and 'intersemiotic translation', is essentially a communicative activity. To pass on the messages across the linguistic and cultural barriers, translation needs to convey the meaning of the source text. A really ideal translation is thought to be expected to reflect the whole communicative value of a text into another language, which, however, cannot be realized at all times. Since this is not always possible, especially so with literary texts, translators will often have to make a decision to keep one type of meaning at a cost of some other types of meaning.

Thus, the mission of translation is to fully comprehend the source text and represent it in the target language. The translator, first of all, has to understand the meaning of words and sentences in the source text, especially some ambiguous ones. Then, he will be faced with more than one option, more than one possibility. A translator of great care and high professional skill will consider for several times before he decides which word, which sentence, and which kind of sentence structure or order are to

be used in the target language. What makes a translator choose this one rather than that one? There seems to be that except for some personal preference, there is something common that lies behind a translator's choice. Also, what makes one version of translation better than the other one, to most people's point of view?

It is known to us that semantics is the study of meaning in languages. In recent years, there is a growing interest in and significance attached to semantics, which is now a discipline of great promise.

Many researches have placed great importance on the meaning in translation. For instance, according to Nida and Taber (2004: 17), 'Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.' So, it is necessary that we need to look at how meaning is transferred in the translation.

A word, or lexical item, usually consists of two parts, namely a pronunciation and a meaning. As meaning plays a very important part in many fields, some different terms have been used for these two parts. For example, in literature, they are usually called 'form' and 'content' respectively. In psychology, which follows a quite earlier philosophical usage, they are called 'a sign' and 'its referent', while philosophers nowadays will distinguish between 'sense' and 'referent', which will be further analyzed in the next section. 'Expression' and 'content' are the most general terms and are relatively unambiguous.

The content of a word is the 'concept' that it connects with its form or expression. Psychological studies have also been examining the concepts, and not just those associated with words. If a form has got several different concepts associated with it, they will be called different 'senses' or 'readings' (of the word) (Hofmann 1993: 7).

Sense can be defined as general meaning or the concept underlying the word. It is usually thought of as contained in a dictionary entry for the word in question, although this characterization may need modification. Reference is the object that a word stands for on a specific occasion for use (Riemer 2010: 17). Sense deals with the complicated system of relationships that link between the linguistic elements themselves (in most cases, words); it only pays attention to intra-linguistic relations, while reference relates to the relationship between the linguistic elements, words, phrases, sentences, etc,. and the non-linguistic world of experience (Palmer 1981: 29). Their

relationship can be summarized as: the reference (or referent) of an expression is often a thing or a person in the world, but the sense of an expression is not a thing at all (Ke 1992: 24-29). A reference is something that one can point to (or refer to) with some words, and it usually always depends on who is speaking, where and when. While in contrast to the reference, meaning, or often called sense here, is what people can understand from the words alone, even without depending on the context of use. So, it will not change considering no matter who is speaking (Hofmann 1993: 12). As Hurford and Heasley (1983: 25) put it, when it comes to sense, people are dealing with the relationships inside the language, while when we talk about reference, we are dealing with the relationships between the language and the world.

We can notice that some functional words such as 'almost', 'probable' and 'and', for example, all have some sense, but none of them can refer to a concrete object in the real world. Considering this, some linguists have tried to limit semantics only to sense relations both in theory and in practice. One example can be found in the study by Katz and Fodor (1963: 176). However, this can be controversial, as it is almost for sure that a speaker cannot cut his use of language and his knowledge of semantic structure from his knowledge of the world (Palmer 1981: 51).

Although in ordinary English people usually say that a word 'has a meaning', for some reasons it must be pointed out that we need to avoid this. Firstly, we need to avoid the thought that a word is a pronunciation (or s spelling) which has a meaning. On the contrary, a word, or a lexical item consists of two parts, namely a pronunciation and a meaning. Secondly, by saying this, it is very likely that people will believe that a word has a fixed meaning and we can look up for it in the dictionary. Of course, a dictionary does show the literal meaning of a lexical item, but there are some ways to change these meanings. For instance, we can use them in a metaphorical way. In addition to that, many words are employed with different meanings in each time they are used. So, we often talk of a word *with* such-and-such a meaning. Thirdly, we also need to avoid to say that a sentence has a meaning. It may be possible to identify a meaning for it under a specific context, but generally speaking a sentence can be used under so many contexts that it is almost unnecessary and impossible to try to talk of its meaning. It is not possible to think of all the contexts under which a sentence can be used, so it is almost impossible to collect all the meanings. Thus, it

will be safe to talk of a sentence, or even a word, as *expressing* a certain meaning under that specific context (Hofmann 1993: 8-9).

So far, we have mentioned many notions in the study of semantics and to make them much clearer and to cope with other terms, we can draw some diagrams to show the relationships between these ideas.

It is known to us that de Saussure, the father of modern linguistics, claimed that a word or lexical item is an association between a form and a concept. The combination of a form and a concept (or a sense) is called a 'lexicon', which is the way the dictionaries describe. It can be illustrated as:

form _____ concept ┊ in the LEXICON (Hofmann 1993: 13)

When some words (or possibly just one word such as a name) are formed together into a phrase or a sentence, they can refer to some object in the real world, their referent. So, together with the referent, the above diagram will form the 'triangle of signification' below. The form and sense are in a language, while the reference is in the world. It used to be quite well-known, to explain that referring to something is not an easy direct relationship between things and words. Also, we sometimes use the term sense for concept here, in the way philosophers have been used before, as has been discussed above, to make it distinct from the referent.

form————————————concept, sense ┊ in a LANGUAGE

refers

to

referent   in a WORLD   (ibid)
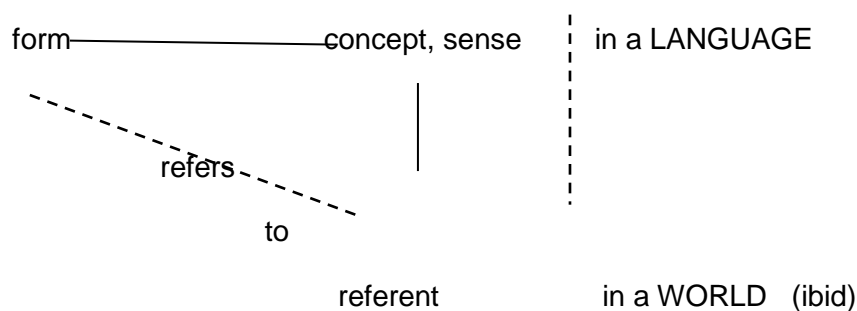
Then, under the real conditions, when the lexicons are used in an actual situation and thus have a referent, they will also have an actual pronunciation. A complete diagram will have another branch, as can be shown below.

```
(sequence of)        (complex)    FORM      (mental)

  forms ———— ↓ ———— concept

    |                   |

pronunciation        reference    SUBSTANCE  (in a world)

(or utterance)

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

EXPRESSION          CONTENT
```
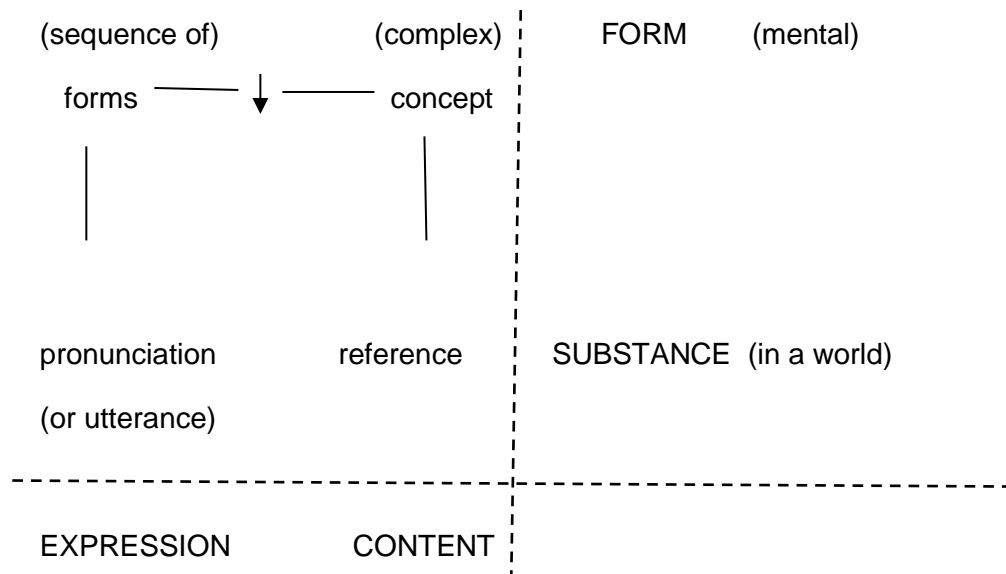
Figure: Relationships between some basic concepts of semantics (ibid)

In this diagram, the parts have systematic and clear labels. The left half branch is called expression and the right one content. The top two are called form and the bottom two substance. The forms above (and the association between them, language) only exist in the minds of people or in a society, while the substances below (sound and things or actions) exist in the real world or in an imaginary world (ibid).

Also, it should be noticed that reference varies based on different conditions. Riemer also gives an example:

The queen has fallen off the table. (Riemer 2010: 17)

If this sentence was from a context about Buckingham Palace, the reference of the word 'queen' would be Her Majesty, Elizabeth II and the reference of 'table' would be a particular piece of English royal furniture. But if the context was in Denmark, then the references would be Queen Margrethe and a Danish furniture respectively. So, a word's reference will change each time the word is used for a different object or situation in the world. In comparison, a word's sense does not change when the word takes on a different reference. In this example, regardless of whether the reference of queen is Elizabeth II or Margrethe, its sense is always 'female reigning monarch'. Then, it might seem to be the case that semantics only needs to concern the way we relate our language to our world of experience and so to think that reference is the vital element of semantics (Palmer 1981: 29). However, sense relationships also have established a very important part of the studies of language, which will be elaborated in later sections.

And the expressions which may have differences in sense can have the same reference. For instance, now when we say the queen, or British monarch, they both refer to Elizabeth II. It is interesting to see that in translating from one language into another, different words having the same reference in the source language sometimes do not find their equivalence in the target language. For example, in English, TV, television and telly all refer to the same thing, but they all can only be translated into '电视' in Chinese. In opposite, in Chinese we have a lot of expressions of address, such as '孔夫子', '孔子', '仲尼', '孔圣人', '孔老二', '文宣王', and '至圣先师' to refer to the same person. But under most conditions, all the titles and names are translated into 'Confucius' in English, except very rarely in some cases when 'Kung Fu-tse', 'Kung Chiu', or 'Confucius the Sage' are used.

It should be noted that it is not possible to clearly make a distinction between sense and reference. This is because firstly not all the languages have the same distinctions. And one language even has different distinctions. For instance, in English, there are word pairs like *ram/ewe*, or *bull/cow*. When translating them into Chinese, the addition of words to distinguish gender is absolutely necessary. However, these are just part of the semantic structure of English. We also need to remember that there are male and female, for instance, rabbits. However, in English, there are no such kind of specific words for them. Another example is that in French, all the nouns have gender differences themselves, while in English and Chinese, there is no gender distinction for nouns. Secondly, there is considerable indeterminacy for the categorization of the real world. Many things will change as time goes by. For instance, Pluto was once thought to be a planet, but now it is categorized as a dwarf planet. All in all, it is because of these that we can distinguish between sense and reference, but we must realize that there is no absolute line between them, between what is in the language and what is in the world.

That is why, as we have mentioned before, the translators usually are faced with more than one choice and have to make a decision on what to choose.

Despite the fact that the sense of the word 'queen', 'female reigning monarch' is stable, it is not to mean that 'queen' has only this one sense. It can also mean 'second highest ranking piece in a game of chess' or 'the third highest card in a suit, behind ace and king.' Under these two conditions, the word 'queen' not only has two new different senses, but also two new different references.

So, words can stand for many different objects and people in the world and in other words, they will represent different references, which will change each time when we use them in a specific context. The whole class of objects, etc. which a word or expression refers to is called the word or expression's denotation (Riemer 2010: 18).

Some researchers such as Lyons (1977b: 396-409), have pointed out the differences between the terms 'to refer' and 'to denote'. They argue that 'to denote' (and denotation) is used when we want to show the relationship between a linguistic expression and the world, while 'to refer' (and reference) is used when we want to tell the action of a speaker in pointing out some specific entities in the world. We will follow the distinction in this study. So, for instance, if I say 'a dog came into the room', I am using the two noun phrases 'a dog' and 'the room' to refer to the two things in the world, but the nouns 'dog' and 'room' can denote certain classes of items. That is to say, referring is what speakers point to or do, while on the other hand, denoting is a property of words. Following the definitions and discussions, another difference is that denotation is a rather stable relationship in a language and it is not dependent on any one single use of a word, while in contrast, reference is a kind of temporary relationship in a context. For instance, in the above example, which entity the speaker refers to by using the word 'dog' or 'room' depends on the specific context (Saeed 2003: 24).

Also, some researchers use the pair terms of 'referent', 'extension' and 'prototype'. Hurford and Heasley give their definitions:

> The REFERENT of a referring expression is the thing picked out by the use of that expression on a particular occasion of utterance.
>
> The EXTENSION of a predicate is the complete set of all things which could potentially (i.e. in any possible utterance) be the referent of a referring expression whose head constituent is that predicate.
>
> A PROTOTYPE of a predicate is a typical member of its extension.
> (Hurford and Heasley 1983: 87)

Actually, according to the analysis and discussion in their book, the concept of 'extension', combined with 'prototype' proposed by Hurford and Heasley here in many cases can be regarded as an equivalent to 'denotation'. They themselves have admitted this point as well. So, in our study, we will use the term 'denotation' instead of Hurford and Heasley's terms.

On the other hand, connotation will involve those aspects of meaning that do not influence, deduct or contribute to a word's sense, reference and denotation, but that have to do with secondary factors such as its emotional force, its level of formality, its character as a euphemism, etc (Riemer 2010: 19). They are the semantic associations of an expression that do not change the range of possible references of that expression. Murphy and Koskela give us an example:

> Gus is a good child.

> Gus is a good kid. (Murphy and Koskela 2010: 44)

In these two sentences, both child and kid refer to the same person, or their human offspring sense. But they will probably arouse different kinds of associations in readers' mind. When reading 'a good child', we might picture a more quiet boy in a quite formal place, whereas when reading 'a good kid', we might imagine a more outgoing and playful child. Of course, these associations may vary greatly or even differ within different linguistic and cultural communities. The differences of associations can be attributed to the formal and informal status of the pair of words 'child' and 'kid' in English.

Connotation is usually used as a cover term for any kind of non-denotational meaning of an expression, but some linguists argue that it should be used specifically to refer to associations which have something to do with the nature of the reference, instead of the attitude (affect) or social properties (social meaning) of the person who has selected the expression (ibid). However, sometimes it is quite hard to measure this point.

Sense, reference, denotation and connotation all pay attention to the analysis of relationship between words, things in the world and people's mind. It is very clear that language does not just exist in a vacuum. It is used by people to describe, make statements and imagine about the world. These concepts are proposed and gradually made clear by linguists. They are very useful to analyze exactly how the relationship between language, the world and people's mind works.

Some scholars argue that semantics should pursue the study of meaning in a broad sense of all that can be communicated by language, whereas others believe that semantics in practice should be limited to the study of conceptual, or denotative meaning in the sense as has been discussed in the last section above. Leech belongs to the first group. He believes that the description of all may be the object of human knowledge or belief. He argues that 'meaning' can further be broken down into seven different components.

So, here below we have the well-known seven types of meaning proposed by Leech.

> CONCEPTUAL MEANING (sometimes called 'denotative' or 'cognitive' meaning) is widely assumed to be the central factor in linguistic communication, and I think it can be shown to be integral to the essential functioning of language in a way that other types of meaning are not (which is not to say that conceptual meaning is always the most important element of an act of linguistic communication).

> More of what is distinctive about conceptual meaning will appear when we contrast it with CONNOTATIVE MEANING. Connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content. To a large extent, the notion of 'reference' overlaps with conceptual meaning. Obviously, connotations are apt to vary from age to age and from society to society.

> STYLISTIC MEANING is that which a piece of language conveys about the social circumstances of its use. We 'decode' the stylistic meaning of a text through our recognition of different dimensions and levels of usage within the same language.

> If we extend the idea of linguistic situation a bit more we see that language can also reflect the personal feelings of the speaker, including his attitude to the listener, or his attitude to something he is talking about. AFFECTIVE MEANING, as this sort of meaning can be called, is often explicitly conveyed through the conceptual or connotative contents of the words used.

> REFLECTED MEANING is the meaning which arises in cases of multiple conceptual meaning, when one sense of a word forms part of our response to another sense.

> COLLOCATIVE MEANING consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment.

> The final category of meaning I shall attempt to distinguish is THEMATIC MEANING, or what is communicated by the way in which a speaker or writer organizes the message, in terms of ordering, focus, and emphasis. (Leech 1981:10-24)

The classification of meaning by Leech is comprehensive, however, there are some overlaps in this. Leech himself even admits the stylistic

meaning, affective meaning, reflected meaning and collocative meaning have something to do more with connotative meaning than conceptual meaning. The boundary of their classification is not absolutely closed and they are all open-ended and can be analyzed in terms of scales or ranges, rather than in clear either-this-or-that terms (ibid: 21). Also, for instance, he mentions that affective meaning is a component that overlaps heavily with style, connotation and conceptual content (ibid: 26). So, Leech brought them all together under the umbrella term 'associative meaning'.

Leech states that although the conceptual meaning is an essential part of the 'common system' of language shared by all the members of a speech society, which will make people's daily activities run normally and smoothly, the associative meaning is rather less stable and can vary greatly according to individual's experience. This point is of significance, as this is why different readers usually can have quite varied opinions on the same work, which is one of the charming qualities of literature.

It can be noticed that the conceptual meaning proposed by Leech is similar to the denotation meaning as we have discussed in the above section and associative meaning can be mapped up with connotation meaning, which has something to do with the secondary factors such as emotional force and level of formality, etc. Leech just made the connotation meaning more specific.

Finally, we have Leech's thematic meaning, which has something to do with the structuring of the sentences. Or, in fact, it has gone into the realm of syntactic studies. Leech gives two examples in this section:

(1) Mrs Bessie Smith donated the first prize.
(2) The first prize was donated by Mrs Bessie Smith. (ibid: 22)

He argues that the active voice sentence such as (1) in effect differs from its passive voice equivalent example (2), although in conceptual content they seem to have the same meaning. The differences lie in the communicative values as they can give a suggestion of different contexts. For example, the sentence (1) can be an answer to an implicit question like 'What did Mrs Bessie Smith donate?', whereas the sentence (2) can be an answer to questions like 'Who donated the first prize?' or (in a more complex way) 'Who was the first prize donated by?' In other words, in sentence (1), the readers seem to know who Mrs Bessie Smith is, possibly through the context, while in sentence (2), the readers probably do not even know who the person, Mrs Bessie Smith is.

So, the thematic meaning by Leech mainly deals with making the choices in different grammatical constructions in sentences. It has actually broadened the study of semantics.

Considering what we have just discussed above, in the analysis of this section, we will use the model of the division of denotation and connotation. The reasons are that as we have already examined some grammatical elements in the last section, here we do not need to use Leech's thematic meaning again to avoid repetition. Also, Leech's associative meaning, which contains connotative meaning, stylistic meaning, affective meaning, reflected meaning and collocative meaning is in effect similar to connotation. We do not need to divide it into so many meanings in practice as we are not testing or validating Leech's division of types of meanings. So, in this study, we will use the model of denotation and connotation when it comes to seeing how the meaning changed.

Both denotation and connotation are derived from the word's meaning itself. However, in translation, we know that the translators sometimes are not confined to the words' meanings defined in the dictionaries, but to use some words or phrases in the translation that can have the same equivalent function, or free translation. So, here, we will also use the classification of free translation.

2.2.7.3 Stylistic Coherence

The word style in language related studies means the way in which language is used by a specific person, in a given context, with a particular purpose, and so on. To better see this concept, we need to have a look at Saussure's division of langue and parole in the first place. According to Saussure (1986: 9-10, 15), the term langue can refer to the aspect of abstract, systematic rules and conventions of a language. It is independent of and pre-exists individual users, who have to abide by it on most of the occasions in a community. It is related to the principles of language, without which people cannot produce meaningful phrases or sentences. While on the other hand, the term parole refers to the concrete examples of usage of langue. It is a selection from a system that the speaker or writer makes on this or that occasion. It is the individual, personal phenomenon of language use as a series of speech acts made by the speaker. Saussure did not just focus on one aspect of this division; however, he believes that the structure of language can be revealed through the study of parole. To describe their relationship more vividly to readers, Saussure drew an analogy to chess to explain the notion of langue and parole. He compared langue to the rules of

chess, or the norms of playing the game and compared the moves that a player chooses to make, or the player's preferences in playing the game to the parole.

Styles of a language can be applied to different kinds of occasions. For instance, some expressions in English can belong to the official style of weather forecasting (e.g. medium cloud and arctic air, etc.) while people also have their own way, or style of commenting on the weather in their everyday conversation (e.g. nice day and a bit cold, etc.). So, it can be noticed that style is closely related to parole, or the individual phenomenon of language use, because it is a choice from a total linguistic repertoire which will constitute a style.

In practice, people have different kinds of understanding on the subject of style (Leech and Short 2007: 9-11). It is difficult to define its area. For instance, in the broadest sense, style can be applied to both literary and spoken varieties of language and also it can be applied to both spoken and written forms, but by tradition, it is usually related to literary texts in written form and this will be the concern of our study.

In the area of literary written text, there are also different types of definition and emphasis on the application of this term. For instance, sometimes, this term has been used to describe the linguistic habits of a particular author (e.g. we would usually say 'the writing style of Mark Twain' or 'Mo Yan's writing style' etc.). While on some other occasions, it has been used to be applied to the way language is used in a particular period, for a particular genre, or for a particular school of writers or even for a combination of these factors (e.g. we would usually say 'late twentieth-century style', 'classical style', or 'English authors of renaissance style' etc.). It is a kind of artificial delineation and when we use one kind of style to define a group, we will only refer to this particular group and naturally exclude the other people. The assumption that we make when we are using such kind of expressions is that in this particular entirety of writings being referred to, there are some characteristic uses of language and these uses can be abstracted as a kind of style. That is to say, in fact, style is a relational term, like a bridge. When we talk about 'so-and-so style', actually, we are referring by the 'style' to the characteristics of language use. The 'so-and-so' (period, genre, etc.) defines some corpus of writings and the characteristics of language use can be found in the corpus. But we need to bear in mind that the more varied and extensive the corpus of writings, the more difficult it is to distinguish or identify a common set of linguistic habits.

This would even apply to the notion of authorial style. From a traditional point of view, we have seen an intimate connection between the style and an author's personality. For this reason, we know scholars or some experts have been trying, and perhaps even managing to find out the author of a piece of writing simply by the evidence of his language. Also, sometimes, the author's identity of a piece of writing would be questioned and even revoked by some small detail which would reflect a habit of expression or thought. This seems to confirm that every single writer has a linguistic thumbprint, which is a combination of linguistic habit of usage that can somehow reveal him in all that he has written. We can simply have a look at the famous example of controversy centering on the authorship of a Chinese classical novel. The novel 'Dream of the Red Chamber (or *A Dream in Red Mansions* depending on different kinds of gloss)' ('*Hong lou meng'* in Chinese), or 'The Story of the Stone' ('*Shi tou ji'* in Chinese), is one of Chinese Four Great Classical Novels. It was written sometime in the middle of the eighteenth century during the Qing Dynasty in imperial China. This novel was thought to be a masterpiece of Chinese literature and generally regarded as the pinnacle of Chinese classical fiction. It is outstanding not only for its big cast of characters and psychological standpoint, but also for its detailed description of the life and social reality which was typical of the 18th century Chinese society. In total, it has about 120 chapters. It is generally believed that it was Cao Xueqin who had written the first 80 chapters, however, for quite a long time, the identity of the author for the remaining 40 chapters was very controversial. This was also complicated by the fact that there are now quite a lot of different versions of this novel because during the course of its circulation after being written, there were some variations. Many known or unknown authors or publishers made some changes in the novel based on their own understanding and even their own preferences (of course, in the academia, there is one generally acknowledged version which academics would use for doing research). That's one of the reasons why numerous research has been done on this book. Some experts of 'Redology' in the earlier times, which is the field of research devoted specifically to this work, believed that it was Cao Xueqing himself who had finished all the 120 chapters, while later on some other experts argued that the ending of the novel was not consistent with some implied plots at the beginning of the story and believed that the rest of the 40 chapters in Cao's original work was actually lost. Some of them supposed that the rest 40 chapters were written by an unknown author, while some believed that it was written by an author called Gao'e or jointly by Gao'e and Cheng Weiyuan, etc. For instance, by

retrieving relevant words in the electronic version of the *A Dream in Red Mansions* and classifying them into four kinds of categories, Wang (2010: 35-39) finds that there are clear diction differences between the first 80 chapters and the rest 40 chapters in this novel and thus concludes that it was impossible for only one author to finish writing all the 120 chapters. Also, by close reading and comparing the diction in some para-texts such as the introduction and appendix of this novel, Yu (2013: 50-63) contends that Gao and Cheng were not the authors of the rest of the 40 chapters of *A Dream in Red Mansions*, but they were just in charge of searching, arranging, editing and publishing them. So, in fact, the author(s) of the rest 40 chapters were still unknown to us. From this example, we can see that an author, either in a conscious or an unconscious way, will leave some kind of consistent pattern in his writing and we regard this consistency as his person style. One or some aspects of the language usage can reflect an author's style and by the justification of making a decision on tracking and examining one aspect or some of these patterns, researchers can locate or generally identify the authorship of a written work.

It is also hard to try to summarize or generalize about the style of an author, although we believe that his/her language in literary works can reflect the style to some extent. Taking Yu Hua as an example, he was once one of the leading figures in the Chinese avant-garde fiction period, however, as has been mentioned before, after publishing the novels such as *To Live* and *Chronicle of a Blood Merchant* in the 1990s, he undertook a shift in writing style and after that he was more thought to be turning to become a realism author until now. Even within the same literary school, it was also difficult to try to generalize about their style. For instance, Yu Hua and Mo Yan are both regarded as representatives of Chinese avant-garde fiction writers and two leading figures in contemporary Chinese literature, however, they two also differ dramatically to some degree. Yu (2014: 69-75) used the concept of 'lightness' proposed by Italo Calvino to analyze some novels written by Yu Hua and Mo Yan respectively. In some of his novels, when Yu Hua describes the feeling of hunger, his writings would make readers have the feeling of 'lightness'. While on the contrary, as for Mo Yan, who won the Nobel Prize for Literature in 2012, his writing of describing the state of being hungry of some characters would produce a kind of 'heaviness' effect on readers. Yu explores the reason for causing these differences and finds out that the two writers have different youth so that they have different experience of being hungry. Then, their styles would be different when writing about this. So, style is quite a vague concept and hard to measure.

This makes us focus on one or some more specific areas of style and we will be firstly concerned with the style of texts. In a text, attention can be paid to some details such as some words or structures which are chosen in preference to the others. It will be safe to say that style in our study is regarded as the linguistic characteristics of a particular text. Some linguistic characteristics will be presented and compared to their translations to see how these characteristics are reflected in the translations. Another reason why we focus on the study of texts is that within a text it is possible that attention can be paid more to the particular artistic function that language serves. So we touch upon the aim of studying style, or the nature of stylistics.

Stylistics can be defined as the linguistic study of style. Researchers rarely study stylistics only for its own sake or simply describe how language is used. Style is studied because the researchers try to explain something and generally speaking in literary studies, it is to explain the relationship between language and a kind of artistic function that language can achieve. As has been discussed before, the style of Chinese avant-garde writers including Yu Hua was to defamiliarize their readers. It can be found that in many cases, the defamiliarization effect was achieved by the usage of some figures of speech from the author. For instance, there will be some similes, metaphoric expressions or hyperboles, however, the purpose of this study is not to identify, or distinguish, or to classify different kinds of figures of speech which appeared in these stories. Similar to the previous two chapters, this chapter will focus on how the stylistic expressions have undergone change during the process of translation. So, different types of change will be classified and analyzed both from macro-level and micro-levels.

2.3   Explicitation in Translation Studies

> Only by looking for similarities between single cases, and then generalizing from these, can a science progress to the ability to make predictions concerning future or unstudied cases…An interdiscipline like Translation Studies will be doomed to stagnation if this striving towards the general is neglected. (Chesterman 2004: 33)

It has been believed that translations will be different from non-translations by the existence of some characteristics, or 'translation universals', which have been tested by using 'corpus-based approaches' to translation studies (Baker 1996). The main argument as Toury (2004: 16-17)

explains is that there are certain 'regularities in the translational behavior' and which exist there 'because it is a translation', or as Frawley (1984: 168) argues translations constitute a 'third code' which is different from that of the source and target language (see Baker 1993, 1995). By looking for 'similarities, regularities, patterns' which are common in translations, irrespective of language-pair, we can escape 'the bonds of the particular' and search for this code or these universals (Chesterman 2004: 33).

As has been mentioned above, explicitation is thought to be a universal phenomenon in translations. As this concept will be used for analysis and important in this research, we need to review it first.

Some scholars have refined the notion of explicitation and their findings can help support Blum-Kulka's hypothesis, such as Séguinot (1988), Øverås (1998), Olohan and Baker (2000), Pápai (2004), Klaudy (2009) and others. Séguinot (1988: 108) argues that explicitation not only takes place when a translation is more redundant than the source text, or when a certain meaning implied or presupposed in the source text is explicitly stated in the translation, i.e. when the translation spells out the source text's implicatures and presuppositions. She analyzed both French-English and English-French translations and found a tendency to explicitation in both texts, shown in the persistent addition of linking words, the improvement on topic-comment relationships and etc. (ibid: 109). However, she related the explicitation trend in both of the texts to the editing strategies done by the revisers of the translations instead of to language constraints.

Olohan and Baker (2000) did a research on the optional use of the complementizer 'that' after the two verbs 'say' and 'tell' in translated narratives from Translational English Corpus and corresponding non-translated ones from British National Corpus. They discovered that when compared to the non-translated texts, the optional complementizer is more frequent in translated texts, and regarded it as an indication of greater explicitness in the translated texts. However, they argue that this explicitation trend is caused by 'subconscious' choices made in the translation process. By using the ARRABONA corpus, which includes English-Hungarian parallel texts (both literary and non-literary) and comparable non-translated Hungarian texts, Pápai (2004) found an explicitation trend in the translated Hungarian texts when they are compared to the non-translated texts. This trend was shown in the higher frequency of cohesive ties and also in the addition of linguistic and extra-linguistic information (e.g. demonstrative, conjunctions, and cultural presupposed

knowledge) and the efforts to solve ambiguous parts. The final goal of explicitation as Pápai argues is 'the translator's conscious or subconscious effort to meet the target reader's expectations' (ibid: 145). By using some English – Chinese parallel corpus, Huang (2007) examined cohesive markers and personal pronouns as subjects in Chinese translated texts and their corresponding source texts and also supported the explicitation trend. In a number of Arabic translated texts produced by the same translators and their comparable non-translated texts, Abdul Fattah (2010) finds that cohesive markers (e.g. conjunctions) are more common in the translated texts than the non-translated ones, confirming, as he believes, that explicitation is a translation-specific feature.

Saldanha (2008: 32-33) explains explicitation by relying on relevance theory (Sperber and Wilson 1986) and audience design (Bell 2001, Mason 2000). She (2008: 32-33) believes that explicitation is a conscious strategy which translators use by their assumptions about the presupposed cognitive context of the target readers. She also argues that the use of explicitation will improve the readability and ease of the understanding of the text. However, she proposes that it is not the translation process per se that will inevitably create explicitation, but the individual translator's realization of their role as intercultural mediators and their intention to help the readers. Pym (2005, 2008) connects explicitation with 'risk management': a process in which translators will try to manage the risk involved in their activities. He (2005: 41) argues that translation inclines to have greater risks than non-translation as it usually involves communication into a context with less shared knowledge. When we have greater risks, we will usually expect greater chances for reducing risks. For Pym, the translation universals, including explicitation, can be regarded as 'risk-reduction measures' (2010: 165-66).

Klaudy (2009) extends the notion of explicitation to more than just cohesive markers. She and Károly (2005) argue that explicitation and implicitation are two automatic or conscious translational strategies.

> Explicitation takes place, for example, when a SL unit with a more general meaning is replaced by a TL unit with a more specific meaning; when the meaning of a SL unit is distributed over several units in the TL; when new meaningful elements appear in the TL text; … (Klaudy and Károly 2005: 15)

> Implicitation occurs, for instance, when a SL unit with a specific meaning is replaced by a TL unit with a more general meaning; when translators

combine the meanings of several SL words in one TL word; when meaningful lexical elements of the SL text are dropped in the TL text; … (ibid)

These two broad strategies can include several translational operations. Examples of translational processes which involve explicitation can contain lexical and grammatical addition or lexical specification, etc., while implicitation can contain the processes such as lexical and grammatical omission or lexical generalization etc.

In one study, Klaudy explores the relationship between explicitation and implicitation shifts in literary translations from Hungarian to English, French, Russian and German and vice versa. She believes that the obligatory explicitations are generally 'symmetrical': when the explicitation shift takes place in one direction, this is in a symmetrical relationship with implicitation shift in the other direction (2009: 107). Optional explicitations can be symmetrical but mostly they are 'asymmetrical': when explicitation shift happens in one direction, it is not usually counterbalanced by optional implicitation in the other direction. So, the translational operations which are translation-specific instead of language-specific, are then those where the relationship between explicitation and implicitation is asymmetrical. According to this, Blum-Kulka's hypothesis can be put as a general 'asymmetry hypothesis', which means that 'explicitations in the L1 to L2 direction are not always counterbalanced by implicitations in the L2 to L1 direction because translators – if they have a choice – prefer to use operations which involve explicitation, and often fail to perform optional implicitation.' Thus, based on this, Klaudy argues that the evidence for asymmetry hypothesis supports the assumption that explicitation is a universal feature of translation.

2.4   Research on Translation Shifts

Linguistics is closely related to translation studies. According to the four stages of translation theory by Peter Newmark, the linguistic theories mainly cover literary text, and the later theories such as the communicative stage began to include more non-literary texts (Newmark 2009). We can assume that the development of translation studies is to serve more kinds of texts from the very beginning of literary translation. So, it still makes much sense to study literary translation from the linguistic perspective.

Since the 1950s, researchers in translation studies began to try to identify and describe the relationships between the source and target texts. Scholars such as Vinay & Darbelnet (1958/1995) and Catford (1965) studied translation texts from linguistic perspective. The aim of these studies was to systematically categorize the linguistic changes occurred in the translation. The changes, or translation shifts defined by Catford are the 'departures from formal correspondence in the process of going from the SL to the TL' (1965: 73). Munday redefines it as 'small linguistic changes occurring in translation of SL to TT' (2001: 55). Toury believes that translation shifts analysis can serve as the basis of descriptive translation studies (Toury, 1980: 89-121). The underlying assumption behind translation shifts is that 'translation involves shift' (Toury 2004: 21), such as explicitation and implicitation (see Vinay and Darbelnet 1958/1995).

Chinese translation scholars have also noticed the linguistic changes in translation, though they may use different terms and haven't achieved the wide international influence as their Western counterparts did. In 1958, Professor Loh Dian-yang published a two-volume textbook, *Translation: Its Principles and Techniques*, in which he classified linguistic changes in English-Chinese translation and connected them with translation principles and techniques, as the book's title implies. This book has a quite huge influence on the later published translation textbooks in mainland China and many adopted the terms he used, for example, *amplification, repetition and negation*, etc (Zhang and Pan, 2009). Despite its popularity in translation pedagogy, it did not attract much attention in the research field in translation studies (Li, 2004). Even though Loh did not specifically use the term translation shifts, his classification and examples do correspond to what Munday called the 'small linguistic changes.' So, this book can be regarded as the translation shift model between English and Chinese.

In this section, both Vinay & Darbelnet and Loh's translation shift models will be introduced, analysed and compared. Development of translations shift studies will also be discussed. Then, a translation shift model will be set up by the author for the present study. This model will be applied to the source and target texts to identify translation shifts. The comparing unit is sentence, with specific attention being paid to problems caused by individual words or groups within a sentence or within a context.

Each sentence will be segmented and the segmented item will become the smallest that can be translated in isolation. Of course, sometimes the segmentation cannot be absolutely precise, but this problem recurs

constantly (Munday 2012: 102). Then, the original smallest items will match those in the translation segments.

Although Hatim and Munday (2004: 25) mention that the function of the whole text and the extratextual features should be considered in the unit of translation, they are not manageable in concrete comparisons.

As English and Chinese have different writing systems, when the source and target texts are compared, a gloss, or literal translation, will be supplied.

2.4.1 Existing Scholarship on Identifying Translation Shifts

2.4.1.1 Vinay & Darbelnet's Translation Procedures

Vinay & Darbelnet's book, *Stylistique comparée du français et de l'anglais: Méthode de traduction* which was published in 1958 in French (translated into English and edited by J. C. Sager and M.J. Hamel in 1995 as *Comparative Stylistics of French and English: A Methodology for Translation*) produced a huge influence both on literature and teaching of translation within Europe and North America (Newmark 2009). In their book, they think that 'in some translation tasks it may be possible to transpose the source language message element by element into the target language, because it is based on either (i) parallel categories, in which case we can speak of structural parallelism, or (ii) on parallel concepts, which are the result of metalinguistic parallelism' (Vinay & Darbelnet 1995: 31). So, firstly, they acknowledged the translatability. Then, they compared the differences between English and French and proposed some translation methods and procedures to solve the differences. In total, they summarized two translation methods, which comprise seven translation procedures. The translation methods are direct and oblique translation and the procedures borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation, as shown below.

Table 2.1 Vinay & Darbelnet's Translation Procedures

Translation methods	Translation procedures
Direct translation	borrowing, calque, literal translation
Oblique translation	transposition, modulation, equivalence, adaptation

According to Vinay & Darbelnet, borrowing is the simplest of all translation methods (ibid: 31), meaning transferring a SL item directly to TL. A calque 'is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements.' The result will be either a lexical calque or a structural calque (ibid: 32). Literal translation, or word-for-word translation is thought to be 'the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text' (ibid: 33). Transposition refers to 'replacing one word class with another without changing the meaning of the message' (ibid: 36). Modulation is regarded as 'a variation of the form of the message, obtained by a change in the point of view' (ibid: 36). Equivalence involves the translation where 'one and the same situation can be rendered by two texts using completely different stylistic and structural methods' (ibid: 38), and adaptation 'the extreme limit to translation: it is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture'. Therefore, it is a special kind of equivalence, a situational equivalence (ibid: 39).

It can be seen that the seven procedures proposed by Vinay & Darbelnet are gradually graded, from borrowing to more complex adaptation. Though the stylistic comparison is from French and English, it provides a classical model for comparing the languages of the same or similar language families as it influenced and encouraged the publication of works on other European language pairs' translation.

However, this model may not be applied to language pairs of other language families such as Chinese. For instance, in most of the cases, English does not have a measure word, which commonly appears in Chinese noun phrases (an example below).

2.4.1.2   Loh's Translation Principles and Techniques

Loh Dian-yang's two-volume textbook, *Translation: Its Principles and Techniques*, was published by Times Publishing in Beijing in 1958. Loh mentioned in the Foreword that the materials had been compiled for teaching use in two universities in Shanghai and Beijing respectively. And then, it was approved by Chinese Ministry of Higher Education for publication to be used as a translation textbook in Chinese mainland (Loh 1958a: Foreword).

In the first volume, similar to Vinay & Darbelnet, Loh firstly mentioned two general translation principles: literal translation and free translation (ibid: 12).

This volume focused on the translation of words and expressions level. As the author mentioned in the Foreword, the classification of words translation in this book was not based on the traditional eight parts of speech in English, but on the need and convenience of translation. For example, the 'Personal Pronouns' were singled out as a unit instead of every pronoun (ibid: Foreword). He did not use the terms such as 'shifts' or 'procedures' to refer to changes in translation, but the words such as 'ways', 'principles' or 'techniques'. Actually, they mean the same. Of course, some translations between English and Chinese do not involve change and can match, so they do not need to be regarded as shift model. For instance, mostly, English and Chinese personal pronouns can match. The translation shift model in the first volume can be illustrated as below.

Table 2.2 Loh's General Translation Methods

General Translation Methods	
literal translation	free translation

Table 2.3 Loh's Translation of Words and Expressions

Translation of Words and Expressions	
Translating nouns	transliteration
	semantic translation
	both transliteration and semantic translation
	transliteration with semantic translation at the beginning or at the end
	symbolical translation with a semantic explanation at the end
	coinage of new characters
Parts of speech	pronoun nouns, relatives, demonstratives, indefinites, interrogatives, articles, verbs, modifiers, numerals, connectives

When translating nouns, especially the nouns denoting things of foreign origin, Loh proposed five ways (ibid: 30-50): (1) transliteration (e.g. sofa '沙发'), (2) semantic translation (e.g. republic '共和国'), (3) both transliteration and semantic translation (e.g. vitamin '维他命'), (4) transliteration with semantic translation at the beginning or at the end (e.g. carbine '卡宾枪'), (5) symbolic translation with semantic explanation at the end (e.g. pyramid '金字塔'), (6) coinage of new characters (especially when translating technical terms) (e.g. antimony '锑'). Among the six ways, the third means that the transliterated items also have the similar or the same meaning as the original, for instance, vitamin ('维他命'). The fourth means that the translated item is composed of two parts. One part is transliterated from the original and the other is semantic. For instance, the transliterated form of carbine is '卡宾', which is meaningless in Chinese. The semantic form of '枪', or a generic character is added to make the translation meaningful in Chinese. The fifth means that the Chinese character is like the thing referring to in shape and an explanation is added. For instance, '金' looks like a pyramid. '字' means character and '塔' refers to its purpose.

Then, Loh analyses the linguistic commonalities and differences between English and Chinese, as he mentions that the translator has to have a good knowledge of the language to be translated from and the language to be translated into, as well as the subject matter. In this case, they are English and Chinese. By doing this, the translators will be well trained (ibid: 11-12). In Volume 1, generally speaking, the linguistic framework is based on English, with some consideration of Chinese. In most cases, the author explains the linguistic item in English and analyses it to see how to translate it into Chinese. Probably, this is because the author is Chinese, and considering translation direction, he does this from English to Chinese, which is his native language and he masters better. Also, this is because the author believes translating from English into Chinese is much more important than the other way around (ibid: Foreword), which is quite controversial nowadays. In the book, of course, there are some examples and exercises of translating from Chinese to English as well, but they are a small part, comparatively speaking. Most of the linguistic items between English and Chinese can match. But there are also differences, or different frequencies of usage, which lead to adjustment in translation. For instance, in English, articles are commonly used before nouns, but can be omitted in Chinese. Here is an example in translation:

A dog growls when it is angry.

狗发怒时咆哮。(ibid: 101)

(Gloss: dog angry when growls)

In the second volume, Loh outlines the characteristic features of Chinese and English respectively and then, proposes six principles of translation, which are quite influential. The translation shift model can be illustrated as below.

Table 2.4 Loh's Principles of Translation

Principles of Translation	
Principles	**Details**
Omission	subjects, personal pronouns, expletives, copulas, articles, modifier signs, connectives, prepositions, etc.
Amplification	syntactic construction: subjects, pronouns, expletives, copulas, articles, connectives, prepositions, etc.
	semantic completion: supplementary words, summarizing words, illustrating words, connecting words, etc.
Repetition	subjects, objects, verbs, nouns, verbs, adjectives, etc.
Conversion	nouns → verbs, adjective, adverbs and vice versa
	English adjective → Chinese adverbs and vice versa
	English genitives or possessives → Chinese nominative or objective nouns and vice versa
	English adjectives or participles → Chinese nouns and vice versa
	English prepositions → Chinese

	verbs or semi-verbs and vice versa singular → plural and vice versa English adjective clauses → Chinese adverbial elements, etc.
Inversion	positions of subject and object, complement, attributes, adjective clauses, adjective modifiers, adverbials of manner, place, time, destination, result, extent and purpose, etc.
Negation	thinking, word-formation, idioms, etc.

The six principles of translation have been widely adopted by Chinese researchers, teachers and textbooks. They are sometimes called 'translation methods', 'translation techniques', and 'translation ways' etc.

Loh believes that 'what is considered necessary, indispensable, and even a characteristic feature in one language may be deemed useless, superfluous and even a stumbling block in another' (1958b: 96). When this happens, the useless or unnecessary part can be omitted. He analyses different kinds of omission in terms of grammatical function and part of speech, including subjects, personal pronouns, expletives, copulas, articles, modifier signs, connectives and prepositions. For instance:

Dr. Chang began to work as soon as he came to the front.

张医生一到前线，（他）立刻开始工作。(ibid: 97)

(Gloss: Zhang doctor as soon as come to the front, (he) immediately begin to work)

Here, the second subject '他' in Chinese can be omitted. Loh explains that in Chinese, the subject in the second or third clauses can be omitted (ibid: 97). He believes that omission is to make the version laconic, but it cannot affect the meaning or the construction of the sentence (ibid: 115).

Amplification is to supply necessary words in translation 'to make the version correct and clear' (1958b: 122). Loh identifies two kinds of amplification, which are (1) for syntactic construction and (2) for semantic completion. Clearly, amplification is opposite to omission. For instance:

他脸色阴沉烦恼。

He looked gloomy and troubled. (ibid: 129)

(Gloss: He face color gloomy troubled)

I saw a Turner on the wall.

我看见墙上一张特纳的名画。 (ibid: 139)

(Gloss: I see wall a Turner's famous painting)

Two Chinese adjectives can be put together, while in English, a connective, 'and', is needed to achieve syntactic completion. Turner here, which refers to the paintings of the famous painter, is easy to understand for English speakers. But the transliteration '特纳' almost means nothing in Chinese. The added word '名画' here is to make the version much clearer in meaning and for readers to understand better.

Loh warns that 'a translator has no right nor obligation to add anything to, or subtract anything from, the original text' (ibid: 143). So, the omission and amplification mentioned above should not be based on the translator's will. Amplification is needed only when literal translation is not enough to fully express the original idea. In fact, amplification here is the same as explicitation that has been discussed above.

Repetition can be regarded as a special kind of amplification, as the same item is repeated and can be complementary to omission. Loh thinks repetition is a stylistic device and can achieve clearness, force and life in translation. For instance:

We have to analyse and solve problems.

我们要分析问题，解决问题。(ibid: 152)

(Gloss: we have to analyse problems, solve problems.)

Here, the object in the original sentence is repeated in the Chinese translation. By doing this, Loh believes the translation is better than literal translation, namely, '我们要分析和解决问题', as it is more clear and emphasized.

Conversion means that a word in one language belonging to a certain part of speech can be translated into another part of speech in another language (ibid: 184). So, in translating, we do not need to mechanically match the part of speech of each word, but 'by all means to reproduce the

thought of the author faithfully' (ibid: 186). Loh gives different types and examples of conversions of parts of speech between English and Chinese in translation, as can be seen from the table above. For instance:

All peace-loving people demand the unconditional prohibition of atomic weapons.

一切爱好和平的人民都要求无条件（地）禁止原子武器。(ibid: 189)

(Gloss: all peace-loving people demand unconditionally prohibit atomic weapons)

In Chinese, there is no inflection in verbs. Chinese verbs can be used successively. In this example, 'unconditional' was an adjective in the original English sentence. But in Chinese, both '要求' (demand) and '禁止' (prohibit) are verbs, which need an adverb to modify. So, the original 'unconditional' was converted into an adverb '无条件地' in the Chinese translation. Loh even thinks that conversion is the first step towards adequacy in translation and encourages translators to do so to make the version expressive (ibid: 208).

Inversion is regarded as 'the constituent elements of a sentence are arranged in a way different from the general rules of word-order of the language in question' (ibid: 229). Loh mentions that English has more ways of inverted order, while in Chinese, there are just two kinds of inversion, either when the subject is placed after the predicate or the object is put before the verb, or occasionally, even before the subject. However, due to the influence of western languages, more elements, such as a direct quotation, the modifier of the whole sentence may be inverted in Chinese now. It is thought that an inverted sentence is for emphasis or for exaggeration, however, in Chinese, it is probably a stylistic device (ibid: 230).

There are two kinds of inverted forms: (1) the necessary inversion and (2) the optional inversion. Inversion of object can be either of the two forms, while all the other inversions are optional, according to Loh (ibid: 230). Necessary inversion is only limited to the object.

He disputes about everything—even about the facts.

他样样要争，连事实也要争。(ibid: 231)

(Gloss: He everything disputes about, even facts also disputes)

Chinese students know Gorky and Tolstoi well.

中国学生熟悉高尔基和托尔斯泰。

(ibid: 233)

(Gloss: Chinese students know Gorky and Tolstoi)

高尔基和托尔斯泰中国学生是熟悉的。

(ibid: 233)

(Gloss: Gorky and Tolstoi Chinese students know)

Loh mentions that when 'even' and 'very' are used to emphasize object, the object can be put in front of verb to achieve emphasis. The object '事实' is thus put in front of the verb '争'. This kind of inversion is necessary. In the next example, the object of the sentence '高尔基和托尔斯泰' can either be put at the back or in front. This kind of inversion is optional.

Loh believes that inversion can help lead to adequacy in translation, just like conversion and 'implies the necessary or even inevitable change of word-order in a sentence in conformity with the standard or good usage of the language used' (ibid: 214).

Negation means translating an affirmative sentence into a negative sentence or vice versa. Loh says that sometimes 'Eastern and Western peoples think and speak just in the opposite way. What is affirmative to the one may be thought negative by the other, or vice versa' (ibid: 253). For example:

We don't believe that our mother tongue is inferior to any other language in the world.

我们相信祖国语言并不逊于世界任何语言。(ibid: 259)

(Gloss: we believe mother tongue is not inferior to world any language)

In brief, Loh's model considers the differences in English and Chinese in terms of morphology, element order and ways of thinking, etc. It has an impact on China and especially, on Chinese translation teaching; however, the two volumes are not well organized. In the first volume, the author tries to propose methods of translating in terms of parts of speech, but the parts of speech are not well classified. For example, the personal pronouns are singled out as a chapter, the relatives, demonstratives, indefinites and interrogatives are grouped into a chapter. The author mentions (Loh, 1958a: Foreword) that to do this is for translation works' convenience and needs, but it is not clearly demonstrated in the books. Also, in translating nouns, he

claims the method of semantic translation. It seems that this method can only be applied to nouns. Then, in the second volume, he summarizes principles of translation. There are some overlaps. For example, in Chapter V, Volume 1, he believes in translating articles from English into Chinese, the articles can often be omitted. In Chapter XIV, Volume 2, he proposes the principle of omission again. So, the classification of translating parts of speech in volume 1 is not justifiable.

2.4.1.3   Comparison between the Two Models

Both Vinay & Darbelnet and Loh's books were published in 1958, quite coincidentally, when the translation studies were at the linguistic stage, according to Newmark (2009). It can be found that both of the two books are linguistically-oriented. They tried to analyze and solve the linguistic changes in translation.

Through analysis, we can see that some points made by Vinay & Darbelnet can match Loh's points, though they just use different terms. For example, the binary translation methods, direct and oblique translation proposed by Vinay & Darbelnet can correspond to Loh's general translation methods, literal and free translation. Vinay & Darbelnet's translation procedures and Loh's principles of translation also have much in common. For example, the borrowing of translation procedures is similar to Loh's transliteration, as they both mean keeping the original pronunciation of the SL item. Calque can generally correspond to coinage of new characters, as they both borrow the expression and translate literally. Literal translation can roughly be regarded as semantic translation in Loh's model, as they stress translating the meaning, as well as the language form though English and Chinese actually have nothing in common in writing system. Transposition and conversion both refer to the change of part of speech during translating. According to Vinay & Darbelnet, modulation means the variation of the form of the message, which can cover both inversion and negation, as they all involve the change of form. Equivalence and adaptation are different degrees of oblique translation and can correspond to free translation.

There are differences as well. Four in seven translation procedures, namely borrowing, calque, literal translation and transposition are from lexical level. Modulation stems from syntactic level and equivalence and adaptation come from cultural level. By contrast, in Loh's principles of translation, transliteration, coinage of new characters and conversion belong to lexical level. Omission, amplification, repetition, inversion and negation

are from syntactic level. Semantic translation and free translation can be regarded as from cultural level.

The boundary of the table below is not absolutely clear-cut. There are some overlaps. For example, Loh's semantic translation seems to be larger than Vinay & Darbelnet's literal translation.

Table 2.5 Comparison of Vinay & Darbelnet and Loh's Models

Vinay & Darbelnet's Translation methods	Loh's Translation methods
Direct translation	Literal translation
Oblique translation	Free translation
Vinay & Darbelnet's Translation procedures	**Loh's Principles of translation**
Borrowing	Transliteration
Calque	Coinage of new characters
Literal translation	Semantic translation
	Omission
	Amplification
	Repetition
Transposition	Conversion
Modulation	Inversion and negation
Equivalence	Free translation
Adaptation	

One of the main reasons why there are differences between the two models is that they deal with different language pairs, though they are all linguistically-oriented. English and French belong to Indo-European language families, while Chinese is from Sino-Tibetan language. What's more, English and French both use Latin letters, while Chinese uses its own characters. Generally speaking, English and French have much in common in terms of language, customs and culture. The differences between English

and French at the syntactic level are not as obvious as those between English and Chinese, and they happened more often at the lexical level.

2.4.1.4   Development of Translation Shift

Vinay & Darbelnet's model is believed to be classical. It helped produce the comparison and contrast of other European language pairs, such as French-German (Malblanc's *Stylistique comparée du français et de l'allemand,* 1963) and French-Spanish translation (Vázquez-Ayora's *Introducción a la traductología,* 1977 and Yebra's *Teoría y práctica de la traducción,* 1982). Munday (2012: 101) thinks it "has exerted considerable influence on translation theorists."

Loh's books also make great contribution to Chinese translation studies, though they haven't achieved any international influence. Especially, they are widely used by university teachers and students. Many translation textbooks in China afterwards follow Loh's pattern and terms. They include Zhang Peiji's *A Course in English-Chinese Translation* (1980), Zhuang Yichuan's *A Short Course in English-Chinese Translation* (1999) and Li Jianjun's *New English-Chinese Translation* (2004) etc. In brief, Loh's book influences Chinese translation teaching more than in research. And in China, there is no acknowledged translation shift theory, nor its development. It usually appears as 'translation technique', 'translation method' and 'translation strategy' in translation textbooks. This may be because of the domination of western translation theories.

It is worth mentioning Zhang Peiji and his colleagues' book here. It was published in 1980, under the influence of Loh's model (Zhang and Pan, 2009) and reprinted for more than 70 times until 2007 because of its popularity and huge influence in Chinese translation pedagogy (Tang, 2012). The second edition was published in 2008 and revised again in 2009. The translation shift model in the latest edition can be illustrated below, although the author used the words 'translation methods and techniques'.

Table 2.6 Zhang Peiji's Translation Methods and Techniques

Translation methods and techniques	
Lexical level	Diction
	Conversion
	Amplification

	Repetition
	Omission
	Negation
Structural level	Division
	Combination
	Voice-changing
	Restructuring
Cultural level	Literal translation
	Equivalence
	Free translation
	Transliteration
	Transliteration plus semantic translation
	Transliteration plus explanation

This model, to a large extent, is based on Loh's model and has some improvements. Firstly, it abandons Loh's classification of parts of speech. As has been mentioned above, it is hard and controversial to classify parts of speech when translating between English and Chinese. There will always be some parts that cannot match as the two languages belong to different language families. Secondly, this model has also abandoned some old practice. For example, Loh mentions coinage of new characters when translating technical terms such as some chemical elements. That happened in the 1950s. Nowadays, we rarely create new characters for this. Besides, though English vocabulary, based on combination of letters, is flexible in creating new words, Chinese characters, by strokes, are much more stable. Thirdly, this model adopts a bottom-up sequence, from lexical, to structural and cultural levels. This can largely avoid some overlaps caused by Loh. As has been mentioned above, Loh's omission of articles appeared in Volume 1's parts of speech and again in Volume 2's omission.

In the present study, this model will be modified and applied to the analysis of translation shift happened between source and target texts. The reason for modification is below.

2.4.1.5 Obligatory and Optional Shifts

When studying cohesive ties, Blum-Kulka (Blum-Kulka 1986/2000: 312) mentions that the obligatory choices and optional ones, namely the choices controlled by the grammatical systems of the two languages and the stylistic preferences, have to be differentiated clearly. This division is important in that it recognizes that some translation problems are caused by linguistic differences, while others by translators.

Vinay & Darbelent (1995: 15) have also distinguished servitude and option in translation. Servitude refers to the linguistic rules that imposed on the translators so that they have no choice in translating. Option means the opposite and shows the translator's preferences and styles. The servitude here means the obligatory choices in Blum-Kulka's words.

Klaudy (2009) has similar views on optional shifts and obligatory shifts. Obligatory explicitations and implicitations are caused by the differences in linguistic systems between the source and target languages, such as the specification of grammatical gender when translating from English to French or generalization of gender when translating in the opposite direction. On the other hand, optional shifts are the free choices of the translator. They are caused by the differences in presuppositional knowledge or text building strategies instead of linguistic differences such as when explicitating the background information 'the river' in 'the river Maros' when translating from Hungarian into English, or implicitating this information when translating in the opposite direction. In most cases, we focus on examining the optional shifts to see how source texts are changed rather than obligatory shifts.

This study focuses on how the translators rebuild coherence in the translation, so the attention will be given to optional shifts rather than obligatory shifts.

In Loh and Zhang's books, however, they both do not specifically mention the obligatory shifts between English and Chinese, probably because these books are for teaching rather than research. The shift differentiation will not be that important. But, there are some linguistic differences between English and Chinese that need to be considered. For example, in their model, Zhang et al mention in the amplification section that, when translating from English noun phrase into Chinese, a measure word should be added:

a bike

一辆自行车 (Zhang et al, 2009: 65)

(Gloss: a *measure word* bike)

But this kind of amplification, or translation shift, is caused by linguistic rules. Everyone will translate it like this. So, it is an obligatory shift.

Pan does a quite comprehensive comparative study between Chinese and English and argues that some function words in English are obligatory, while in Chinese, they are optional (Pan 2010: 216). In the present study, the translation shift model will take in the findings of comparative study of Chinese and English to identify the differences caused by the linguistic rules, which will probably be obligatory shifts. These differences will not be considered seriously. The rest of the differences, namely the optional shifts will mainly be used for analysis, as they can show translators' preferences and how translators reconstruct coherence in translation. It can be observed that this will be a major difficulty and challenge.

2.4.2 Identifying and Categorizing Translation Shifts for this Study

Based on the analysis above, the model for identifying translation shifts in our corpus will be as follows:

Table 2.7 Translation Shift Model for this Study

Lexical level	Semantic meaning shift
	Conversion
	Amplification (Addition)
	Omission
	Explicitation
Syntactic level	Restructuring
	Free translation

The source and target texts are compared sentence by sentence and the translation shifts are located. At the lexical level, semantic meaning shift is similar to diction and it means that the translation did not follow the literal meaning source sentence. As we will talk about semantic shift in Chapter 4, diction was not used here. Conversion means an item's part of speech was

shifted in the target text. Amplification, or addition means some words were added to target text and omission is the opposite. Explicitation is complex here. It means the translated item in the target text became much clearer in meaning. So, some items in the source text can be shifted, added or omitted and the whole syntactic structure may be changed. There is some overlap here. It is singled out as it will be linked to translation universals. Repetition in Zhang's model is a special kind of amplification and was not singled out. Negation is also regarded as semantic meaning shift in this study. At the syntactic level, restructuring means syntactic structure of the source sentence was changed, while the literal meaning did not change. Free translation means both the syntactic structure and literal meaning of the source sentence may have changed, while the effect that the target sentence can achieve would be the same. Of course, we need to bear in mind that the boundaries of the table are not clear-cut. For instance, as we will see later, the amplification and omission of conjunctions will contribute to the change of syntactic level as well.

Each translation shift will be identified firstly by the model as mentioned above. Then, the translation shifts will be categorized according to grammatical coherence, semantic coherence and stylistic coherence. In each categorization, the translation will be analysed and studied and it is to be seen whether the tendency can be related to translation universals or not. If a shift doesn't belong to any of these categorizations, it will be analysed carefully. It will be abandoned for not relating to this study or the categorization model will be modified to include more kinds of coherence in translation.

2.5　Chinese Avant-garde Fictions and Yu Hua

2.5.1　Chinese Avant-garde Fiction

The word 'avant-garde' was a military term from French at the beginning, meaning 'vanguard of an army'. Gradually, it began to be used in other fields, such as literature, arts and aesthetics. Abrams proposes a rather comprehensive definition of 'avant-garde' in its new usage:

> That is, a small, self-conscious group of artists and authors who deliberately undertake, in Ezra Pound's phrase, to "make it new." By violating the accepted conventions and proprieties, not only of art but of social discourse, they set out to create ever-new artistic forms and styles and to introduce hitherto neglected, and sometimes forbidden,

subject matter. Frequently, avant-garde artists represent themselves as "alienated" from the established order, against which they assert their own autonomy; a prominent aim is to shock the sensibilities of the conventional reader and to challenge the norms and pieties of the dominant bourgeois culture. (Abrams 1999: 167)

In many Euro-American countries, the avant-garde literary movement appeared early in the twentieth century, featuring 'a deliberate and radical break with some of the traditional bases not only of Western art, but of Western culture in general' (ibid). The avant-garde literary movement began to become an international phenomenon and emerged in China in late 1980s.

Chinese avant-garde fiction is thought to be a symbol of revolution and innovation, playing an important role in Chinese contemporary literature. The 'avant-garde fiction' took the position as an accepted term around the late 1980s to identify works by the group of young writers, started by Ma Yuan and succeeded by Su Tong, Yu Hua, Ge Fei, Sun Ganlu and others.

Looking back, Chen claims:

> When the concept is transplanted into the context of contemporary Chinese literature, Chinese avant-garde fiction refers to works by the literary group appearing in the late 1980s which are innovative in literary forms, and different from those of the first half of the decade.… In my opinion, the name [avant-garde], in its narrowest sense, refers to the writers, Ma Yuan being the earliest, who had primarily formed their own narrative styles with their initiative spirits. These writers mainly include Ma Yuan, Hong Feng, Can Xue, Tashi Dawa, Su Tong, Yu Hua, Ge Fei, Ye Zhaoyan, Sun Ganlu, Beicun, and others. (Chen 2002: 79)

It can be observed this period was after the Cultural Revolution (1966-1976), during which in literature, the standards of loftiness, greatness, perfection and brilliance should epitomize the idealization of life and the features in language should reveal elements of the standardization. Yang argues:

> On the one hand, the above idealization and standardization reflect the authorities' efforts to create their not only ideologically correct, but also artistically advanced literature. On the other hand, they reflect the strict control of the authorities over literature during the Cultural Revolution. (Yang 1998: 221)

Literature in this period was mainly to serve politics. After the Cultural Revolution, under the influence of western culture, there would be a change.

The emergence of Chinese avant-garde fiction is not accidental. After a decade of turmoil in the Cultural Revolution, China began to carry out a series of political and economic reforms in the 1980s. The economic growth and a relatively free political atmosphere generated a wave of western culture importation in the 1980s. At that time, there was a social phenomenon called cultural fever. From modernism to postmodernism, from Formalism to Post-structuralism, many western literary and theoretical works were translated and introduced into China. These western thoughts, which enjoyed a long history in the West, were new for the Chinese readership. A group of young Chinese writers suddenly found a new way to express their literary thoughts by learning about the West. It finally helped to found the 'avant-garde school' in the contemporary Chinese literature.

Zhao (1993) believes that 'The year 1985 marked a great turning point in the development of modern Chinese fiction – the beginning of what Chinese critics now call the "New Wave".' Li (2000) has a similar view, arguing that 'In 1985, mainland Chinese literature witnessed a fundamental turning point…. In retrospect, we can observe the fact that around 1985, many writers (particularly younger writers who have since emerged) adopted a new attitude and style of writing.' The 'many writers' here just mean writers of Chinese avant-garde fiction. Yang (2002: 247) mentions that '1985 emerged as a landmark of modern Chinese literature because for the first time in the literary history of China, a 'language-using subject' made its debut in the discursive space dominated by the collective cultural and historical subject of China'.

The views above demonstrate changes of Chinese literature since the year 1985. Firstly, the theme of Chinese literature began to diversify, not only confined to collective values and historical subjects. Secondly, Chinese literature witnessed a return to 'literature-in-itself'—that is, to literary language and literary form per se. Some of the young writers, who wished to find new views and a new language and steer clear of ideological confrontations with earlier theories of literature and art, discovered that the way to accomplish this was to return to the text, or to language, which meant a return to the signifier (Liu 2000).

Beginning with *The Temptation of the Gangdisi* written by Ma Yuan in the year of 1984, Chinese avant-garde fiction experienced a short period, though drawing much critical attention and high expectations. Flourishing

years for avant-garde fiction lasted for only 5 years from 1985 to 1989. After that, the avant-gardists were no longer cultural front-runners and dissolved into different voices. Some critics believe that the decline of avant-garde fiction was a result of the historical trauma of 1989's Tiananmen Incident, as well as the rampant popular culture in the 1990s (Wang 1998).

Short-lived but special and sparkling, Chinese avant-garde fiction is viewed by literary critics as one of the most important parts of contemporary Chinese literature. As Wu (2000) concludes, 'it is indisputable that the avant-garde literature of the 1980s has entered our literary history as the liveliest genre of the time.'

2.5.2 Defamiliarization: Avant-garde Fictions' Feature

The concept of 'defamiliarization' was proposed by the Russian and Soviet literary theorist, critic, writer and pamphleteer, Viktor Shklovsky (1986: 52-63). For Shklovsky, the common everyday language is, on one hand, easy and quick to understand and can be automatically perceived by people, however, on the other hand, it could lower people's sensation of their surroundings. People become more and more used to looking at the world through their habit or common sense so that their sensation would become automatic and mechanical by this kind of endless repetition. So, Shkloysky believes that we need to relieve people from this kind of automatization by way of the art. He argues:

> And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. (ibid)

One of the most disadvantageous aspects of daily language is to make people unconsciously become accustomed to some kind of perception or thinking. And gradually they will feel comfortable about their way and relaxed in this safety zone. In the long run, this may lead to a kind of inertia for some people. The reason for this is that the purpose of daily language is to impart some information and on most of the occasions would not attract much attention from people. On the contrary, the defamiliarization effect, or the 'unfamiliar' effect in the above quotation from Shklovsky would break the habits and rules of daily language and reorganize and produce a new kind of

language. This kind of new language would be different from and unfamiliar with the daily language. Essentially, he argues that this language is a kind of poetic language and more difficult to understand: 'Poetic speech is formed speech. Prose is ordinary speech – economical, easy, proper, the goddess of prose [dea prosae] is a goddess of the accurate, facile type, of the "direct" expression of a child' (ibid). The purpose of the writer's unfamiliar writing was not only to create a kind of artistic language, but also to prevent a tendency of 'over-automatization' by the readers.

The defamilirization effect was well featured by Chinese avant-garde fictions. In this period, avant-garde writers broke away from some traditional Chinese expressions and tried to show their own style, however, they would meet a kind of mixed reactions. On the one hand, they met a few conservative opinions from some literary critics, who argued that what they were doing were just a kind of boring word play. In the short run, it may produce a sort of sensation effect, while in the long run, it would be worthless for Chinese literature. On the other hand, some other critics believed that their new language would produce a new and unfamiliar effect on the Chinese readers. This would inspire readers' imagination and creation. It would produce a unique aesthetic effect and also bring something new to Chinese literature to help it to grow and develop. Most people were in favour of the second point of view. Yu Hua's works were no exception in this respect. Although there was some criticism on his works at the beginning of his avant-garde fictions, with the help from some literary critics such as Li Tuo, this did not prevent him from becoming a leading literary figure in this period at last. (Zhai 2008: 122-145; Chen and Zhang 2011: 139-142)

2.5.3 Yu Hua's Avant-garde Fictions

With his distinctive personal literary style, Yu Hua has become one of the most famous and talented representatives among Chinese avant-gardists. Born in 1960 in Hangzhou, Zhejiang Province, Yu Hua grew up in a family of doctors and spent a lot of time in the hospital where his parents worked. This life experience of seeing much illness and death from childhood profoundly influenced his later literary works (Yu 1995). Probably, that is why many of his works in this period described and explored the theme of death. Being one of the new generations of young writers rising to literary stardom in the years after the Cultural Revolution, Yu Hua was also influenced by some modernist literary works and the new western aesthetic thoughts like many of his contemporaries. As a writer, he drew much

inspiration from authors such as Kawabata Yasunari, Franz Kafka, Jorge Luis Borges, and William Faulkner (Yu 1999; Zhang 2004; Zhang 2009; Wang 2011).

Since 1983, Yu Hua started to write some short stories, which were published in some literary journals in China, and his literary career started. In the following years, especially from 1987 to 1989, he steadily published a series of astonishing, experimental, and quite controversial short stories and novellas, including *On the Road at eighteen*, *Death Narrative*, *1986*, *One Kind of Reality*, *The Past and the Punishments*, etc. Most of the works were published in some literary journals such as *Beijing Literature* (Beijing Wenxue), *Harvest* (Shouhuo), *Shanghai Literature* (Shanghai Wenxue), and *Bell Mountain* (Zhongshan), etc. In total, he produced 7 short stories and 8 novellas during this period.[1] Until now, 5 of these short stories and 5 of the novellas were translated into English.[2] Most of these are published in some anthologies of English translation of Chinese fictions. Several books, which include some of Yu Hua's avant-garde works, should be mentioned here: *China's Avant-Garde Fiction* (1998), an academic milestone so far for avant-garde translations edited by Jing Wang; *The Lost Boat: Avant-Garde Fiction from China* (1993), edited by Henry Y. H. Zhao; *Running Wild: New Chinese Writers* (1994), edited by David Der-wei Wang and Jeanne Tai; and *The Columbia Anthology of Modern Chinese Literature* (1995), edited by Joseph S. M. Lau and Howard Goldblatt and etc. These books helped the translation and spread of Chinese avant-garde fictions in English-speaking world. Also, in 1996, University of Hawaii Press published an English collection of stories written by Yu Hua, *The Past and the Punishments*, which makes Yu Hua 'the sole author so far with his own anthology [in English]' (Kinkley 2000). These works have made him a leading figure at the forefront of China's avant-garde literary stage.

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[1] The 7 short stories are: Shibasui Chumen Yuanxing (*Bijing Wenxue*, 1987.1); Xibeifeng Huxiao De Zhongwu (*Beijing Wenxue*, 1987.5); Siwang Xushu *(Shanghai Wenxue*, 1988.11); Aiqing Gushi (*Zuojia*, 1989.7); Wangshi yu Xingfa (*Beijing Wenxue*, 1989.2); Xianxue Meihua (*Renmin Wenxue*, 1989.3); Lianggeren De Lishi (*Hebei Wenxue*, 1989.10). The 8 novellas are: Siyue Sanri Shijian (*Shouhuo*, 1987.5); Yijiubaliu Nian (*Shouhuo*, 1987.6); Hebian De Cuowu (*Zhongshan*, 1988.1); Xianshi Yizhong (*Beijing Wenxue*, 1988.1); Shishi Ruyan *(Shouhuo*, 1988.5); Nantao Jieshu (*Shouhuo*, 1988.6); Gudian Aiqing (*Beijing Wenxue*, 1988.12); Ciwen Xiangei Shaonv Yangliu (*Zhongshan*, 1989.4)

[2] The 5 translated short stories are: *On the Road at Eighteen* (1995, 1999); *The Past and the Punishments* (1996); *Blood and Plum Blossoms* (1996); *The Noon of Howling Wind* (1998); *Death Narrative* (2003). The 5 translated novellas are: *One Kind of Reality* (1993, 1994); *1986* (1996); *Classical Love* (1996); *The Story is for Willow* (1998); *World Like Mist* (1996).

However, Yu Hua's literary career also experienced a great turn. In the early 1990s he took a major turn from stories and novellas to novels, and adopted a realistic narrative style which seemed to betray his earlier brutal and violent literary characteristics. Now, his name is more associated with *Bothers* (2005, 2006) and *To Live* (1993), which was adapted to a film by Zhang Yimou and won a few awards in the Cannes International Film Festival in 1994.

Yu Hua's avant-garde fictions well represent a number of significant features of Chinese avant-garde literature, especially in terms of the experiments with language and innovations in narrative techniques. Meanwhile, his literary career first as a radical avant-garde writer and then turning back to realism typically reflects the rise and fall of the whole Chinese avant-garde school. Just as Liu (2002) believes, 'perhaps no one exemplifies the swift rise and fall of the Chinese avant-garde more clearly than Yu Hua.'

Yu Hua is also one of the avant-garde writers who draw most western critical attention and high expectations. He has won a few important literary awards in the West, including Italian *Grinzane Cavour* (1998), Irish *James Joyce Foundation Award* (2002), American *The Varnes & Noble Review From discover Great New Writers* (2004), and French *Chevalier de L'ordre des Arts et des Lettres* (2004).

Since the early 1990s, Yu Hua's works have begun to be translated into English. So far in the West, avant-garde fiction, in which Yu Hua is always considered as one of the central figures, has become an important part in sinologists' studies of Chinese contemporary literature, and a way for them to look into the contemporary Chinese society and culture. As a western sinologist, Danish scholar Anne Wedell-Wedellsborg gives her comment on Yu Hua's status in China and the West:

> In mainland Chinese literature of the mid to late 1980s questions of individual and national identity, already prominent since the early 1980s, became increasingly mixed with issues of language and representation. One of the remarkable writers to emerge at that time was Yu Hua 余华, whose fiction, in my opinion, relates to those questions and issues in a very distinctive way. In China, he also seems to have acted as a catalyst for bringing out differing attitudes to the general perception of aesthetic modernity, and abroad, Western-based Chinese scholars such as Tang Xiaobing, Jing Wang, and Zhao Yiheng have assigned a central role to

Yu Hua in their reflections on the existence or possibilities of modernism and postmodernism in Chinese literature. (Wedell-Wedellsborg 1996)

Yu Hua's literary works have been translated into different languages and published in many countries. More than twenty of his works have been translated into English, ranging from his earlier avant-garde fictions to later realistic novels. In 2008, Center for Yu Hua Studies was established and affiliated to Zhejiang Normal University to study Yu Hua and his works.

2.5.4 Existing Scholarship on English Translations of Yu Hua's Avant-garde Fictions

When it comes to the study of English translations of Yu Hua's Avant-garde works, existing research and scholarship are not that enough. In 'A Bibliographic Survey of Publications on Chinese Literature in Translation from 1949 to 1999', Kinkley (2000), while mentioning Yu Hua's English anthology The Past and the Punishments, merely states that it was 'well translated by Andrew F. Jones.' Meanwhile, Jones (1996) himself confessed in his 'Translator's Postscript' the difficulties of translating Yu Hua's works, saying that his 'translations can never aspire to a perfect or authoritative representation of Yu Hua's fiction.' In China, although there were some occasionally published articles on the introductions or comments on the translation of Chinese avant-garde or Yu Hua's avant-garde fictions, and even some MA theses, there is hardly any comprehensive and deep research on English translation of Chinese or Yu Hua's avant-garde fictions, or on a very specific point of this topic. For instance, Chen (2008), Chen (2011) and Li (2013) found, introduced and listed all the translations of Yu Hua's works, their translators, agencies and publishers, etc. Li (2014) argues that the success of Yu Hua's translations can be attributed to the reasons such as excellent translators and publishers, Yu Hua's own language style and the topic of his works, etc. Li (2010) in his MA thesis did an interview with one of Yu Hua's translators, Andrew Jones, who believed that his translations read extremely well in English and captured the beauty of Yu Hua's prose, but he could not remember the process of translating and some choices as it was quite provisional and took place seventeen years ago. Until now, there is no detailed analysis of the language of the translations. This study will try to make up for this gap.

2.6   Concluding Remarks

This chapter has mainly reviewed some previous research on cohesion and coherence in translation studies, laid out the analysis framework for this study and designed the methods to be adopted for collecting data. As for analysing the corpus, the research will develop from three aspects, namely grammatical coherence, semantic coherence and stylistic coherence. The next three chapters will focus on each of these aspects respectively. As for collecting language data, the research designed its own particular model based on previous studies.

Linguistics is always thought to be related to translation studies. The aim of this research is to study English translations of Yu Hua's avant-garde fictions from a very specific linguistic point of view, namely, the cohesion and coherence in translation. As has been mentioned above, most of the researches that have been done so far on English translations of Chinese avant-garde fictions were introductory. And after this study, following researches can be done on other author's translations in avant-garde fictions or even all the fictions in this period. This research can lay some basis work for future studies.

Chapter 3 Grammatical Coherence

3.1 Statistics and Analysis of Grammatical Translation Shifts

This section sees the translation shifts which occurred in the grammatical items and their statistics. According to the methods mentioned above in the second chapter, the study has already looked at how the grammatical items are translated in the target texts and identified the translation shifts such as amplification, omission, conversion and restructuring etc. Below are the tables of statistics in the four target texts:

Table 3.1 Grammatical Translation Shifts Occurred in *World like Mist*:

Amplification	Omission	Conversion	Restructuring
19	29	43	209

Table 3.2 Grammatical Translation Shifts Occurred in *1986*:

Amplification	Omission	Conversion	Restructuring
18	55	30	70

Table 3.3 Grammatical Translation Shifts Occurred in *One Kind of Reality* (Wang's version):

Amplification	Omission	Conversion	Restructuring
2	6	20	22

Table 3.4 Grammatical Translation Shifts Occurred in *One Kind of Reality* (Tai's version):

Amplification	Omission	Conversion	Restructuring
3	3	26	46

Different texts and translators have different preferences or strategies for using translation shifts to reconstruct grammatical coherence. Amplification and omission mostly revolve around conjunctions. In terms of conversion of the grammatical items, the conversion on deictic expressions will happen mostly irrespective of which text or which translator is concerned.

3.1.1 The Analysis of Conjunction Shifts

Before examining the shifts happened regarding the conjunctions, I'd like to propose two hypotheses.

Hypothesis1: to reconstruct grammatical coherence in the target texts, the translators will use much more hypotactic means when it is to translate from Chinese to English.

Hypothesis2: according to Blum-Kulka's explicitation hypothesis (2000: 302), cohesive explicitness level of the target text is higher than that of the source text, so we can assume that more translation shifts will occur on the overt cohesive ties, for example, conjunctions, to make the target texts much more explicit grammatically. This is also valid when we consider the translation directionality in this study. As the items being studied in the translation are from the flexible side to the compulsory side, we can assume that there will be amplifications of conjunctions in the translations.

In terms of constructing the sentences to make them conform to grammatical requirements, there are mainly two means, namely hypotaxis and parataxis. Hypotaxis means the dependent or subordinate construction or relationship of clauses with connectives, for example, 'I shall despair if you don't come' (Lian 1993: 48). Here, in this example, the functional word 'if' was the connective to link the two clauses to help the whole sentence reach its logical and semantic meaning. Such kind of the connectives can be either lexical means or lexical conjugations. They cannot be omitted in English sentences. Hypotaxis can make sentences much more precise. On the other hand, parataxis means that the sentences are connected by their covert logic and semantic meaning without depending on the overt cohesive ties (ibid: 53). Parataxis can make sentences much more concise. For example, in Chinese, we can say '下雨我不去学校了 (gloss: raining I do not go to school)'. Here, there is a hidden logic, which is, because it is raining, I do not go to school, but in Chinese, we can omit this explicit cause logic and people can interpret this implied message by the implicit semantic meaning of this sentence. Similarly, we can translate the above example English sentence into '你不来，我会失望 (gloss: you don't come, I shall despair)'. By

restructuring the sentence order, this kind of logic relationship can be implied in Chinese. So, generally speaking, previous contrastive studies on English and Chinese believe that the former is a much more hypotactic language, while the latter is a much more paratactic language (ibid: 58; Ye 2003: 141; Pan 2010: 336). This point has also been mentioned by many English-Chinese translation textbooks (Ye 2001: 26; Zhang et al 2009: 26). Then, when it comes to translation, probably some translation shifts will happen.

Considering the translation directionality in this study, which is from the Chinese avant-garde fictions to their English translations, we can assume that to construct coherence in grammar, the translators will use more hypotactic means and the target texts will become much more explicit grammatically. Of course, we cannot jump to a conclusion by only citing a few examples that we needed. We need to look at the trend of the translation shifts to see whether or not there is a general pattern in the selected corpus.

Relevant empirical studies can also confirm this assumption. We now have a look at the general trend of word counting in Chinese and English texts. Qin and Wang (2009) did a rather comprehensive study on Chinese and English linguistic features by using about 3.5 million characters and words out of the total 20 million characters and words in the Chinese English Parallel Corpus set up by Wang in a national key project. They wanted to see whether or not there really are universals of translation in the English-Chinese translation language pairs. They did statistics on each part of speech in original Chinese texts, translated Chinese texts and their source English texts, and found that the frequency of English using conjunctions in texts is much higher than either kind of Chinese texts. Of course, it should be pointed out that the translation directionality in Qin and Wang's study is different from this study, but until now, no empirical research has been done on comparing original English texts to the translated English texts from Chinese and their source Chinese texts by using large corpora.

However, according to the statistics, just contrary to our assumption, there are more omissions of conjunctions than amplifications in almost all the target texts and the three translators generally have the same trend. And here below are some examples.

1. ST: 因为他愿意抚养这个孩子，所以她的担忧也就不存在了。

[Gloss: **because** he would adopt this child, **so** her worries no longer exist.]

TT: He would adopt the child as his own. That way the problem would never

even arise at all. (*World like Mist*)

2. ST: 一旦走出了那昏暗的屋子，她却开始感到不知所措。

[Gloss: **as long as** went out of that dark room, she but began to feel perplexed.]

TT: she felt lost outside the dim apartment. (*1986*)

3. ST: 因为她看到了那扇门，于是她就从那里走了出去。

[Gloss: **because** she saw that door, **so** she from there went out]

TT: Her gaze went through the door and she followed it out of the room. (*One Kind of Reality*, tr. by Wang)

4. ST: 但是她想起了山峰，便转身走出去。

[Gloss: **but** she thought of Shanfeng, then turned went out]

TT: At that moment she thought of Shanfeng and turned and ran out of the compound. (*One Kind of Reality*, tr. by Tai)

In these examples, it can be noticed that the clauses' connecting ways in target texts did not always stick to the logic of the source texts. And even though there are some double conjunctions in the source texts, the translators deal with them by different ways, sometimes even with no conjunctions. No wonder there are more omissions than amplifications. In the example 1, the translator used the noun phrase 'that way', which act as a conjunction, to connect the two clauses in the target text. In the example 3, the conjunction 'and' was used to replace the '因为 (because)' and '于是(so)' logic relationship. Also, in example 2, the prepositional phrase 'outside the dim apartment' can make the target text concise instead of copying the source complex sentence. That is to say, the translators can flexibly change some syntactic structures, without always following the source texts.

After reading and comparing closely the source and target texts, I found that omission of conjunctions can be explained by two reasons. Firstly, Chinese avant-garde fictions emerged in China in the 1980s after the wide spread introduction of western culture importation, which necessarily includes literature into China. Yu Hua himself mentioned several times that at that time he read widely literary works by western authors such as Kafka, Borges and Faulkner and his literary creation was influenced and inspired by them. So, to some extent, his literary language would be affected by western languages, or would be Europeanized, which means that the hypotactic level is higher itself in sentences. Secondly, some translators are not confined by

the sentence structures of the source texts. They can not only restructure the syntactic patterns and conform to English language use habit, but also omit some hypotactic means. This has much to do with the translators' application of their linguistic abilities and personal styles. Some can use various sentence patterns, while some will follow the source texts. These are the reasons of why, unexpectedly, the hypotactic level where translation shifts happened, was even lowered in the target texts.

3.1.2 The Analysis of Deictic Shifts

Then, we will have a look at the shifts of deixis in the corpus. As has been mentioned before, we will analyse based on the model proposed by Levinson (1983).

3.1.2.1   Personal Deictic Shifts

Personal deictic expressions are concerned with encoding of participant-roles in the speech situation in which the utterances take place. They are reflected in the grammatical category of person (Levinson 1983: 62, 2006: 112-14). This contains: (i) first person deixis, which involves encoding the speaker's reference to himself (e.g. 'I', 'me', 'my'), (ii) second person deixis, which encodes the speaker's reference to the addressee (e.g. 'you', 'your', 'yours'), and (iii) the third person deixis, which encodes reference to a participant who is neither identified as the speaker nor the addressee (e.g. 'she', 'her', 'hers') (Yule 1996: 10).

Personal deictic expressions, including personal pronouns, possessive determiners and possessive pronouns as cohesive devices have been classified by Halliday and Hasan as personal references. Halliday and Hasan say:

> The significance of the person system is that it is the means of referring
> to relevant persons and objects, making use of a small set of options
> centring around the particular nature of their relevance to the speech
> situation. (Halliday and Hasan 1976: 45)

Personal deictic expressions can be anchored to other participants like the narrator or character in the narrative. For example, in some stories, the narrator uses the first person deixis 'I' to narrate events to engage the readers more. In our corpus, the narrator uses the third person deixis to narrate in all the three stories.

Of course, there are the exophoric use of some generalized personal pronouns such as 'we', 'they' and 'it', etc., but under the context, personal

pronouns can always refer to very specific people. So, actually, personal pronouns can be regarded as substitution as well. Even Halliday and Hasan themselves admit that reference and substitution cannot be regarded as rigid division into watertight compartments. So, in their book, they define substitution as 'a relation in the wording rather than in the meaning (ibid: 88),' which, however, is still ambiguous.

Huang and Liao (2002: 27) believe that the pronouns can function grammatically what they refer to and using them can make sentences concise. Chinese and English personal pronouns can at most times match each other, though there are a few differences. For example, Chinese still has the respectful form of the second person singular pronoun ('您') to address superiors and new acquaintances and first person plural pronoun has variations ('我们' and '咱们'). Also, in Chinese, there is no distinction between the subject and the object cases. For instance, '我' can stand for either 'I' or 'me' (Yip and Rimmington, 2004: 47).

However, there is no very strict rule as to when and where a pronoun has to be used. Sometimes, in Chinese, for emphasis or other rhetoric devices, some writers will just repeat the items that could be referred to. Zhang gives an example:

强国有强国的策略，小国也有小国的路线。

[Gloss: big powers have big powers' strategies, small countries have small countries' lines] (Zhang et al., 1980: 79)

Zhang mentions that if we translate it into English, it should be 'big powers have **their** strategies while small countries also have **their own** lines.' Possessive pronoun 'their' is used here and to make the reference in a short distance, we need to add 'own' in the second clause. Then, this will be much more natural in English. Generally speaking, the sentence like the gloss is not allowed in English. In Chinese, the first clause can use a possessive pronoun and to avoid ambiguities, the second clause can use a reflexive pronoun and the sentence can be '强国有它们的策略，小国也有它们自己的路线.' Both of the ways of expression are acceptable in Chinese. The difference just lies in that the manner of speaking in the original sentence is much stronger. So, again Chinese is flexible here and generally speaking it has a higher degree of tolerating the repetition of the same items in a sentence than English.

In fact, any change in the translation of these elements therefore may trigger a shift in the roles of participants in the source text. Indeed, the data

in this study show that 43 personal deictic expressions have undergone a shift in the target text and some of them reveal deviation in the decoding process of some of the participant-roles in the source text. These shifts are broken down in Table below.

Table 3.5 Personal Deictic Shifts

	Type of shift	Number
1	Shifting from a noun to a personal pronoun	22
2	Shifting from a personal pronoun to a noun	5
3	Shifting from a personal pronoun to another personal pronoun	9
4	Shifting from a personal pronoun to other parts of speech	7
	Total	43

① Noun-pronoun translation shifts

The data show that in the corpus, there are 22 instances of translation shifts that are related to shifting nouns to their corresponding pronouns. We can see the following examples.

5. ST: 于是司机从口袋里摸出二十元钱给**新娘**，**新娘**接过去放入了口袋。司机没有触到**新娘**的手指。

[Gloss: so driver from pocket pulled twenty yuan gave **bride**, **bride** took put inside pocket. Driver did not touch **bride**'s finders.]

TT: The truck driver pulled twenty yuan from his pocket and handed it to the **bride**. **She** took the money without touching the truck driver's hand and put it in her pocket. (*World like Mist*)

6. ST: **父亲**是要去上班的，**父亲**是早晨出去到晚上才回来，**父亲**中午不回家了。

[Gloss: **father** was to go to work, **father** was in the morning went out until evening came back, **father** in the noon not came home.]

TT: **Her father** still had to go to work, so **he** left the house early and came home late. **He** no longer came home at lunch time. (*1986*)

7. ST: 她想走得快一点好赶上**丈夫**，她知道**丈夫**一定是去医院了。

[Gloss: she wanted to walk faster a little to catch up with **husband**, she knew **husband** must have gone to the hospital.]

TT: She wanted to speed up and catch with **her husband**, she knew **he** was bound to be heading for the hospital. (*One Kind of Reality*, tr. by Wang)

    8. ST: 然后她失声大叫一声："山岗。"同时转回身去，对着站在窗前的丈夫又叫了一声。可山岗一动不动，他眯着眼睛仿佛已经睡去。

[Gloss: Then she let out a big sound, "**Shangang**". At the same time turned around, facing standing window front's husband again shouted a sound. But **Shangang** did not move, he close eyes as if already fell asleep.]

TT: Then she let out a cry. "**Shangang**!" Turning around, she called again to her husband, who was still standing in front of the window. But **he** didn't move at all, his eyes half-closed as if he had dozed off. (*One Kind of Reality*, tr. by Tai)

In example 5, from *World like Mist*, 2 tried to make fun of the truck driver and ask the bride to wash face for him in return for money, which made the truck driver feel humiliated and commit suicide later. In the narrative, the author used the noun 'bride (新娘)' consecutively for reference to emphasize this figure and the wedding scene. This can help readers feel the truck driver's awkward situation and understand why he would kill himself later. In the translation, the translator used the personal deictic 'she' to replace the noun and also shifted the perspective from the driver to the bride.

In example 6 of *1986*, the author repeatedly used 'father (父亲)', who was actually the daughter's stepfather. This was to emphasize that the daughter and her mother had already accepted and adapted to their new life and family and forgotten her real father, the mad and missing history teacher. In the translation, the translator replaced the nouns with pronouns.

In example 7, from the story *One Kind of Reality*, 'she', or Shanfeng's wife, went back home and found that her child was already dead. She lost her mind completely and tried to look for her husband, Shanfeng. The description in this part was from her point of view. In the source text, the noun 'husband (丈夫)' was successively used to emphasize that now she really wanted to be dependent on him. In example 8 of the same story, 'she' was Shangang's wife. The description was from her point and her son was kicked to death by Shanfeng at this stage. Similarly, she collapsed and wanted to rely on her husband, 'Shangang', which was repeated here for emphasis.

In the above examples, we can see that in most conditions, the translators will use the relevant pronouns to replace the second or following nouns, which had already appeared before in the context.

Actually, some scholars have noticed that English uses pronouns quite often. As Halliday and Hasan observe,

> Note finally that it is characteristic of third person forms that they may be cumulatively anaphoric. One occurrence of John at the beginning of a text may be followed by an indefinitely large number of occurrences of he, him or his all to be interpreted by reference to the original John. This phenomenon contributes very markedly to the internal cohesion of a text, since it creates a kind of network of lines of reference, each occurrence being linked to all its predecessors up to and including the initial reference. (Halliday and Hasan, 1976: 52)

For example, in example 6, all the three clauses in the source text used the noun '父亲 (father)' repeatedly at the beginning to coherently connect with each other, while in the target text, in the second and third clauses, the pronoun 'he' replaced the noun to make the sentence cohesive and coherent. That is because personals referring to other roles (persons or objects other than the speaker or addressee) are typically anaphoric (ibid: 51). Other examples which we offered are similar to this. However, the third person pronoun should be used cautiously in order not to create confusion, because if there are two nouns in front of this pronoun, it may refer back to a different person or object. For example, in the example 8, in the target text, 'he' can refer to either the preceding '山岗 (Shangang)', who is male, or to 'her husband.' Halliday and Hasan (1976: 48) mention that a third person form typically refers anaphorically to a preceding item in the text. Here it can be regarded that it means the nearest preceding item. Then, 'he' will refer to 'her husband'. It will cause confusion if Shangang and her husband are not the same person. So, we can see that we need to look carefully when we want to use pronouns for the sake of reference. After all, personal pronoun is a kind of reference and cannot be as clear as the noun itself. Also, when using pronouns, we should pay attention to the grammatical correctness of the sentence as well. For instance, in the example 7, which is not strictly sound grammatically, the use of pronoun in the second clause is correct, but we need a conjunction to connect it to the first clause.

The analysis of noun to pronoun shift in our corpus is similar to what many translation textbooks or books on Chinese and English comparative studies mentioned before, namely Chinese prefers the repetition of items of

reach coherence, while English, in order to avoid repetition, prefers using relevant pronouns (Lian, 1993: 173; Pan, 2010: 320). We can see that all the translators try to conform more to the English habit usage in this regard.

We can notice from the data that there are 5 cases in which a personal pronoun is shifted to its corresponding noun. However, this figure is small when compared to shifting from the other way around. So, we will not offer examples here.

② Pronoun-pronoun translation shifts

In our corpus, there are totally 9 translation shifts related to shifting a pronoun to a different pronoun during translation (e.g. from he to you). We can observe them as follows.

9. ST: 然后司机看着新娘给 2 擦脸，他感到不可思议的是新娘给 2 擦脸的动作为何也如此温柔。擦完之后，他看到 2 拿出四十元钱放入新娘手中。接着 2 说：再给**他**擦。

[Gloss: Then the truck driver looked at the bride for 2 washing face, he felt unbelievably was the bride for 2 washing face's motions why also so gentle. Washing finishing after, he looked at 2 taking out 40 yuan putting into bride's hands inside. Next 2 said: again for **him** washing.]

TT: The truck driver watched as the bride proceeded to wash 2's face. He found it difficult to believe that the bride's fingers could caress 2's face as lovingly as they had moved across his own. He saw 2 place forty yuan in the bride's outsretched hand. 2 said: Your turn. (*World like Mist*)

10. ST: 在他们中间，他开始看到一些同事的脸了。他想也许就要轮到**他**了。
[Gloss: among them, he began to look at a few colleagues' faces. He thought maybe was the next turn to **him**.]

TT: He began to recognize a few of his colleagues from school in their midst. He thought maybe it's my turn next. (*1986*)

11. ST: 山峰在山岗面前站住，他叫道："**你**让开。"
[Gloss: Shanfeng stayed Shanfeng in front stood, he shouted, '**you** get away'.]

TT (1): Shanfeng stood in front of Shangang and shouted, 'Let me by.' (*One Kind of Reality*, tr. by Wang)

TT (2): Shangfeng pulled up short in front of Shangang, screaming, "Get out of my way." (*One Kind of Reality*, tr. by Tai)

12. ST: 山岗于是又对站在门口的妻子说："这么高兴的人我从来没有见过。"而他妻子依然贪婪地看着小狗。他继续说："**你**高兴得连呼吸都不

需要了。”

[Gloss: Shangang then again towards standing at the door's wife said, "so happy a person I have never seen before." But his wife still greedily looked at the little dog. He continued to say, "**You** are so happy even breathing does not need".]

TT (1): Shangang said to his wife who was standing by the door, 'I've never seen anyone look so happy.' His wife was still eagerly watching the little dog. He went on, 'He's so happy he doesn't even need to breathe.' (*One Kind of Reality*, tr. by Wang)

TT (2): Turning back to his wife who was still standing in the doorway, Shangang said, "I've never seen anyone so happy in my life." His wife was still looking greedily at the dog. He went on: "He's so happy he doesn't even need to breathe." (*One Kind of Reality*, tr. by Tai)

In the example 9, from *World like Mist*, the author described the scene in which 2 asked the bride to wash his face and gave her some money for this. Then, to have fun in the wedding, he wanted the bride to wash the truck driver's face as well. In the source text, 2 was giving this order to the bride. So, 2's words were 'wash his face.' However, in the target text, 2 seemed to be speaking to the truck driver directly, as the translator made it as 'Your turn.' The main characters described here were 2 and the truck driver. This change can shift the narrative point of view to close more the main characters' relationships.

Example 10 from *1986* describes the main character, the history teacher's imagination. He seemed to be floating in the air and looking at everything. Also, some of the description here mingled with his memory. He was looking at his colleagues in the street. Then, he thought he might see himself as well. In the source text, the author wrote 'the next turn' was to see him(self). However, in the target text, the translator translated it into 'my turn'. We can assume that here the translator thought that in an object clause, using the third person pronoun might refer to another person to create a kind of confusion. That is why he used the first person pronoun for reference within this sentence. So, 'my turn' will refer back automatically to the narrator, or the subject 'he'.

In example 11 from the story *One Kind of Reality*, after knowing that it was Pipi who accidently killed his son, Shanfeng was furious and wanted to go to Pipi to beat him up. Then, Pipi's father, or Shanfeng's brother Shangang blocked his way. So, Shanfeng said 'you get away (你让开)'. However, in both of the target texts, the translators translated from 'I' point of

view. They became 'let me by' and 'get out of my way' respectively. The shifting to first person pronoun here can emphasize more the inner feeling of the speaker's own perspective. Example 12 is from the same story. Here is the climax of the horrible plot. Shangang smeared some bone soup on the sole of Shanfeng's feet to attract a dog to lick away constantly. This made Shanfeng, who was tied in a tree and could not move, laugh without a stop until he died. Also, Shangang's wife was standing beside and coldly looking at this scene, because she wanted to revenge for her son's death as well. In the source text, Shangang seemed to be speaking to his brother Shanfeng, 'You are so happy and you do not even need to breathe (你高兴得连呼吸都不需要了).' However, in the target texts, both of the two translators shifted the narrative point of view of speaking and Shangang seemed to be speaking directly to his wife now. The target texts both became 'He's so happy he doesn't even need to breathe.' We need to notice that previously, Shangang was speaking to his wife, 'I've never seen anyone look so happy.' Then, in the source text, he began to speak to his brother Shanfeng. The translators probably wanted to keep the narrative trend by letting Shangang speak to his wife continuously. The conversation happened only between the couple and nobody cared about the suffering Shanfeng. Readers can feel more about the cold-blooded family relationships.

It should be pointed out that the shifting from personal pronouns to other personal pronouns are not very frequent in translations and translators need to consider about this carefully. There is no strict rule or clear pattern as regard to how and when personal pronouns should be shifted. In our corpus, we can find that this kind of shifts usually take place in the object clauses or some direct or indirect speeches. At this point, the pronouns in the object clauses or the speeches may lead to a different reference to cause confusion within a context. That is why the translators made some changes, which will also shift the narrative point of view. As has been discussed above, narrative point of view has something to do with the psychological perspective by which the events of a story are narrated (Simpson 2005:4). It means that the narrative framework or the basic viewing position in the narration is chosen subjectively by the author. As for translation, it is a complicated process during which the translators consciously and selectively express every element of the source text in the target text (Liao 2000: 160). So, translators will reconsider the narrative framework or viewing position based on their own understanding of the source texts. Of course, they can closely follow the original writers' framework. Then, sometimes, they will make some changes in this regard. In these examples, by looking at the

shifts of personal pronouns, we can see the traces of interpretation of the source texts by the translators themselves. There is no absolute right or wrong judgement for the translators' decisions. It just depends on how they will reconstruct the narrative point of view in the target texts.

③ Pronoun to other parts of speech shifts

In some cases, the personal pronouns are shifted to other parts of speech in translation. Here, mostly, they are translated into English articles. Totally, our data reveal that there are 4 instances of shifts related to translating from pronouns to definite articles and 3 to indefinite articles. We can have a look at the following examples.

13. ST: 算命先生微微一笑，**他的笑容**使 4 的父亲感到是一把刀子割出来似的。

[Gloss: the fortune-teller mildly smiled, **his smile** made 4's father feel was a knife cut like.]

TT: The fortune-teller's face creased with a faint suggestion of a smile. 4's father had the distinct sensation that **the smile** was a blade slicing toward him. (*World like Mist*)

14. ST: 有关他女儿的消息，是**他的一个邻居**告诉他的。那个邻居去江边看死人后，在回家的路上从茶馆敞开的门里看到了 6，他告诉 6 他正在到处找他。

[Gloss: about his daughter's news, was **his one neighbour** told him. That neighbour to river's side seeing the dead person after, stayed home's way from teahouse opened door seeing 6, he told 6 he was everywhere looking for him.]

TT: **A neighbor** on his way back from the river told him what had happened. He told 6 he had looked for him everywhere. (*World like Mist*)

15. ST: 她带着无比欢乐从里面走出来，左边是**她的伙伴**。

[Gloss: she took unlimited happiness from inside walked out, left side was **her companion**.]

TT: With **a friend** at her left side, she walked happily out of the store. (*1986*)

16. ST: "可以。"此刻山岗已将**他的双腿**捆结实了，便站起来用两个拇指在山峰太阳穴上按摩了几下，他问："怎么样？"

[Gloss: "all right." Now Shangang already made **his two legs** tied up securely, and stood up using two thumbs on Shanfeng's temples massages for a few times, he asked, "How is that?"]

TT (1): 'All right.' Shangang had just finished tying up **the two legs** up securely. He stood up and gave Shanfeng a quick massage on the temples with his thumbs, and asked, 'How's that?' (*One Kind of Reality*, tr. by Wang)

TT (2): "If you like." Shangang had finished securing **the legs** together, so he stood and rubbed Shanfeng's temples a few times with his thumbs. "How's that?" he asked. (*One Kind of Reality*, tr. by Tai)

In example 13 of *World like Mist*, 4 and her father went to see the fortune-teller to ask about her constant sleep talk. The fortune-teller smiled and this made 4's father feel uncomfortable. In the source text, the personal deictic 'his smile (他的笑容)' is anchored to the fortune-teller and a man's smile and something cut out formed a very astonishing comparison. But it is shifted to the definite article 'the' by the translator. It should be pointed out here that the translator did not in fact fully understand this sentence and made a mistake. The author described that the fortune-teller's smile was like being cut out by a knife on his face, which means that the smile was very rigid and fake. Basically, the sentence was to depict his smile. The author wanted to imply the fortune-teller's evil inner thoughts, which was later corroborated by his vicious actions towards the girl 4. However, it was translated into 'the smile was a blade slicing toward him'. The smile was very active and outward and the fortune-teller's bad intentions became quite obvious. The implication was destroyed in the target text.

In example 14 of the same story, the translation was restructured completely by the translator. 6's daughter died and he did not know. One of his neighbours went to the river's side and knew this. On his way back, he saw 6 in a teahouse and told him. The personal deictic 'his one neighbour (他的一个邻居)' could help locate and identify this neighbour, however, in the translation, it is substituted by the indefinite article 'a (neighbour)'. The sentence was condensed and much message became implicit. For instance, the information that the neighbour went to the river side to actually see the dead person was omitted. By doing this, the narrator in the target text became less involved in the narrative.

In example 15 from the story *1986*, she went to a store with one of her close friends. When they went out, they met up with the mad man, who was in fact her father. In the source text, the personal deictic in 'her companion (她的伙伴)' helped to locate the two girls being described in the event so that the two girls' happiness could be in a strong contrast to the poor man. However, it was shifted to an indefinite article in 'a friend' in the target text. The narrative here became more indirect.

In example 16 from the story *One Kind of Reality*, Shangang was about to tie Shanfeng in a tree, apply some bone soup on his sole to let a dog lick until Shanfeng's death. Here the personal deictic in 'his two legs (他的双腿)' would be anchored to Shanfeng, whose demise fate would be unavoidable in the near future. Then in both of the target texts, it was substituted by the definite article 'the (two) legs' so that the narrative became more objective than the source texts.

Some previous studies have found that, the deletion of such personal deictic expressions or shifting them to non-deictic elements would make the narrators more invisible and less participating in the stories with the narrative more indirect and objective, contributing to self-effacement of the narrators (Toolan 1990: 74-75, Bosseaux 2007: 165-70, see also Othman 2015: 215-16). However, it must be pointed out that these studies were more based on the first person narrative, in which the narrator will have to match the main or supporting character and the narrator is totally involved in the stories. It is a subjective narrative from the character's point of view. Then, deleting or shifting the personal deictic expressions will produce a gap between the narrator and the character so that there will come out an effect of self-effacement of the narrator. In our corpus, all the stories are based on the third person narrative. The narrators are not the characters. They do not take part in the events being narrated. They just tell the stories to the readers and say little about the private thoughts and feelings of the characters. It is an objective and external point of view, which means that there is already a distance between the narrators and the characters. Then, deleting or shifting the personal deictic expressions can lower the degree of narrators' involvement in the stories, but not as wide and obvious as the first person narratives. In our corpus, by our analysis above, shifting the personal deictic expressions did not produce a big or fundamental shift of narrative point of view.

In this section, we have looked at the personal deictic shifts in our corpus. And we especially focused on examining the shifts of personal pronouns. In the next section, we will examine the shifts which are related to place.

3.1.2.2   Spatial Deictic Shifts

Spatial, or place dexis, is related to the specification of locations. It can encode spatial location relative to the location of the participants in the speech situation (Levinson 1983: 62/79; 2006: 116-18). It is concerned with the notion of distance, in which the location of people or objects is being

indicated in that speech situation (Yule 1996:12). Contemporary English makes use of the place adverbs like 'here' and 'there' and demonstratives like 'this' and 'that' to encode the relative distance of location from the speaker in the utterance. When the location of the distance is close to the speaker, the proximal forms such as 'this' or 'here' is used. And when it is far from the speaker, the distal forms such as 'that' or 'there' will be used. Some verbs of motion, such as 'come' and 'go' can indicate movement toward the speaker or away from the speaker. Actually, this is quite tricky to gauge in practice. Yule (ibid: 12) proposes that it is necessary to bear in mind that the location from the speaker's perspective can be fixed mentally as well as physically. For instance, when a speaker was temporarily away from his home location, he will often continue to use 'here' to refer to it, as if he were still in that location, which in reality is physically distant. Also, speakers seem to always project themselves into other location before they actually get there. For example, when they want to move to the addressee's location, they always say, 'I will come later.' This is sometimes called deictic projection.

Chinese also has demonstratives that are used for describing the location. And they may belong to different parts of speech based on different contexts. In any case, to denote proximal dimension, Chinese will use the root character *zhe* (这) and to denote distal dimension, it will use *na* (那). Huang and Liao (2002: 27) give some examples:

Table 3.6 Huang and Liao's Spatial Deictic Expressions

	Deictic pronouns	
Common expression	Proximal	Distal
	这	那
Spatial	这儿	那儿
	这里	那里

Yip and Rimmington (2004: 48-50) agree with this point of view and add that the two common deictic pronouns can be used in the topic position of Chinese sentences. If they are used as demonstrative adjectives, they need to be combined with measure words or 'numeral + measure' phrases, and then can occur in any position in a sentence. The numeral words here can indicate the singular or plural concept of the phrases. For example:

Table 3.7 Yip and Rimmington's Deictic Expressions

For proximal expressions:		
Chinese	*Pinyin* (Romanization)	Corresponding English
这（一）个	zhe (yi) ge	this one
这两个	zhe liang ge	these two
这（一）些	zhe (yi) xie	these
For distal expressions:		
Chinese	*Pinyin* (Romanization)	Corresponding English
那（一）本	na (yi) ben	that copy
那几本	na ji ben	those few copies
那（一）些	na (yi) xie	those

In addition to this, Yip and Rimmington also mention that there are some demonstratives which often happen as fixed words, expressions, idioms or sayings. They are used both as pronouns and adjectives and often appear more in traditional or literary texts than colloquial expressions. For example, '*cidi/cichu* (此地/此处)' means this place, or here. '*Bishi/qishi* (彼时/其时)' means at that time, etc.

The data in this study show that there are 65 of such spatial deictic expressions that have undergone change in the target texts, suggesting deviation in the decoding process of the relative distance of things and people in the story and inevitably a change in the spatial settings of the source texts. The data indicate that there are different types of shift taking place in spatial deictics after translation. These contain: (i) shifting from proximal indexical to distal indexical (from 'here' to 'there'), (ii) adding a distal or proximal deictic, (iii) omitting a distal or proximal deictic, (iv) providing the contextual information of the spatial deictic, which has been referred to as explicitation. Table below shows the distribution of these shifts in the corpus and a further discussion of each type of shift will follow.

Table 3.8 Spatial Deictic Shifts

	Type of shift	Total
1	Shifting from a proximal to distal deictic (e.g. from 'here' to 'there')	5
2	Adding a distal deictic (e.g. 'there')	15
3	Adding a proximal deictic (e.g. 'here')	2
4	Omitting a distal deictic	13
5	Omitting a proximal deictic	10
6	Explicitating a distal deictic	13
7	Explicitating a proximal deictic	7
	Total	65

① Proximal – distal translation shifts

The data in the Table show that 5 instances of translation shifts are related to proximal-distal location change, where the relative distance of people or things from the speaker and the seeing position assumed by him/her in the story seem to be changed in the target texts. The direction of the majority of the shifts points to distancing: shifting from proximal (near the speaker) to distal (far from the speaker). The spatial distancing involves either shifts from the proximal demonstrative 'this' to the distal demonstrative 'that', or to the distal place adverb 'there'. See the following examples.

17. ST: 他觉得他不需要他们答覆，他觉得自己应该离开一会，**这地方**使他站着有点不知所措。于是他转身往外挤。

[Gloss: he felt he did not need their reply, he felt himself should leave a while, **this** place made him standing a little confused. So he turned toward outside pushed]

TT: He didn't care whether they told him or not. He wanted to leave. He didn't know what to do with himself, standing **there.** He turned and started to push past the crowd of onlookers. (*World like Mist*)

18. ST: 但是 4 的声音时隐时现，那几个成年人的说话声干扰了 4 的声音，使 4 的声音传到瞎子耳中时经过了一个曲折的历程。然而一个短暂的宁静出现了，在这个宁静里 4 的声音单独地来到了瞎子的耳中，那声音仿佛水珠一样滴入了他的听觉。

[Gloss: but 4's voice appeared now and then, those adults' speaking voice interrupted 4's voice, making 4's voice sending to the blind's ears passing a devious journey. However a short silence emerged, in **this** silence 4's voice alone came to the blind's ears, the voice as if water drops dripped into his hearing.]

TT: But it blew only intermittently, for its passage to the blind man's ears was obstructed by the adult voices. It was only when **those** other voices fell away that the unadulterated sound of 4's voice fell like raindrops into his ears. (*World like Mist*)

19. ST: 不久之后那一块杂草丛生的绿地出现在了他的视线中，他知道自己马上就要站在这块绿地的中央。

[Gloss: not soon after that weed-choked pasture appeared in his eyes, he knew himself immediately would stand **this** pasture's middle]

TT: Soon a weed-choked pasture appeared before his eyes, and he knew that in no time at all he would be standing in the middle of **that** field. (*One Kind of Reality*, tr. by Tai)

In the example 17 from the story *World like Mist*, the author narrates that 6's daughter had died and the forensic expert and policemen made their efforts to investigate the case. However, 6 wanted his dead daughter to be sold, so he did not care about their (policeman) reply about the reason of her death. Also, he felt he had nothing to do to stand in the crowd and wanted to leave the place. The source narrative's proximal deictic 'this place (这地方)' was altered to become a distal deictic 'there' in the target text so that the narrator was presented to be more distanced in the location described.

In the example 18 of the same story, 4 was a young girl in a school and the blind man, who was always sitting near to the school, enjoyed trying to listen to her voice. In this case, the source spatial setting 'in this silence' underwent a change in translation. In the source text, the narrator was presented to be close to the location by the proximal deictic. But the demonstrative distal in 'those other voices' in the target text suggests that the narrator is distant in place from the location in the scene.

In the example 19, which is from the story, *One Kind of Reality* translated by Tai, a similar shift in the source spatial setting is brought to the target text by changing the form of the deictic expression. In the source narrative, the author narrates that Shangang was arrested and brought to 'this pasture's middle (这块绿地的中央)' to be shot by the policemen. The proximal deictic can get the narrator close to the location, while the distal deictic 'that field' in the target text has distanced the narrator from the scene that is happening.

As the examples above have shown, the spatial deictic expressions, as the grammatical items that provide an index of location and physical setting in narrative (Simpson 2004: 29) or parts of the language which can contribute to the building of 'the spatial plane' in point of view of narrative (Uspensky 1973: 58-59, Fowler 1996: 162-65), are changed in the target texts. This can indicate a pattern of shift in spatial point of view of the source text, where the position where the narrator or the character is standing in the event is changed (Munday 1997, Mason and Şerban 2003). In the target texts, the distance between the narrator and the referent becomes larger than it is described in the source texts.

Also, as has been discussed before, the selection between a distal deictic and a proximal deictic can not only show the physical distance of the referent in relation to the speaker or narrator, but also can reveal 'a psychological distance' and help build a speaker or narrator's psychological point of view in a text (Uspensky 1973: 81, Simpson 2004: 79-80). For instance, deictic shifts from 'this' to 'that' can indicate 'emotional distance' between the speaker and the referent, whereas shifts from 'that' to 'this' can indicate a speaker or narrator's empathy with the referent (Levinson 1983: 81 and Yule 1996: 13). Cantarino (1975: 30) notes that in some languages, demonstrative deictic expressions can be used with 'the psychological standpoint in mind': 'this' is used for instance for things or concepts that may be more important or more closely related to the speaker, while 'that' is used to express a more remote attitude. In the narrative, the fluctuation of spatial location of the narrator/character in relation to the referent can express things like the narrator/character's empathy with the referent and the degree of subjectivity in narrating the events (Toolan 1990: 178-81). Qu (2007: 53-56) shares a similar point of view. He argues that in fact, the choice of spatial deictic expressions is not necessarily related to the actual distance or direction, but to a large extent, related to the psychological distance or direction in the speaker's mind. So, spatial deictic expressions are not just

based on spatial distance. They can reveal the speaker's mood, feeling and emotion, etc.

In example 18, the blind man always enjoyed listening to the young girl, 4's voice, which was like raindrops into his ears. Also, in previous descriptions, he thought her voice was like 'sweetness of ripe fruit', 'a breeze blowing across his face' and 'the aroma of fragrant herbs', etc. This time, however, her voice was obstructed during its passage to the blind man's ears by other young people's voices, which would not be appreciated. The selection of the distal 'those' here is a marker of the narrator's orientation of thought in the narrative: it can express the narrator's antipathy with the adult voices. So, the distal deictic expression in 'those other voices' in the target text could detach the narrator from the referent.

In the other examples, the shift on the other hand can help conceal the narrator's emotions towards the referent. In example 17, 6's daughter was dead, but he was so cold-blooded that he only wanted to sell her body and leave this place. In Jones' translation, the choice of the distal deictic 'there' can make the narrative more objective in the target text. In a similar way, in the example 19, Shangang was about to be shot by the policeman in this stage because he had murdered his younger brother, Shanfeng. This can help realize the justice of law and there is no need to show empathy with the character. So, as Tai's translation shows, the choice of the distal deictic can help less reveal the narrator's emotions towards the referent. Actually, as Fowler (1996: 119-20) puts it, a consistent use of such kind of distancing indexical expressions throughout the narrative can help to push the referent away in the psychological space and can result in 'an alienating effect'. Thus, the shifts of deictic expressions in these above examples can show that the narrator's subjective point of view may then be concealed. In fact, we can find that one of the most obvious commonalities of the three stories in our corpus is that the narrators are all external third persons. All of them are not the omniscient type. So, under most of the conditions, they need to describe the stories objectively, instead of revealing their subjective points of view. This probably can help to explain why in our corpus, most of the deictic expressions shifts take place from the proximal side to the distal side.

② Adding a spatial deictic in translation

The data in the Table indicate that 17 spatial deictic expressions are added in the translations. 2 of these deictic expressions are proximals (e.g. 'here') while 15 are distals (e.g. 'there'). The study finds that the addition here mostly only takes one form, namely inserting the place adverb 'here'

and 'there' into the target texts by the translators. In theory, the demonstrative 'this' and 'that' (and their plural forms 'these' and 'those') can also function in this regard, but in the corpus of this study, I find that they are mostly used for temporal and other deictic expressions. Some other studies mention that adding a spatial deictic can also be realized by some other forms (see Othman 2015: 194). For example, it can be a shift from the definite or indefinite noun phrases to demonstrative noun phrases, like 'a/the house' to 'this/that house'. However, this cannot be properly applied to Chinese-English translation, as there is no explicit word class of definite or indefinite articles in Chinese (Huang and Liao 2002: 36). Also, it can be a shift from possessive noun phrases to demonstrative noun phrases, like 'his house' to 'this/that house'. However, after comparing the source and target texts, I found that this rarely happened in my corpus. The translators in most cases translate Chinese possessives into their English counterparts directly.

As only a few proximal deictic expressions were added in the target texts, they are not worth to be discussed here. So, this section will only focus on the addition of distal deictic expressions.

The addition of the distal deictic expressions can not only enlarge the spatial distance between the narrator/the character and the referent, but also the 'emotional distance' (Lyons 1977b: 677) between them. The use of the distal place adverb 'there' can sometimes reveal the narrator's detachment from the referent or the event in the narrative (Toolan 1990: 183). We can now have a look at the following examples.

20. 本来当初羊皮茄克就要带走他女儿，只是因为他节外生枝才没有。

[Gloss: actually right then the sheepskin would take away her daughter, but because he raised new issues and caused complications that did not (take place)]

TT: If not for a few unexpected hitches that had come up in the course of their negotiations, the man in the sheepskin jacket would have taken her away right then and **there.** (*World like Mist*)

21. ST: 往那些敞着的窗口看看吧，沿着这条街走，可以走进两边的胡同。将会看到什么，将会听到什么，而心里又将会想起什么。

[Gloss: toward those open windows have a look, along the street walking, can walk into the two sides' small lanes. Will see what, will hear what, but heart again will think of what.]

TT: Look behind the open windows. Walk along the main streets until you get to the narrow residential lanes lined by courtyard homes. What will you

see? What will you hear? What will you be reminded of when you get **there**? (*1986*)

22. ST: 于是他就东张西望，他看到母亲不知什么时候起也站在他身后了。

[Gloss: so he looked around, he saw mother not knowing sometime also standing his back]

TT: So he looked around, and noticed his mother standing behind him. He didn't know how long she'd been **there**. (*One Kind of Reality*, tr. by Wang)

23. ST: 然后他站在一个大厅里了，大厅里只有他们四个人。

[Gloss: Then he stood in a big hall inside, big hall inside only them four people]

TT: Then he had been standing in a vast hall, with only the four of them **there**. (*One Kind of Reality*, tr. by Tai)

In the example 20 from the story *World like Mist*, 6 once tried to sell his youngest daughter after having sold all of his other elder daughters to a man who was wearing a sheepskin jacket, however, at last he changed his mind and wanted to charge more. But the deal did not work out. Here, the narrator was trying to memorize this experience. The temporal index 'right then' (or '当初' in the source text) has already played a kind of flashback role. And the addition of the distal place adverb 'there' helped to reinforce this effect, alienating the referent further away.

The example 21 is a period of imaginative narrative in the story *1986*. The narrator just imagined what he would be seeing when walking along the street, to compare with the catastrophic scene ten years ago (Cultural Revolution). The added distal 'there' will help to distance the imagined scenes from the reality.

The examples 22 and 23 are from the cold-blooded and gloomy story *One Kind of Reality*. The example 22 was to describe a horrendous scene. Shanfeng's baby boy was dropped unintentionally on the ground by Pipi, who is Shangang's son and finally was dead. To revenge, Shanfeng, who was Pipi's uncle asked Pipi to lick away his son's blood on the ground, but Pipi's mother came and wanted to help her son. The plots here were quite scary and shocking. The added distal 'there' in the target text obviously can detach the narrator from describing the scene. Example 23 took place after both of two family's sons were dead. So, Shanfeng, Shangang and their wives went to the crematorium to burn their children and get their urns. The four parents stood in the crematorium's vast hall. Similar to the previous example, the addition of the distal 'there' can make the scene quite desolate

here and also distance the narrator, who can tell the story in a very objective way.

It can be noticed that in all the three stories, all the target texts have the commonality of additions of distal place adverbs 'there' by three different translators. The spatial deictic 'there' will anchor the narrator in the stories and provide a viewing position or a vantage point for the readers. Since spatial deictic expressions are concerned with the specification of locations relative to 'anchorage points' in the speech situation (Levinson 1983: 83) and can build a shared cognitive context with the reader (Simpson 2005), their additions can lead to a gain of the deictic anchorage in the translation. The additions of distal deictic expressions will trigger a kind of narratorial detachment from the referent or the event. With this choice, the target texts in the above five examples show a more objective reporting of events than the source texts does. The narratorial detachment between the narrator and the referent or the events narrated in the target texts will depict a more objective point of view on the part of the narrator. Also, this will make the part of the narrator less involved in the event narrated (see Mason and Şerban 2003).

Though it is a well-known fact that literary translation, when compared to the other forms that translation takes, such as financial, commercial, scientific and advertising, etc., is a process of much more consistent creative writing and the literary translator will have to play a very dynamic role during the process of translating (Landers 2001: 4-5), such kind of active additions, like above examples, realized by translators are in fact still controversial. Some studies suggest that such kind of explicit adjustment at the level of spatial deictic expressions might be better avoided in a literary translation. For instance, by studying deictic points of view in some Spanish and English texts, Richardson (1998: 126-27) proposes that the reader of a literary translated text should be expected to play a more active role in making the necessary inferences within the given context to figure out what these deictic expressions refer to. Thus, the above additions which relate to providing a viewing position or a vantage point for target readers imply a more dynamic role played by the translators that will correspondingly decrease the target reader's active role of interpretation by him/herself in the target texts (Hatim and Mason 1990: 11). As a common Chinese saying goes, there are a thousand Hamlets in a thousand people's eyes. One of beauties of literature is that it can arouse different feelings or emotions among readers, who have to play a consistent and positive role in interpreting the literary texts during

reading. Successful literary translation should echo this kind of effect among target readers instead of directing target readers. This should be one of the aims of literary translation (Wang 2009: 64). From this point, the translators in our corpus might have added much information in the translations.

③ Omitting or explicitating a spatial deictic in translation

Some spatial deictic expressions are omitted by the translators in the translations. The data in the Table show that 23 spatial deictics have been omitted. There is also another kind of omission. It's known that English has articles like 'the', which is a highly frequent word in English and has no corresponding counterpart in Chinese. There are many cases in which Chinese deictic expressions are translated into the definite article phrase in English. And 'the' is neutral in terms of proximity or distance (Halliday and Hasan 1976: 71). According to Levinson (1983: 83), following Lyons (1977b), the forms such as 'the house' and 'a house' can be neutral and unmarked for proximity, the forms 'that house' and 'this house' are marked for proximity (e.g. 'this' is marked '+proximal' and 'that' is marked '-proximal'). Shifting between a deictic and a non-deictic item involves shift between marked and unmarked forms for proximity.

In terms of explicitating a spatial deictic here, I mean some deictic expressions are shifted to other kinds of expressions (e.g. from 'here' to 'in Jim's house', because prepositional phrase is thought to be more explicit). We can observe the following examples:

24. ST：2 看了一眼后立刻将目光移开。接着他走入了另一间屋子，他在**这间屋子里**找到了司机的骨灰盒。骨灰盒放在一张桌子上，那是一张用来打牌打麻将的桌子。

[Gloss: 2 saw a while after immediately cast eyesight away. Then, he went into another room, he in **this room** found the truck driver's urn. The urn put a desk's top, that was a desk for playing card and playing mahjong]

TT: 2 looked hurriedly away from the corpse and began to move toward the other room. He found the truck driver's funeral urn sitting atop a card table. (*World like Mist*)

25. ST：在她的记忆深处，瞎子已经坐在了**这里**，但她无法判断瞎子端坐在此已有多少时日，只是依稀感到已经很久远。

[Gloss: in her memory's deep place, the blind man already sat **here**, but she could not judge the blind man sitting here for how long, just vaguely felt already a long time]

TT: It seemed to her that the blind man had been sitting **in the same place** for a long time, but for just how long she didn't know. (*World like Mist*)

26.ST: 桌面上积了厚厚的一层灰尘。他想别的教师大概也有三个多月没来这里了。

[Gloss: the desk top accumulated very thick a layer of dust. He thought the other teachers probably also had three more months not come **here**]

TT: His desk was coated with dust, as were the others. He figured that none of the other teachers had been to **the office** either. (*1986*)

27.ST: 他们的脚下有一些纽扣散乱地躺着，纽扣反映出了刚才他们在这里挤抢的全部过程。

[Gloss: their feet under had some buttons scattered around, the buttons reflected just now they in **here** squeeze's whole process]

TT: Shirt buttons, popped from their mooring by the crush, fell to the ground under their feet as they squeezed toward the window. (*1986*)

Examples 24 from *World like Mist* is an instance in which a spatial deictic expression is omitted without any other compensation in the translation. In this situation, 2 went into the room to have a look and found the dead body of the midwife. Then, he went into another room and found the truck driver's funeral urn. In the source text, the narrator used 'in this room (在这间屋子里)' to try to describe the scene from 2's perspective, but this spatial deictic expression is removed in the target utterance, which is very concise in writing.

In example 25 of the same story, the woman in gray went to see the fortune-teller and on her way, she passed the place where the blind man always sat and she could not remember how long he had been there. The place adverb 'here (这里)', which refers from the point of view of the woman in gray to the blind man's sitting place, is explicated, or made clear in the translation into the prepositional phrase 'in the same place', which makes the reference and information much more explicit and specific in the target language. Again, as has been mentioned above, this kind of spatial deictic explicitation is controversial in a literary translation.

Examples 26 and 27 are instances from the fiction *1986*. Example 26 shows a kind of omission resulting from shifting from a deictic expression to the definite article 'the'. The main character in this fiction, a history teacher, was persecuted severely in Cultural Revolution and later became mad. He was brought to his office and was asked to write his confession material. The place adverb 'here (这里)' can set up a 'shared visual perspective' (Simpson

1993/2005: 12), or what Richardson (1998: 131) calls a 'deictic field', between the narrator and the readers. Readers are invited by the narrator to view the scene together from a place nearby, however; through substituting the neutral form 'the office' for the marked form 'here', that target text presents an objective narrating of speech event which leads to losing the shared spatial context between the narrator and the readers in the event recorded in the source text. The example 27 described a scene in which the mad history teacher imagined that people were competing for buying tickets near a theatre. Even some people's shirt buttons popped and fell on the ground. The place deictic 'here', which was used from the teacher's point of view to refer to the theatre, was omitted in the target text without any other compensation.

Readers are offered a viewing position by the deictic expressions in the source texts, however, their omission can result in a loss of the deictic anchorage in the translation (see Bosseaux 2007). So, target readers will read these sentences from a more detached point of view.

This section has looked at the translation shifts related to spatial deictic expressions. It can be found that in our corpus, there are mainly three trends about them, namely, the shifts from proximal to distal deictic expressions, the addition of distal deictic expressions and omission of proximal deictic expressions. All of the three trends lead to a strong pattern of enlarging the distance between the narrator and the referent in the target texts. And this will make the narrator tell stories from a more detached position. In the next section, we will have a look at the temporal deictic shifts.

3.1.2.3   Temporal Deictic Shifts

Temporal, or time deictic expressions are concerned with the time at which the speech events take place. It is signaled often by using time adverbs (e.g. 'now', 'today', 'yesterday', 'tomorrow' etc.) and by using verbal tense (i.e. past, present and future) (Levinson 1983: 73-78, 2006: 114-16, Yule 1996: 14-15). As for Chinese, it also has the corresponding time adverbs such as '现在', '今天', '昨天' and '明天' etc. But there is no change morphologically for tense (Yip and Rimmington 1997: 53, 2004: 112). Therefore, the time concept associated with verbs is encoded in terms of time expressions, which will provide a time reference or context for the action of the verb. This kind of time expressions needs to be realized by other lexical means. Huang and Liao (2002: 41-43) argue that in Chinese, there is a type of 'dynamic auxiliary words', which are used for marking tense. The word 'zhe (着)' is used for the continuation of an action. 'le (了)' is

used for the completion of an action and '*guo* (过)' for the action happened before, etc. The temporal deictic expressions can anchor the utterance to a certain time reference point, and similar to spatial deictic expressions, the reference point can be proximate to the speaker or narrator's present time (or 'coding time', Levinson 1983: 73) (e.g. when using a proximal form like 'now') or distant from the speaker or narrator's present time (e.g. when using a distal form like 'then').

In translation, however, any variation in the deictic expressions may lead to a change in the temporal settings and the 'temporal point of view' adopted in the source text. After comparing the source and target texts in our corpus, it can be found that 171 temporal deictic expressions have undergone shift after translating, suggesting the deviation in the decoding process of the position of the events in time which may influence the temporal point of view of the source texts. The types of shift found in the corpus contain: (i) shifting from a proximal temporal deictic to a distal temporal deictic (e.g. from 'now' to 'then'), (ii) shifting from a distal temporal deictic to a proximal deictic (e.g. from 'that day' to 'this day'), (iii) adding a proximal or distal temporal deictic (e.g. 'then' or 'now'), (iv) omitting a proximal or distal deictic, and (v) providing the contextual information of the temporal deictic, which has been referred to as explicitation. Table below shows the occurrences of these shifts. Further discussion of each type of shift will follow.

Table 3.9 Temporal Deictic Shifts

	Type of shift	Total
1	Shifting from a proximal to distal deictic (e.g. from "now" to "then")	52
2	Shifting from a distal to proximal deictic (e.g. from "then" to "now")	5
3	Adding a distal deictic (e.g. "then")	36
4	Adding a proximal deictic (e.g. "now")	7
5	Omitting a distal deictic	32

6	Omitting a proximal deictic	36
7	Explicitating a distal deictic	3
	Total	171

① Proximal – distal translation shifts

The data in the Table 3.21 reveal that there are 57 cases of translation shifts that are concerned with shifting between proximal and distal temporal deictic expressions, in which the temporal distance of events from the narrator or the character in the story seems to be manipulated by the translators. The most outstanding temporal deictic expressions these shifts involve are the time adverbials (e.g. 'now' / 'then'). The data show that 52 cases of shifts involve distancing: shifting from a proximal form to a distal form (e.g. from 'now' to 'then'), whereas 5 cases are related to approximating: shifting from a distal form to a proximal (e.g. from "that time" to 'this time'). We can have a look at the following examples.

28. ST: 他不由微微舒了口气，可**这时**他眼前出现了一片闪闪烁烁的水，那条通往屋门的路消失了，被一片水代替。

[Gloss: he could not help mildly let out a sigh, but **at this time** he before eyes appeared a patch of sparkling water, that towards house's door's path disappeared, was a patch of water replaced.]

TT: He let out an explosive sigh, but, just **at that moment**, a gleaming, watery trench appeared before him, blocking the little path that led to the front door. (*World like Mist*)

29. ST: **这时**他感到水已经完全凉了。

[Gloss: **at this moment** he felt water had already completely cooled.]

TT: It was **then** that he realized that the water in the basin was cold. (*1986*)

30. ST: 而**这时候**他的堂弟嘹亮地哭了起来，堂弟正被婶婶抱在怀中。

[Gloss: but **at this moment** his cousin loudly began to cry, the cousin now was his aunt held arms' middle.]

TT: And **then** his cousin, lying in his aunt's arms, started up just as shrilly. (*One Kind of Reality*, tr. by Wang)

31. ST: **此时**坐在塑料小凳上的皮皮用比山峰还要响亮的声音回答："我抱的。"

[Gloss: **now** sitting on plastic stool's Pipi used much Shanfeng's louder voice replied, "I held".]

TT (1): And **then** Pipi, who'd been sitting on the little plastic stool, answered in a voice even louder than Shanfeng's, 'I took him outside. (*One Kind of Reality*, tr. by Wang)

TT (2): **At that moment** Pipi, who had been sitting on the plastic stool the whole while, answered in a voice even louder than Shanfeng's: "I did." (*One Kind of Reality*, tr. by Tai)

Example 28 is from the story *World like Mist*, and describes a quite illusory event. In a wedding, 2 humiliated the truck driver, who finally went into the kitchen and committed suicide. Then, when 2 made his way home, he began to have illusion and thought the truck driver came back to revenge. He felt the path in front of him was replaced by water. The proximal temporal deictic expression 'at this moment (这时)' was to close the narrative and referent to let readers vividly have the same scary feeling as 2 in the story. However, in the target text, not only the illusory watery image was replaced by the more concrete image of a trench, but also the temporal setting was shifted to a more distant deictic expression 'at that moment'. The narrator seemed to be dragged to a more distant place to narrate the story.

Example 29 took place in the flashback of the beginning of the story, *1986*. The history teacher remembered the 'Red Guards' came to his house to take him away when he was washing his feet in a basin. He remembered the water already became cold. The proximal deictic 'at this moment (这时)' was to help memorize this event more lively, but shifting to the distal deictic 'then' will reduce the narrator's engagement in the event.

Examples 30 and 31 are both from the story *One Kind of Reality*, in which members in a family try to kill and revenge each other. Example 30 happened in the beginning of the story, when the family was sitting together to have breakfast. Then, at this point, Pipi's little cousin, who he accidently killed later, began to cry. This sentence could also lay out the basic temporal setting for the story. The narrator used the proximal deictic 'at this moment (这时候)' to begin to tell the story from a close point to attract readers' attention. In the target text, shifting to distal deictic 'then' will detach the narrator' point of view from the referent. Example 31 offers two target texts of the same source sentence. After Shanfeng found that his son was dropped to the ground to be dead, he was furious to try to look for who did this. Pipi actually did not realize that it was he who killed the baby, though he

knew he had held him. So, he confessed that he did this. The narrator here used proximal deictic to try to focus the attention on Pipi, but in both of these translations, it can be noticed that they used the distal deictic to reduce the narrator's engagement and increase his/her objectivity in the target utterance (Fowler 1996: 170-71).

The commonality of the three stories is that they are all past events narrated by the narrators, however, they will in some cases use proximal deictic expressions as a flashback to engage the attention of the source Chinese readers. We can see that in all the translations, translators used more distal temporal deictic expressions than proximal ones and there is a consistent pattern that the narratives were distanced. The narrators are more detached from the events and the narratives are more objective. So, this kind of distanced narrative by detaching the narrators from the referent in the temporal setting can remind the target readers that these stories took place in the past. As we have mentioned just earlier, it is generally thought that there is no tense in Chinese, but a choice has to be made on the tense in the target English texts, which was mostly past in these three stories. Toolan (1990: 178) believes that the norms of conventional narrative is that the deictic form (i.e. distal vs. proximal) should reconcile with the narrative tense (i.e. past vs. present). It is normal for instance, to use distal form like 'then' and 'that night' in a past-narrative and a proximal like 'now' and 'this night' in a present-narrative. (Violations can however occur, as Toolan argues, to signal things like narrator's voice, involvement in the event or empathy with the referent.) Distal forms of deictic expressions can anchor the utterance to a reference point which is distant from the narrator's time. More distal temporal deictic expressions can go well with the past-tense framework in the target texts. From this point of view, more distal choices in the target texts of these stories are valid.

As there are only 5 cases in which a distal deictic is shifted to a proximal deictic and they all happened in the story *One Kind of Reality*, translated by Wang. These can be regarded as exceptional cases. It will not be discussed in detail here.

② Adding a temporal deictic in translation

The data in Table 3.21 show that 43 temporal deictic expressions are added in the target texts. 36 of these indexicals are distals (e.g. 'then', 'that day' or 'that point') while 7 are proximals (e.g. 'now', 'this night', or 'this time'). We can look at the following examples.

32. ST: 可半小时以后第二次去看她时，发现仍是刚才的模样，于是才注意

到那张着的嘴里没有一丝气息。

[Gloss: but half an hour later for the second time went to see her, found still the past sight, so noticed that open mouth had no air at all.]

TT: Her daughter hadn't thought anything unusual until she came back half an hour later. It was **then** that she discovered that there wasn't even a wisp of air emerging from her mother's gaping mouth. (*World like Mist*)

33. ST: 那人还想讨价还价，可第二人已经赶上来了。第二个人伸出一个手指偷偷放入 6 的右手手掌。

[Gloss: that man still wanted to bargain, but the second man had already caught up. The second man extended a finger surreptitiously put into 6's right palm.]

TT: The man looked as if he were ready to bargain, but **at that point** a second man surreptitiously slid one finger across 6's palm. (*World like Mist*)

34. ST: 然后又过了十多年，如今她们离那段苦难越来越远了，她们平静地生活。那往事已经烟消云散无法唤回。

[Gloss: then after a dozen years, now they had left that period of hardships farther and farther away, they tranquilly lived. That past events had already disappeared, never to return.]

TT: A dozen years had gone by since **that day**. They lived a tranquil life. The past receded farther and farther behind them, until it almost seemed to have dispersed like so much mist into the air, never to return. (*1986*)

35. ST: 山岗起床以后先是走到厨房里。

[Gloss: Shangang got up after firstly went to the kitchen inside.]

TT: Shangang got out of bed **that morning** the first thing he did was to go into the kitchen. (*One Kind of Reality*, tr. by Tai)

36. ST: 她想起已有很多日子没见到婆婆了。

[Gloss: she thought that already had many days not seen the mother-in-law.]

TT: She realized **then** that it had been quite a few days since she had seen her mother-in-law. (*One Kind of Reality*, tr. by Tai)

Examples 32 and 33 are from *World like Mist*. In example 32, the woman in gray jacket died out of expectation. At the early beginning of the morning, her family members did not notice her death. Then, not until her daughter went into her room for the second time did she realize that her mother had already died. The translator used an emphatic pattern and also added the time adverbial 'then' to emphasize her family's late knowledge of her death. Also, the addition of this distal deictic expression indicates that the narrator is distant in time from the narrated event. In the example 33, 6 did not care

much about her daughter's death. And some other people began to propose to buy her dead body. When the first buyer still wanted to bargain, a second one had already came and proposed a higher price by putting a finger in 6's palm, which meant 1,000 yuan. As Jones' translation shows, the distal adverbial (at that point) is added in the target text, which from the narrator's point of view can indicate that the event narrated was far away in time.

Example 34 took place in the first paragraph of the story *1986*. Several years ago, a well-behaved history teacher in middle school disappeared. Later, his wife married another man and his daughter changed her name. A dozen years passed and they lived a quite tranquil life. In the translation, it should be noted that the translator added the time adverbial 'that day', which was the exact time when the kind teacher disappeared. This addition can not only remind the readers of the beginning and cause of this story, but also distanced the narrator from the events. Also, the readers will have a kind of remote feeling in their mind.

From the story *One Kind of Reality*, in example 35, Shangang was about to revenge and kill his younger brother Shanfeng, who killed his son. After getting out of bed, he went into the kitchen directly to look at the bone soup he prepared the day before. In the translation, the translator added the time adverbial 'that morning' to locate the time when the later scary scene was about to happen. Also, the distal deictic expression signals the distance between the narrator and the event narrated. Example 36 was from this story as well. 'She' was Shangang's wife. After the Shanfeng died and shangang was killed by the police, the two sisters-in-law did not talk with each other at home. One morning, when she was having breakfast, Shangang's wife suddenly realized that she had not seen her mother-in-law for a long time. The added time adverbial 'then' in the translation helped to build a distant temporal setting. Also, target readers will feel that the events narrated were remote in time from them while they are reading.

In all of these five examples, a distal deictic expression was added into the target texts by the translators. The target texts become more temporally-anchored than the source texts. Then, from the point of view of the narrator, it can signal that the events are remote in time from him at the coding time. In addition to denoting implicit remoteness or detachment between the narrator and the narrated events (Toolan 1990: 188, Fowler 1996: 121), the addition of such distal temporal deictic expressions in these examples also adds a temporal dimension to the target texts and makes the target texts more marked from a deictic point of view (Bosseaux 2007: 220).

③ Omitting or explicitating a temporal deictic in translation

The data in Table 3.21 show that 71 temporal deictic expressions in the source texts have not been reflected in the target texts. Of them, 36 of the omitted temporal deictics are proximals (e.g. 'now', 'this moment', 'these days' etc.) while 32 are distals (e.g. 'then', 'that day' etc.). In addition, 3 deictic expressions have been explicitated. Let us have a look at the following examples.

37. ST: 首先进入司机视线的是五只凶狠的公鸡，然后司机看到了一个灰衣女人的背影。那女人**现在**站起来并且转身朝他走来，这使司机不由一怔。

[Gloss: firstly entered into the truck driver's eyesight was five fierce roosters, then the truck driver looked at a gray clothes woman's back. That woman **now** stood and turned towards him walking over, this made the truck drive surprised.]

TT: What struck him first were the five fierce roosters visible through the open door. Only after that did he see the back of a woman dressed in a gray shirt. She stood and moved toward him. The truck driver could not suppress a shiver of surprise. (*World like Mist*)

38. ST: **现在**有很多人都在兴致勃勃地走着，**现在**有很多自行车在响着铃声，**现在**有很多汽车在掀起着很多灰尘。**现在**有一辆装着大喇叭的面包车在慢慢地驰着，喇叭里在宣传着计划生育，宣传着如何避孕。**现在**还有另一辆类似的面包车在慢慢地驰着，在宣传着车祸给人们生活带来的不幸。街道两旁还挂着牌牌，牌牌上的图画和照片吸引了他们。他们**现在**知道已经人满为患了，他们中间很多人都掌握了好几套避孕方法。

[Gloss: **now** had a lot of people all excitedly walked, **now** had a lot of bicycles sounding the bells, **now** had a lot of cars lifting much dust. **Now** had a carrying a big loudspeaker's minivan slowly driving, loudspeaker's inside broadcasting family planning, broadcasting contraception. **Now** had another similar minivan slowly driving, broadcasting car accidents giving people's lives bringing misfortunes. The streets' sides also hung some signs, signs' pictures and photos attracted them. They **now** knew already full of people, they among many people all have mastered several types of contraceptive devices.]

TT: Crowds surge excitedly down the streets. Bicycle bells sound out across the avenues. Cars leave clouds of dust in their wake. A minivan with loudspeakers mounted on its roof drivers slowly by, broadcasting information about family planning and contraception. Another minivan moves slowly through the streets warning of the suffering inflicted on the people by traffic

accidents. The sidewalks are festooned with billboards. The residents of the town are attracted by the words and the pictures on the signs. They know full well the perils posed by overpopulation. Many among them have mastered the use of several types of contraceptive devices. (*1986*)

39. ST: 他还记得自己当时怒气冲冲地向山岗吼叫，至于吼叫的内容他**此刻**已经忘了。

[Gloss: he still remembered himself at that time furiously towards Shangang shout, as to the shouting content he **at this moment** had already forgotten.]

TT: He remembered roaring at Shangang with absolute fury, so furious that he'd forgotten what he was roaring about. (*One Kind of Reality*, tr. by Wang)

In the example 37, which was from *World like Mist*, the truck driver and his mother went to the fortune-teller's home to ask the fortune-teller to interpret his mysterious dream. In his house, they met a woman dressed in a gray shirt who was just about to leave. This was the first time the truck drive and this woman met, later on, they would have encounters. In the source text, the time adverbial 'now (现在)' was used not only to anchor the temporal setting, but also to emphasize their first encounter. However, it was omitted by the translator. The omission made the target text less temporally-anchored than the source text.

Example 38 from *1986* used a series of parallelism sentences. This part was to make a comparison between the scene now and the one ten years ago (Cultural Revolution). The narrator used time adverbial 'now (现在)' many times to emphasize the current situation. This repeated item reinforced the temporal setting in readers' minds. 'Now', the scene is totally different from the disastrous one ten years ago. Many new things appear now. Therefore, the repeated proximal deictic expressions signal the immediacy of the utterance and reveal an implicit involvement of the narrator in the event narrated. However, in Jones' translation, all of these proximal deictic 'now' in this part are omitted. These omissions produce an utterance that is less immediate than the source texts.

Example 39 from *One Kind of Reality* talked about Shanfeng's condition. After the children died, Shanfeng was actually quite dizzy. He remembered he roared at Shangang, but now he had forgotten about the reason. The proximal deictic 'at this moment (此刻)' shifted his memories back to the current situation and made the sequence of events quite clear. However, it was omitted and this could actually affect the sequence of events in time, or the temporal development of events in the narrative (Simpson 2004: 78-79).

So, in these examples, all the proximal deictic expressions are omitted in the target texts. The temporal settings are not as clear as those in the source texts, so they are less temporally-anchored than the source texts as well. This made the utterance less immediate and created less involvement on the part of the narrator in the events. The trend of description of the events in these stories become more objective. Readers will read these stories and observe these events from a more impartial point of view.

Instead of being omitted, some temporal deictic expressions are explicitated. It means that the concrete or specific information of the time details are described in the target texts. We can observe the following examples.

40. ST: **当时**突然失踪的人不只是她丈夫一个。但是"文革"结束以后，一些失踪者的家属陆续得到了亲人的确切消息，尽管得到的都是死讯。

[Gloss: **at that time** suddenly disappeared people not only was her husband alone. But "Cultural Revolution" ending after, some missing people's relatives one after another received relatives' concrete information, although received all were death information.]

TT: Her husband, of course, was only one of the many who disappeared **during the tumultuous years of the Cultural Revolution**. When the tumult died down, many of the families whose relatives had been lost began to receive word of their whereabouts, even if it was only to learn that they had died years before. (*1986*)

41. ST: 告诉她这些的是一个商店的售货员，这人是**当初**那一群闯进来的红卫兵中的一个。

[Gloss: telling her these was a shop's clerk, this person was **at that moment** those breaking into Red Guards' one member.]

TT: The person who told her was a store clerk who had been among the group of Red Guards who had been broken into their home **that night**. (*1986*)

In the example 40, from the story *1986*, the event in this flashback with the distal deictic expression 'at that time (当时)' was to trace how the history teacher disappeared in the past. In the translation, the deictic is replaced by the explicitation 'during the tumultuous years of the Cultural Revolution', which provided the background of the event narrated. Similarly, in example 41, the distal deictic 'at that moment (当初)' in the source text was very general, but in the target text, it was explicitly located to 'that night', which was very specific in the narrative. Both of the two examples could keep the same temporal setting and development of events as narrated in the source

text, however, this kind of examples can only be regarded as special cases, as they do not appear very often in our corpus.

This section has examined the translation shifts regarding the temporal deictic expressions. We can see that in our corpus, similar to spatial deictic expressions, there are three main trends about them, namely the temporal shifts from proximal to distal deictic expressions, the addition of distal deictic expressions and omission of proximal deictic expressions. All of these trends result in a strong pattern of remoteness in the narrative. The narrators tell the stories from a more objective point of view. In the next section, we will have a look at the discourse deictic shifts.

3.1.2.4 Discourse Deictic Shifts

Fourthly, discourse, or textual deictic expressions are those lexical expressions which are used in some utterances to refer to some parts of the ongoing discourse that includes these utterances (Levinson 1983: 85, 2006: 118-19). In both written and spoken discourses, there are usually occasions to refer to forthcoming or earlier parts of the discourse: 'In the next part', or 'I do not think you have heard this joke before', etc. As a discourse or a text develops in time, it is therefore necessary to use some temporal deictic expressions to show the relation of the referred-to part to the temporal locus of the moment of speaking or the currently read sentence. For instance, in English, we have the expressions like 'as has just been mention before', 'in the next section' and so on. Spatial deictic expressions are used sometimes in this regard as well such as 'in this essay' or 'in the paragraph below', etc. So, obviously, references to other parts of a discourse are essentially deictic in character because they can only be interpreted by knowing where the current coding point or current reading or recording point is.

Table 3.10 Discourse Deictic Shifts

Omission of discourse deictic expressions	37
Explicitation of discourse deictic expressions	13

In our corpus, among the most prominent discourse deictic expressions that have been used in these fictions are the demonstrative pronouns 'this' and 'that'. These discourse deictic expressions are used in the source texts

to point to some elements either in the following or in the preceding texts, however, the data show that there are 50 instances of shifts that took place in the translation of these deictic expressions. These instances indicate two kinds of shift. 37 instances show an omission of the demonstrative deictic expressions in the translation, while 13 instances show a shift from a demonstrative pronoun to an explicit phrase, which explained the information needed in the target text, such as 'this' in 'this is wrong' and 'this phrase is wrong'.

① Omitting a discourse deictic in translation

In the corpus, there are some sentences in which the discourse deictic expressions are omitted by the translators. We can have a look at the examples below.

42. ST: 卖出去的女儿中只有三女儿曾来过一封信，**那是**一封诉说苦难和怀念以往的信，信的末尾她**这样**写道：看来我不会活得太久了。

[Gloss: selling out's daughters among only the third daughter once came a piece of letter, **that** was a piece of telling hardships and remembering the past letter, letter's ending she **this** wrote: looked as if I would not live very long]

TT: And, of the six daughters he had sold, only the third had written him a letter after she had been taken away. She had told him how bitter her new life was. She had told him how much she longed to come home. At the end of the letter, she concluded: It looked like I won't live for very much longer. (*World like Mist*)

43. ST: 就在这个时候，她听到一个脚步声从远处嚓嚓走来，**那**声音既像是擦地而来，又让人感到是腾空走来。

[Gloss: just at this time, she heard a footstep from far place caca (onomatopoetic word) walking over, **that** sound not only was like scraping the ground coming over, but also let people feel was gliding over coming over.]

TT: She heard footsteps approach the house, scraping the ground with an oddly irregular rhythm, as if they were simultaneously slapping the pavement and gliding above the ground. (*1986*)

44. ST: 于是他看到了那一摊血。血在阳光下显得有些耀眼。他发现**那**一摊血在发出光亮，象阳光一样的光亮。

[Gloss: so he saw that pool of blood. Blood was the sunlight under seemed a little shining. He found **that** pool of blood was giving off a light, like sunshine's light.]

TT: He saw the pool of blood. He noticed that the blood was giving off a light, just like the glinting of sunlight. (*One Kind of Reality*, tr. by Wang)

45.ST: 现在他们显得悠闲自在。在不远处有一口池塘，池塘水面上飘着水草，而池塘四周则杨柳环绕。池塘旁边是一片金黄灿烂的菜花地。在**这种地方**聊天自然悠闲自在。

[Gloss: now they seem to be carefree and relaxed. At the not far away place has a pond, pond water surface above floating water weeds, but pond around was willows surrounding. Pond side was a patch of gold flowering ground. In **these places** chatting would naturally be carefree and relaxed.]

TT: At the moment, though, they seem quite carefree and relaxed as they idly make small talk. And who wouldn't be, considering the surroundings? Nearby is a pond with water lilies floating on the surface and weeping willows all around, and next to it is a vegetable garden radiant with gold and yellow flowers. (*One Kind of Reality*, tr. by Tai)

In the example 42, from *World like Mist*, 6 sold out all of his daughters just for money. And among them only the third daughter had ever written him a letter to tell him about her hardships. In this sentence, there are two discourse deictic expressions. Firstly, the author used 'that (那是一封)' to refer to the letter that he mentioned in the preceding clause. The translator omitted the deictic here and readers need to understand this was from the letter by the context. Secondly, he used 'this (这样)' to refer to what the daughter had written in her letter. It is also omitted in the target text, however, readers can understand this by the colon in this sentence.

In example 43, from the story *1986*, the mad history teacher disappeared in the Cultural Revolution. A decade later, he came back, but his wife had married someone else again. This night, she heard his footsteps outside. The author first used onomatopoetic word 'caca (嚓嚓)' in Chinese to describe his footsteps. Then, he used the discourse deictic in 'that sound (那声音)' to refer to the footsteps, which were like scraping the ground as well as like gliding above the ground. That means it seems very unreal to her that her former husband could come back again. In the target text, however, the translator used the pronoun 'they' for reference.

In example 44 from the story *One Kind of Reality*, Pipi dropped Shanfeng's baby on the ground and the baby died, with some blood flowing. The author used discourse deictic in 'that pool of blood (那一滩血)' to refer to what Shanfeng just saw. It was like shining under the sun. This scene of the blood and the sun could form a contrast and even make readers shudder unconsciously. The translator reorganized the sentence and used the

definite article in 'the blood' to refer to the horrible scene. Example 45 is from the same story. The doctors would dissect Shangang and they took a rest in front of the room. The outside surrounding was beautiful and relaxing, which would also form a contrast to the dissection scene later. There was a pond, some willows and a vegetable garden, etc. After the description, the author used discourse deictic in 'these place (这种地方)' to refer to the scenes above. However, the translator restructured this part completely. As 'they were carefree and relaxed' appeared twice in the source text, the translator combined them and used a rhetorical question to avoid repetition. So, there was no need to use the discourse deictic expression.

It should be pointed out that in Chinese, we can see from the above examples that when the deictic expressions are used for the contextual reference in the discourse, there is no clear or fixed rule as to which kind of deictic expression should have to be used. In our examples, there are 2 proximal ones and 3 distal ones. It can be found that in some cases, it is related to the narrator's psychological point of view (Simpson 2005: 4). If the reference in this discourse is unpleasant, or which the narrator did not like very much, probably a distal deictic will be used to show the narrator's psychological detachment from it (e.g. see examples in 43 and 44). If the reference is enjoyable, or which the narrator liked, it is likely that a proximal deictic will be used (e.g. see example in 45). However, when they are translated into English, they do not have to closely follow the deictic choice of the source Chinese texts. In our examples, the translators used several other elements like punctuation marks, pronouns, and rhetorical questions to restructure the sentences in order to reach cohesion and coherence in the target texts.

② Explicitating a discourse deictic in translation

Secondly, some discourse deictic expressions are made clear and explicit in the target texts by the translators. According to Nida (1964: 231-32), this involves an addition of some elements or details that make the reference to entities in the target utterance more exact and explicit. We can observe the following examples.

46. ST: 现在这种叫声再次出现了。那声音传到瞎子耳中时，已经变得断断续续十分轻微，尽管**这样**，瞎子还是分辨出了这不是自己正在寻找的那个声音。

[Gloss: now this kind of cries appeared again. That sound carrying to the blind man's ears' time, has already became intermittent and very mild, even

though **this**, the blind man still distinguished this was not himself now looking for's that sound.]

TT: Now the cries had come once again, but, because of the various obstacles that lay between him and the source of the sound, they arrived low and intermittent to his ears. Despite **the distance**, the blind man could tell almost immediately that this wasn't the voice for which he spent his days in anticipation. (*World like Mist*)

47. ST: 此后的几个夜晚，她都听到了那种脚步声。**那声音**让她心惊肉跳，让她撕心裂胆地喊叫起来。

[Gloss: the following few nights, she all listened to that kind of footsteps. **That sound** made her shudder, let her loudly cry out.]

TT: She heard the footsteps for several nights in a row. **The footsteps** terrified her. The footsteps made her cry aloud with fright. (*1986*)

48. ST: 他只是感到**这一次耳光**下去那哭声并没窒息，不过是响亮一点的继续，远没有刚才那么动人。

[Gloss: he only felt **this slap** down that cry did not stop, only louder much's continuity, far from just now that exciting.]

TT: He was only concerned that after **the last slap** his cousin had carried on crying, but although it was a little louder, it wasn't even half as exciting as a moment before. (*One Kind of Reality*, tr. by Wang)

In example 46 from *World like Mist*, the fortune-teller prolonged his life very evilly by extracting life from little girls and pained them greatly. This time, the blind man heard the girl's crying sound out of painfulness again. In the source text, it happened quite far away from the blind man, but he still heard it and the author used the discourse deictic expression in 'even though this (尽管这样)' to imply the distant event place. However, in the target text, the translator made the information quite clear and put it as 'despite the distance'.

In the example 47, from the story *1986*, the footsteps of the mad history teacher appeared outside of his wife's house after his disappearance for a decade during the Cultural Revolution. His wife, who was remarried, was quite scared by his return. In the source text, the author used a very general word 'the sound (那声音)' to refer to the footsteps. In the target text, the sound was made explicit and it became 'the footsteps terrified her'. We have mentioned before that English would try to avoid repetition. Here, however, we can see that the translator did not care too much about this kind of

linguistic convention, but used 'the footsteps' successively for emphasizing their scary psychological impact on the wife.

In the example 48, from the story *One Kind of Reality*, Pipi slapped his litter brother baby for several times and later, he took him out of the room and dropped him to death on the ground accidentally. When he slapped for the first time, the baby would cry and defend out of instinct, which however, further provoked Pipi. So, he continued to slap the baby for fun. In the source text, the author narrated that 'this slap (这一次耳光)' did not stop the baby from crying and the deictic expression here was for discourse reference. In the target text, the translator did not follow the deictic, but made the target text explicit by saying 'the last slap'.

In our examples provided here, there are 1 distal deictic expression and 2 proximal ones. Also, we can see that there is no very clear or specific rules as to where and when there should be an explicitation for a discourse deictic expression during translation. In our cases, mostly the translators used explicitation for emphasizing some information in this context. However, such an explicitation can influence the 'level of generality' of the referent used in the target text. According to Halliday and Hasan (1976: 62-63), when the demonstrative functions as a head, as in 'that made me laugh', the referent can be very general and broader than if it is used as a modifier, as in 'these words made me laugh', or if there is clear information as to what 'that' is. This kind of explicitation can lead to deictic expressions with a referent that is more particular or a target text with highly-restricted reference.

This section has looked at the translation shifts related to the discourse deictic expressions. Generally speaking, the translation shifts in this regard reflect two trends, namely, the translators either omitted discourse deictic expressions by using some other types of cohesive devices or made them explicit and clear in the target texts. In next section, we will examine the shifts in Levinson's model's last category, namely social deixis.

3.1.2.5   Social Deictic Shifts

Last but not least, social deictic expressions encodes the social status of the participants of the conversation or the social relationship between them. They can be exemplified by the use of such items as titles of address, surnames and kinship terms etc (Levinson 1983: 89-94, 2006: 119-21). The type of social deictic expressions which are often used in fictions are the honorifics such as 'Mr', 'Master', 'Mrs', 'Miss', 'Madam' and 'Sir', etc. The use

of such social deictic expressions in a certain communicative event can give an insight into such things as speaker-referent relationship, politeness degree, familiarity or intimacy level and social distance etc. (Yule 1996: 10-11, Renkema 2004: 122). So, any kind of shift in the target texts of these expressions can change this social deictic information encoded in the source texts. In fact, our data show that there are totally 58 instances of translation shifts which took place in social deictic expressions in our corpus and all of them are deictic expressions that have been omitted in the translations. Among the omissions, the honorific title 'Mr (先生)' in the phrase 'the Mr. fortune-teller (算命先生)' is the most omitted item. We can have a look at the following examples.

49. ST: 6 醒来时对自己的处境感到十分惊讶，因为他清晰地记起自己是到江边去了，可是居然会在家中。他询问**女儿**，**女儿**的回答证实他去了江边。而**女儿**对刚才所发生的一切的叙述，使他心里觉得蹊跷。

[Gloss: 6 waking time toward self's situation felt very surprised, because he clearly remembered self was going to the river side, but unexpectedly staying at home. He asked **daughter**, **daughter**'s answer confirmed he went to the river side. But **daughter** on just happening's all account, made his heart inside feel strange.]

TT: 6 looked bewilderedly at his daughter. He quite clearly recollected having left the house to go fishing by the river. She told him that she had indeed heard him leave the house. And her account of finding him by the front door confirmed his suspicion that something very strange was happening. (*World like Mist*)

50. ST: 瞎子走到算命**先生**家门口时，那声音骤然降落下去。不再像刚才那样激烈，降落为一片轻微的呜呜声，这声音持续了很久，仿佛是一阵风在慢慢远去的声音。

[Gloss: The blind man walked to the **Mr.** fortune-teller's house door's time, that sound suddenly faded. No longer like just then that exciting, faded to a spectrum of mild wuwu (onomatopoetic word) sound, this sound lasted for a long time, as if was a wind slowly farther away's sound.]

TT: By the time the blind man had walked up to the fortune-teller's front door, the screams had already faded into a kind of wail that continued for a very long time, like a wind blowing away into the distance. (*World like Mist*)

51. ST: 他听到山峰在自己房间里吼叫的声音。他和**妻子**互相望了一眼，**妻子**也坐下来。

[Gloss: he listened to Shanfeng in his room inside roaring sound. He and **wife** each other had a look, **wife** also sat down.]

TT: He could hear Shanfeng roaring in his room. His wife sat down. (*One Kind of Reality*, tr. by Wang)

In example 49 from *World like Mist*, 6 had seven daughter and he sold the first six of them. The youngest one currently still lived with him. Now he had some strange experience and asked this daughter about it. In the source text, the author repeatedly used the social deictic expression 'daughter (女儿)' for reference. This helped to locate the narrative and reinforce the social relationship between the two participants here. Most importantly, this would form a very sharp contrast with the later spot, in which the father even tried to sell the corpse of the dead daughter. The reinforced familiar relationship would become a big irony. However, in the target text, the translator omitted several social deictic expressions.

In China, fortune-teller is a very old profession. As Chinese people were very superstitious since ancient times, they would go to ask a fortune-teller to predict their future events. To show respect, they would call them 'the Mr. fortune-teller (算命先生)'. In example 50, the narrative was from the point of view of the blind man, who walked past the fortune-teller's front door. In this case, the honorific title 'Mr (先生)' was omitted by the translator, although the level of politeness may be influenced when compared to the source texts.

In example 51 from *One Kind of Reality*, Shanfeng found that his baby boy dead and was angry with his wife in their room. His brother, Shangang and his wife were preparing to have meal in the living room. They looked at each other and sat down in the source text. The social deictic expression 'wife (妻子)' was used twice to help emphasize the ties of kinship. But in the target text, the translator omitted the part he and his wife looked at each other.

In these stories, Yu Hua focused on depicting the killing and ignoring among friends and family members and the falling of friendship, social relationship and even the human morality. All of the stories ended quite tragically. For instance, in *World like Mist*, the fortune-teller, who was already in his nineties but did not age very much, would try to extract the so-called 'life's energy' from his own and other small children by ruining, raping or killing them to prolong his own life. So, in reality, he was a very evil figure in this story. In Chinese, the honorific title of address 'Mr. (先生)' was to modify a man of dignity, honor or decency. Obviously, this rather wicked fortune-teller did not deserve it. Also, the kinship terms such as 'wife (媳妇 or 妻子)' and 'daughter (女儿)' can show the familial relationship, but under the context of these stories, this relationship did not need to be highlighted. As

has been mentioned above, social deictic expressions are used to encode the social status or relationship between the characters. Considering what we have analyzed, it is justifiable for translators to omit some of them in the target texts. Then, the social status or relationship between the characters signaled in the source texts could be concealed or weakened. This kind of omission conforms to the plot and development of these stories and also makes them cohesive and coherent.

In this section, we have observed the last category of deictic expressions and found that many social deixis were omitted in the target texts. So, we have finished the discussion of the application of Levinson's model to our corpus from a detailed point of view by looking at the translation shifts. In the next section, we will analyze them from the macro-levels.

3.2 Discussion of Grammatical Translation Shifts: General Trends and Main Findings

The above section has looked at the different kinds of shift in the translation of conjunctions and deictic expressions and how they took place at the micro-levels. This section will explore and analyze the general trends of shift in both each translation and the whole corpus. So some translation strategies and any lexical tendency in each translation will be examined to try to look for what translational behaviors or processes might be behind the shift. Main findings under conjunctions and each type of deictic expressions will be discussed, except for spatial and temporal deictic expressions, which will be observed together to better explore the effect of shift in the spatio-temporal point of view. Under each subsection of deictic expressions, the study will reveal firstly the overall trends of shifts in the corpus, and then discuss what potential changes the overall direction of trends of shifts can suggest in the communicative and narrative point of view of the source texts. Last but not least, the general trends in the corpus will be tried to be related to the universals of translation.

3.2.1 Conjunction Shift Causing Syntactic Change

From the analyses and examples in section 3.1.1, it can be found that conjunction shifts cause syntactic change and it is now hard to still say that English is a hypotactic language and Chinese is a paratactic language. He (2002, 472) believes that not only modern Chinese is Europeanized, but also English is influenced by Chinese because of the rapid development of cross-linguistic and cross-cultural communications in recent times. So, hypotaxis

and parataxis are not absolute and can never be clear-cut. He then further proposes that within a clause, Chinese is more paratactic, while between clauses, it is more hypotactic, because Chinese still uses many connectives. As for English, it is more hypotactic within a clause, while it is more paratactic between clauses, because English uses some other semantic or grammatical means such as pronouns more to link clauses. This seems to be a step forward than the previous general conclusion about the hypotactic English and paratactic Chinese division and some of the examples can even support this point. However, this is just He's assumption by his previous impressionistic observations and he just mentioned this very briefly in his book. We still need empirical studies to see how hypotaxis and parataxis between English and Chinese texts work. I believe that two factors also need to be taken into account if we want to explore this topic further. The first one is the genre and register. Different types of texts have different frequencies of word usage. This will lead to the differences in the hypotactic or paratactic level of the text. For example, in some political documents, to keep precision and avoid ambiguity, they use much more connectives to make the logic clear while literary texts usually do not have this requirement. So, we need to consider the text type when we see hypotaxis and parataxis. The second one is the writer's personal style. Influenced by western literature, some writers' languages are much more Europeanized while some are not. It is hard to define a standard of a Europeanized Chinese language. This study cannot include all of these aspects.

This is not contradictory to Qin and Wang's empirical study. Because in their research, they did statistics on the word numbers of all the conjunctions in their corpus and found that the frequency of conjunctions in English texts is higher than that in Chinese. It is a static result. But this study focused on the translation shifts, namely how the conjunctions changed from the source to the target texts. This can reveal how the translators rebuild coherence in the target texts. It is a dynamic process and we found that there are more omissions of conjunctions than amplifications, because the translators, instead of copying the source sentence patterns, used different ways to deal with conjunctions and made the target texts coherent grammatically in the target language

3.2.2 Translation Shifts in Personal Deictic Expressions

The data in Section 3.1.2.1 (see Table 3.5) reveal that 43 personal deictic expressions (e.g. 'you', 'he', 'she') have undergone a shift in the corpus. The data indicate that there are three main types of shift in the

translation of personal deixis: (i) adding a person deictic in translation, (ii) shifting a person deictic to another person deictic and (iii) omitting a person deictic in translation. The Figure 3-1 below compares the occurrences of these shifts in each text.

Table 3.11 Addition, Shift and Omission in Person Deictic Expressions in the Four Translations

	Type of Shift	*World like Mist*	*1986*	*One Kind of Reality* (by Wang)	*One Kind of Reality* (by Tai)	Total
1	adding a person deictic	10	7	3	2	22
2	shifting a person deictic	2	2	3	2	9
3	omitting a person deictic	5	4	2	1	12
	Total	17	13	8	5	43

Figure 3-1 Addition, Shift and Omission in Person Deictic Expressions in the Four Translations
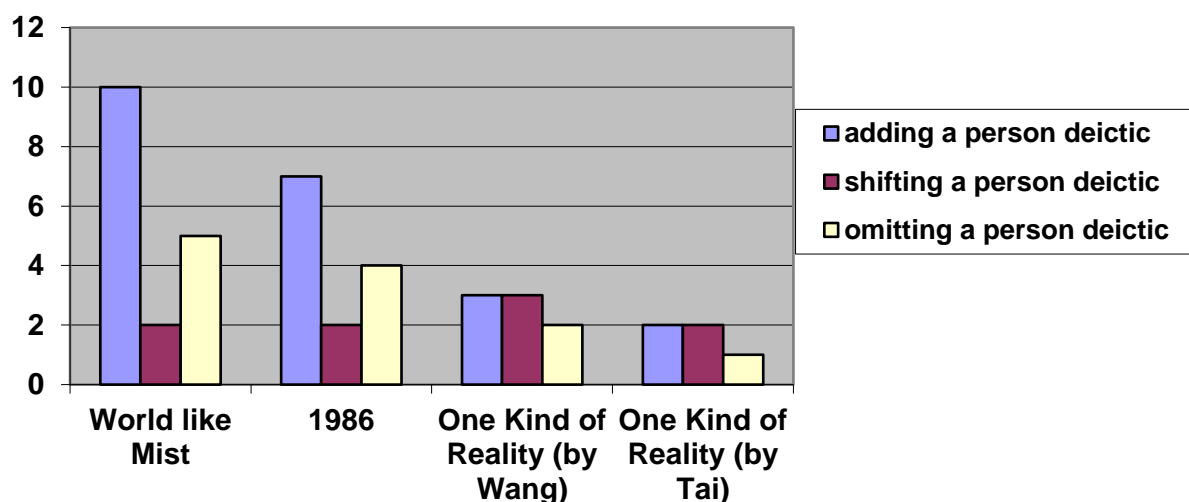
The data in the figure reveal that 51% of the shift in the corpus is towards adding a person deictic expression. This prevailing trend in the corpus is also manifested in each of the translation. Generally speaking, such a trend of shift will indicate a gaining of deictic anchorage in some utterances and then make the target texts more deictically anchored than the source text. As we have analyzed before, Chinese uses more the repetition of items, while English prefers using relevant pronouns. So, in English translations, the cohesive tie is closer, as items are more deictically anchored to each other. As has been mentioned before, one of the common features of all of these three stores is that they are narrated from a third person perspective, which means the narrator and characters in stories do not overlap. The study found that all the shifts involving personal deictic expressions were anchored to the characters of stories. What this may suggest here is a trend to maximize the role of the character in the events narrated, as the addition of person deictics anchored to characters will increase the participant role of characters encoded in the source texts.

Take for example the use of personal deictic expression 'he' in the translation when Shangang's wife saw her son Pipi was kicked to death by Shanfeng (Example 8). In the source text, the narrative seems to describe the event from Shangang's wife's position and Shang's position respectively,

as the second sentence in the example was 'But Shangang did not move (可山岗一动不动)' after Shangang's wife let out a cry and called again to her husband. In the target text, it became 'but he didn't move at all'. At this stage, readers will automatically trace what 'he' refer to and find it is 'her husband' in the context. The text becomes more cohesive here. Naturally, the participant roles of the characters (wife and husband) are increased in the target text.

In her study, Bosseaux (2007: 165-70) finds that there is a general trend to remove personal deictic expressions from the text, which led to a less emphasized deictic anchorage in the translation. The analysis here above can be a complement to Bosseaux's findings.

One more thing that needs to be noted is that apart from gaining of deictic anchorage in some utterances, the instances of shifting from a noun to a personal pronoun, such as in 'bride' and 'she' or 'father' and 'he' (see Examples 5 and 6), will involve implcitation of cohesion. However, this implcitation can be seen as compulsory since they are motived by the linguistic and structural differences between source and target languages as has been discussed before.

Although some other studies also show that there are other kinds of shift between personal deictic expressions and other types of parts of speech such as from a possessive pronoun to a demonstrative (see Othman 2015: 237), they are not obvious in this study.

Also, the shifting from personal pronouns to other kinds of personal pronouns (e.g. from 'you get away' to 'let me by') actually do not take place very frequently in translations. There are few studies in this aspect as well. They need the translators to be very familiar with the personal relationships in the source texts and be experienced and bold enough to make such kind of decisions, as this kind of shift will definitely alter the narrative point of view.

In the figure, we should also pay attention to that the number of translation shifts that took place in the stories of *World like Mist* and *1986*, both of which were translated by Jones far surpasses that of *One Kind of Reality*'s two versions translated by Wang and Tai respectively. This difference may be caused by several reasons. The first reason is the source text, which may need to be dealt with by different strategies. The linguistic, textual or cultural elements of the source texts will require the translators to make necessary changes in the target texts. The second reason is related to

the translator's personal style. For example, some translators will prefer foreignization, while some others prefer domestication, etc. In our corpus, the translation shifts in *World like Mist* and *1986* show a similar tendency, so do the two versions of *One Kind of Reality*. The third reason may be from the macro-environment. We know that different times or publishing situations will ask the translators to translate literature by using different strategies. However, considering all of them were published in the same period and by Anglophone publishers, the third reason can be ignored. So, the differences in each text in the corpus are probably from the first and/or the second reason. We cannot jump to conclusion by only looking at one aspect. We will need to see the trend in other aspects and further discuss this in later sections.

3.2.3 Translation Shifts in Spatial and Temporal Deictic Expressions

The data in this study reveal that 65 spatial deictic expressions and 171 temporal deictic expressions in our corpus have undergone different kinds of shift after translation, suggesting a change not only in the spatial and temporal settings, but also the spatio-temporal point of view of the source texts (see Munday 1997, Mason and Şerban 2003 and Goethals 2007, 2009). In order to explore the overall trend of shifts, the occurrences of the translation shifts in both types of deictic expressions will be compared in the four translations. We can see the tables below.

Table 3.12 Spatial Deictic Shifts in the Four Translations

	Type of shift	*World like Mist*	*1986*	*One Kind of Reality* (by Wang)	*One Kind of Reality* (by Tai)	Total
1	Shifting from a proximal to distal deictic (e.g. from "this" to "that" or "here" to	4	0	0	1	5

	"there")					
2	Adding a distal deictic (e.g. "there")	4	1	8	2	15
3	Adding a proximal deictic (e.g. "here")	0	0	0	2	2
4	Omitting a distal deictic	7	4	2	0	13
5	Omitting a proximal deictic	4	6	0	0	10
6	Explicitating a distal deictic	2	6	2	3	13
7	Explicitating a proximal deictic	4	3	0	0	7
	Total	25	20	12	8	65

Table 3.13 Temporal Deictic Shifts in the Four Translations

	Type of shift	*World like Mist*	*1986*	*One Kind of Reality (by Wang)*	*One Kind of Reality (by Tai)*	Total
1	Shifting from a proximal to distal	11	5	15	21	52

	deictic (e.g. from "this" to "that" or "now" to "then")					
2	Shifting from a distal to proximal deictic (e.g. from "that" to "this" or "then" to "now")	0	0	5	0	5
3	Adding a distal deictic (e.g. "then")	15	8	2	11	36
4	Adding a proximal deictic (e.g. "now")	5	0	0	2	7
5	Omitting a distal deictic	17	9	3	3	32
6	Omitting a proximal deictic	11	10	9	6	36
7	Explicitating a distal deictic	1	2	0	0	3
	Total	60	34	34	43	171

After we compare the data in both of these two tables, we can find that there are a number of significant trends of the translation shifts. Firstly, the

data show a general trend towards omitting rather than adding a deictic during translating, suggesting a trend towards omitting spatial and temporal dimension to the target utterances and making the target texts less emphasized or marked from a deictic point of view than the source texts, although in some text, the trend is the opposite. As the discussion has pointed out before, omitting the shifts are illustrated in the data by (i) omitting a spatial or temporal deictic or (ii) translating a spatial or temporal deictic by other explicitation means. The table 3.14 below compares the occurrences of these shifts in the four translations. Adding the shifts, on the other hand, is simply to add a spatial deictic in the translation.

Table 3.14 Occurrences of Adding and Omitting Shifts in the Spatial and Temporal Deictic Expressions in the Four Translations

	Type of Shift	*World like Mist*	*1986*	*One Kind of Reality* (by Wang)	*One Kind of Reality* (by Tai)	Total
1	Adding a spatial deictic	4	1	8	4	17
2	Omitting a spatial deictic	17	19	4	3	43
3	Adding a temporal deictic	20	8	2	13	43
4	Omitting a temporal deictic	29	21	12	9	71
	Total	70	49	26	29	174

Figure 3-2 Comparison between Adding and Omitting Shifts in Spatial and Temporal Deictic Expressions in the Four Translations
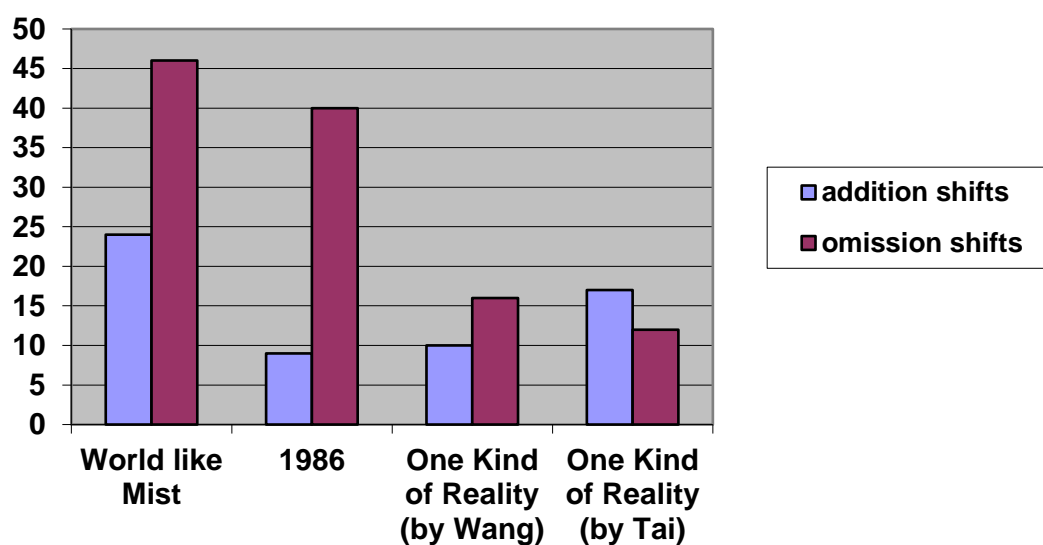
The data in this Table 3.14 reveal that 114 deictic expressions are omitted, whereas 60 are added in translating, indicating a significant trend towards omitting a deictic (66% of the total shifts). This trend of shift as the Figure 3-2 shows is manifested mainly in Jones' translations of *World like Mist* and *1986* and in some aspects, it is the reverse direction in the translation *One Kind of Reality* by Tai. This may be caused by the source text *One Kind of Reality* itself, or by Tai's personal styles. We can only see from here that Jones's extent of rewriting the source text is the biggest. *One Kind of Reality*'s two translations follow the source text rather closely. Comparatively speaking, the statistical significance is not that clear in the spatial and temporal deictic expressions in *One Kind of Reality*. As is clearly shown in the data in the table, the trend is more marked in Jones's translation of spatial deixis: 88% in spatial deixis and 64% in temporal deixis. Regardless of these differences, the general trend here leads to omitting more deictic elements in translation and therefore decreasing the deictic anchorage of the target texts when compared with the source texts.

At the narrower level, all the added or omitted deictic expressions are anchored to characters in the stories, because they are all third person narratives. This suggests a target text that tends to signal the spatial and temporal location of the characters less than in the source text. This can confirm the results of a study by Bosseaux (2007), which finds in two French translations of Virginia Woolf's novel *The Waves* a trend towards losing

deictic anchorage in the translation of spatial and temporal deictics because the translations keep fewer deictic elements than the source text.

The second general trend that the data show is a tendency towards using a distal deictic expression rather than a proximal deictic in translating by the translators. Distancing shift [+distance] takes place by means of (a) shifting from a proximal to distal deictic expression, (b) adding a distal deictic in translation and (c) omitting a proximal in translation, whereas approximating shift [-distance] occurs by (a) shifting from a distal to proximal deictic expression, (b)adding a proximal in translation and (c) omitting a distal in translation (Goethals 2009: 74-75). The table below reveals the occurrences of both approximating and distancing shifts in the four translations and the Figure 3-3 compared the general trends of shift.

Table 3.15 Occurrences of Approximating and Distancing Shifts in the Spatial and Temporal Deictic Expressions in the Four Translations

	Type of shift	*World like Mist*	*1986*	*One Kind of Reality* (by Wang)	*One Kind of Reality* (by Tai)	Total
1	Distancing shifts	49	30	34	41	154
2	Approximating shifts	29	13	10	7	59
	Total	78	43	44	48	213

Figure 3-3 Comparison between Approximating and Distancing Shifts in the Spatio-temporal Point of View in the Four Translations
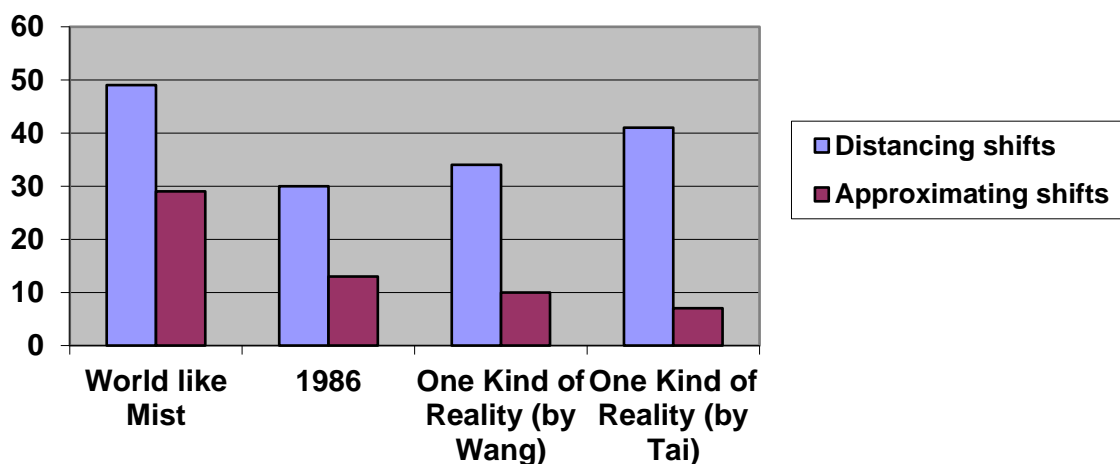
The data in this table show that there are 213 distancing and approximating shifts and among them 154 (72% of the total shifts) point towards distancing (+ distance), while only 59 towards approximating (- distance). As this figure shows, this prevailing trend is manifested in each individual translation, but it is slightly more significant in Wang and Tai's translations than in Jones's translations: it makes up about 77% and 85% of total spatial and temporal deictic shifts in Wang and Tai's translations respectively and 63% and 70% in *World like Mist* and *1986*. What this tendency shows is that there is a directionality in the four translations towards moving the referent or event relatively further away, in both the psychological point of view and the physical space, from the readers in the target texts, suggesting a distancing shift in the spatio-temporal point of view of the source texts (see Munday 1997 and Goethals 2009).

The study argues that the translational trends here can reflect a strategy of the translator and influence the source text's narrative point of view to some extent. Since distancing shifts can make the readers further away from the events in the story, it can be believed that the distancing trend may reflect an attempt on the part of the translator to maintain this feature of the narrative style in the target text (see Johnson 2011).

Approximating or distancing shifts may indicate a degree of involvement on the part of the translator with the text during the process of translating and reflect his or her interpretive position of the source text (see Hermans 1996 and Baker 2000) and also his or her personal conception of the

realities he or she is expressing. This usually indicates a degree of 'translation subjectivism' and fiction translation may require a reconstruction of realities described in the source texts, which can be realized only after the translator comprehends the realities such as place and time settings, narrator-character relationships, ideological intentions, etc. (Levý 2011: 31-38, see Eco 2001) and translators' choices are always 'constrained by what they understand was said' in the source text (Chesterman 2004: 44 emphasized in the original, see Saldanha 2011).

These stories revolve around the common theme of killing and death. They are all narrated from the third person's point of view. In *World like Mist*, the main characters' names are reduced to be the numbers from 1 to 7. They are 7 families and live together in a courtyard. There appeared to be many stories, but to some extent, their lives are all interwoven with a fortune-teller and a blind man. For instance, 6, who sold his first six daughter successively, asked about his strange encounter near a riverside from the fortune-teller. 3, who had incest with her grandson went to ask the fortune-teller whether she should give birth to a baby or not. 4 sent his daughter to the fortune-teller and asked him to get ghost out of her body, while the blind man, who loved the girl, heard the terror from her sound. 7 and his wife decided to give their son to the fortune-teller etc. In the stories, there were interposed narrative, narrative from the end and flashback, etc (Liao 2008: 98-99). So, it subverted the linear narrative and it had no clear chronology (Zhong 2011: 63-69). Time was not an important factor and sometimes would even be ignored. As has just been discussed above, there is a general trend towards omitting spatio-temporal deictic expressions in the corpus. And in this story, omitting a deictic makes up for 66% of the total adding and omitting shifts. Omitting deictic expressions will decrease the deictic anchorage. Considering Yu Hua did not want to emphasize the temporal factor in this story, the translator, Jones's decisions on this point can be valid. Also, there were a lot of dream narrative, which was like a dynamic for every chapter. 'Dream', 'waking up', 'dream talk', 'nightmare' and 'in the bed' appear very frequently. Readers would feel a kind of elusiveness, which echoed the title of this story, the world is like mist. The narrator would not get involved in the narrative and readers could feel the stories by themselves. With regard to the spatio-temporal shifts in the translation, the study finds that they are all oriented towards the characters in the story, with distancing shift playing a leading role (63%). What should be pointed out here is that the distancing trend found in the data may affect the psychological positioning of the target readers towards the main

characters and narrated events in this story. As has been discussed before, the choice of spatio-temporal points of view can contribute to the construction of the narrators' 'psychological point of view' (Uspensky 1973) as their emotions and thoughts can influence their perception, and in turn their choice of the spatial and temporal points of view in the story (see Fowler 1996, Simpson 2005 and Morini 2014: 131-32). The study believes that distancing or approximating the spatial and temporal points of view can influence the modes in which the story events are mediated through the perception of the narrator (Simpson 2005: 10) and also the relationships between the narrator and character and the psychological point of view adopted in the source texts.

In *1986*, the author Yu Hua also frequently used the narrative skills such as flashback to blur the time factor, as the main character, the history teacher would be depicted to be persecuted cruelly to become mad after the Cultural Revolution. For instance, in the beginning of the story, the author narrated that the mother and daughter went to sell some of their old newspapers, which were actually used by the teacher to record Chinese traditional cruel punishments a long time ago. After seeing her husband's old writing, suddenly, the mother 'slumped unconscious to the ground'. Just after this sentence, the author began to narrate in flashback:

> As soon as they took him to his office at the school, they sat him down
> and told him to write a sincere, honest, and thorough confession. Then
> they left without even assigning him a guard…(Jones 1996: 134)

'Him' here was her husband, the history teacher, who was taken away by the 'Red Guards' to be asked to write a confession about him. We can clearly observe that there is no indication of shifting to the past events in this narrative for the readers, who need to get this point by themselves. So, it did not pay attention to the sequential events, but later described clearly and vividly how the mad teacher punished himself in order to reflect the implication of the disaster happened on him (Mo 1998: 59-65). As for the adding and omitting spatio-temporal deictic expressions in this story, it can be noticed that omitting deictics make up for 82% of the total adding and omitting deictics in this respect, while adding deictics only take up about 18%. This will not be that surprising after we have a look at the analysis just above. Although omitting deictic expressions will decrease the deictic anchorage for the narrative, they are already not that important for this story. The development of plots will not be influenced by the omitting, although the

readers themselves need to construct the sequence of events in their minds. Translator's large percentage of omitting here is still valid.

This, however, is not the case in *One Kind of Reality*, which is basically a linear narrative story. It means that the story is presented in a logical and chronological order by telling what takes place from one point in time to the next. There is no flashback or flash-forward in this story. This story pays much attention to the sequence and cause of events, one killing scene after another, and the author tries to describe some basic human nature, which is violence and killing. So, the happening of one event must have its reason and produce another effect. This story generally follows the sequence of thoughts and the plots, which are not complex, are progressive (Liu 2010: 8-10). Temporal development would be a key factor in the narrative. In this story, Pipi accidently killed his baby cousin, whose father, or his uncle kicked him to death for revenge. Then, Pipi's father Shangang killed Pipi's uncle Shanfeng for revenge. At last, Shanfeng's wife donated Shangang's body after he was shot to death by police for medical dissection for revenge (Xu 2013: 131). There seemed to be a cycle of the revenge among these family members, where the kinship affection did not seem to exist. The stories are organized very clearly for readers. For instance, at the end of section four, Shangang was arrested by the police. Then, at the beginning of the section five, the author narrates:

> One month later he was hustled into the back of a truck, escorted by a squad of rifle-toting policemen who surrounded him like a phalanx of bodyguards… (Tai 1994: 57)

It can be seen that there is clear temporal marker for almost all the events. With regard to adding and omitting deictic expressions in this respect, we can notice that in Wang's translation, omitting deictics make up for 62% of the total adding and omitting deictics while adding take up 38%. In Tai's translation, the respective percentage are 41% and 59%, with even adding deictic expressions playing a leading role. It can be found that the trend is slightly different from the previous two stories *World like Mist* and *1986,* as the differences between adding and omitting deictics are not that dramatic, especially in Tai's translation. The reason is that omitting spatio-temporal deictics will decrease deictic anchorage for place and time in the narrative. However, these two factors are quite important in this story of linear narrative, *One Kind of Reality.* The whole story's spatio-temporal framework will be influenced if there is a dramatic change as to the spatio-temporal deictic expressions and it will be hard for readers to understand the

development of this story. That is why there is no big differences between adding and omitting deictics in the translations of *One Kind of Reality*.

The third trend that can be found in this study is that in comparison to the spatial deictic expressions, shifts take place more often in the temporal deictic expressions and both of them point to a distancing trend, which conform to the overall spatio-temporal point of view analyzed above. Figures 3-4 and 3-5 below compare the general trends of the shifts in both types of deictic expressions.

Table 3.16 Approximating and Distancing Shifts in Spatial Deictic Expressions in the Four Translations

	Type of Shift	*World like Mist*	*1986*	*One Kind of Reality* (by Wang)	*One Kind of Reality* (by Tai)	Total
1	Distancing shifts	12	7	8	3	30
2	Approximating shifts	7	4	2	2	15
	Total	19	11	10	5	45

Figure 3-4 Approximating and Distancing Shifts in Spatial Deictic Expressions in the Four Translations
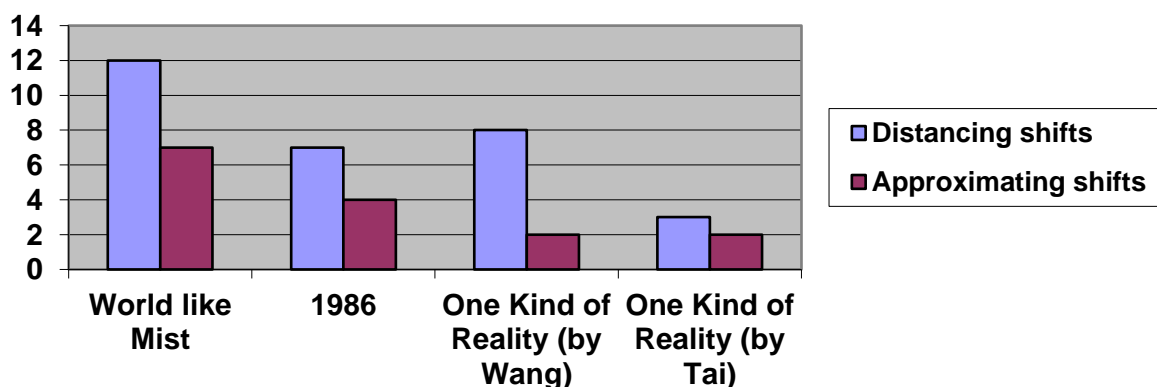
Table 3.17 Approximating and Distancing Shifts in Temporal Deictic Expressions in the Four Translations

	Type of Shift	*World like Mist*	*1986*	*One Kind of Reality (by Wang)*	*One Kind of Reality (by Tai)*	Total
1	Distancing shifts	37	23	26	38	124
2	Approximating shifts	22	9	8	5	44
	Total	59	32	34	43	168

Figure 3-5 Approximating and Distancing Shifts in Temporal Deictic Expressions in the Four Translations
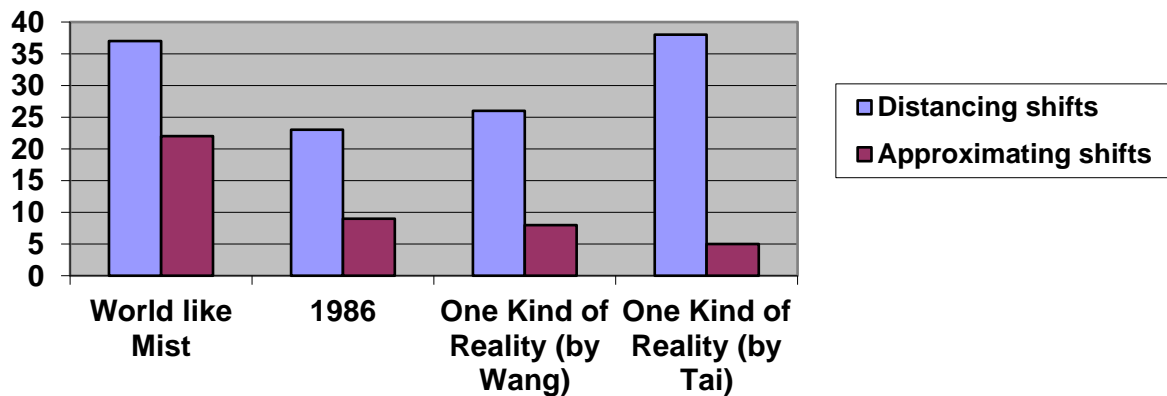
The data reveal that the shifts in temporal deictic expressions, which make up for about 79% of the total shifts when compared to spatial shifts (21%), points to a trend towards using a distal deictic expression, suggesting a distancing trend in the temporal point of view. This distancing trend is realized in each translation as the data show and also the study found it to be centred on the referent or event of the stories. This temporal distancing may therefore have the effect of pushing the referent or event further away in time from the readers. It can make the readers more temporally distanced and hence less emotionally involved in the referent or event narrated. Take for instance changing 'at this moment' into 'at that moment' in the narrative

in *World like Mist,* 'a gleaming, watery trench appeared before him, blocking the little path that led to the front door' (see Example 28). It made the readers feel more detached and less involved in the event narrated. Distancing here may also have the effect of decreasing the narrator's subjective point of view and therefore increasing the objectivity of the narrative in the target utterance (see Toolan 1990: 188 and Fowler 1996: 121). Take for example the description of the history teacher in *1986* when he remembered he was about to be taken away by the 'Red Guards', 'at this moment he felt water had already completely cooled' (see Example 29). The proximal temporal deictic in 'at this moment' would engage readers in the event although it actually took place in the past. But it is translated into 'It was then that he realized that the water in the basin was cold' in the target text, which pushed the readers away from the event and made the event more objective than in the source text.

This study believes that this distancing trend in the translation of temporal deictic expressions could be regarded as an example of 'normalization' or 'standardization' in translation (Munday 2008: 31-32). As it is a common practice in conventional narrative to use a deictic form that can correspond to the narrative tense (i.e. past tense usually uses distal deictic expressions and present tense proximal ones) (Toolan 1990: 178), the trend here can be thought to show an attempt on the part of the translator to normalize the expression in the target language by choosing a deictic form that is consistent with the past tense used in the narrative (Mason and Şerban 2003: 287). In our corpus, all of these three stories are narrated from a third person point of view and took place in the past, although there is no tense marker in Chinese. It can be found that in the study most cases of shifting from a temporal proximal deictic to a distal, adding a distal deictic or omitting a proximal deictic have taken place where past tense is used in the narrative (taken for example the two examples mentioned above). That is to say, in the translations, the translators would try to keep the expressions unmarked in the target language (see Vanderauwera 1985 and Øverås 1998).

It can also be noticed that the shifts in the spatial and temporal deictic expressions go in the same trend, although shifts take place more in the latter than the former. The findings here can further confirm the results of Mason and Şerban's study (2003), which also finds an overall tendency towards distancing both the spatial and temporal points of view of the source texts, with the narrator less involved and more objective in the narration.

Lastly, some other studies found that there are also cases which are related to a shift from articles or possessive pronouns to distal or proximal demonstrative deictic expressions (see Othman 2015). This can indicate, for instance, that there is a strong preference in translation for forms marked for spatial proximity over unmarked forms (see Lyons 1977b, Levinson 1983). And the trend to use a demonstrative deictic in the shifts can suggest a lesser context or information being shared between the narrator and the target reader when compared to the source text (Şerban 2004). However, these are not reflected in our corpus. Firstly, as has been mentioned before, there is no explicit word class of definite or indefinite articles in Chinese (Huang and Liao 2002: 36), not to mention translation shifts happened on them. Secondly, there are just few translation shifts which took place between possessive pronouns and deictic expressions in the four translations under study here so that they can be ignored.

3.2.4 Translation Shifts in Discourse Deictic Expressions

The data in this research reveal that there are 50 discourse deictic expressions which have undergone shift in the corpus. In total, two types of shift are discovered to have affected these deictic expressions in the target texts: (i) omitting the discourse deictic expressions directly in the translations, and (ii) explicitating the discourse deictic expressions. The following table shows the occurrence of these shifts in the translations.

Table 3.18 Distribution of Discourse Deictic Shifts in the Four Translations.

	Type of shift	*World like Mist*	*1986*	*One Kind of Reality* (by Wang)	*One Kind of Reality* (by Tai)	Total
1	Omission of proximal discourse deictic expressions	11	8	3	2	24
2	Omission of distal discourse	4	6	1	2	13

	deictic expressions				
3	Explicitation of proximal discourse deictic expressions	2	1	1	0	4
4	Explicitation of distal discourse deictic expressions	3	5	0	1	9
	Total	20	20	5	5	50

Figure 3-6 Distribution of Discourse Deictic Shifts in the Four Translations
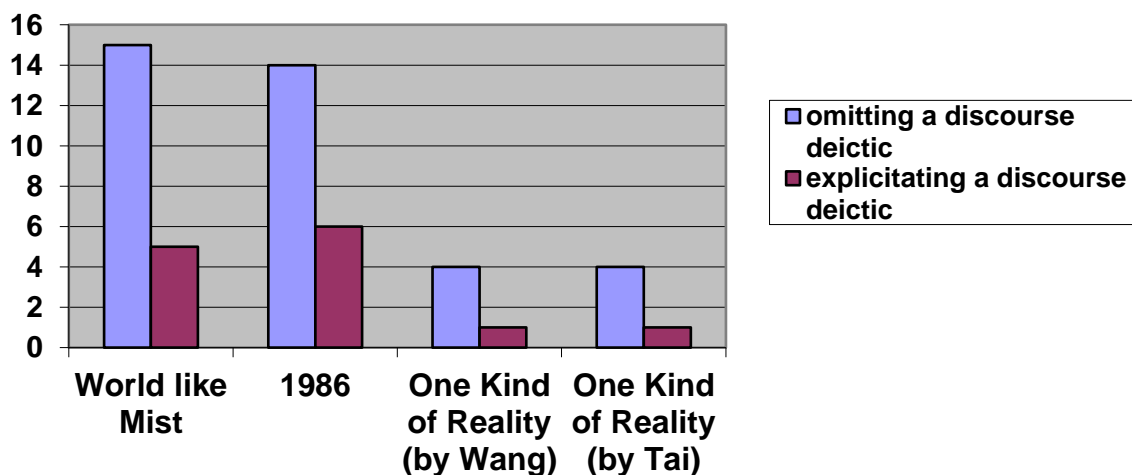
As the data in the table reveal, 74% of the shifts point to omitting rather than explicitating a discourse deictic expression in the target text. And this trend is well manifested in each translation. After looking at the omissions and their context, the study finds that in the Chinese source texts, the discourse deictic expressions are used to connect the clauses to the preceding ones. However, in the target texts, the translators will use lexical means or restructure sentences to reach coherence. This point is well

reflected in Jones's translations, whose expressions are more diversified. Take for example 'that' in 'that was a piece of telling hardships and remembering the past letter' (Example 42). The translator put it into 'she had told him…she had told him…' without using discourse deictic expressions and readers can naturally connect 'told things' to the preceding letter. Comparatively speaking, only a few shifts took place in both of the translations of *One Kind of Reality* in this aspect. This also has something to do with the source text as well. *One Kind of Reality* is a linear narrative story. Also, the plots and languages in this story are easier to understand than the other two stories, hence less shifts.

Though we have mentioned that narrator's psychological point of view plays a role in selecting whether a proximal discourse deictic expression or a distal one should be used, in our data, we can clearly see that about 65% of omission of discourse deictic expressions are related to omitting proximal ones in translating and this point is also fulfilled in each of the translations, which means that the translator has a tendency to keep on using the distal deictic expressions in English target texts.

Also, it can be noticed that the occurrences of explicitation of discourse deictic expressions are not that outstanding. Explicitation of discourse deictics means the 'specification of reference' (Nida 2003: 231-32) and can make the reference more accessible for the reader to ensure the success of the cross-language communication. However, as we have mentioned before, one of the outstanding features of Chinese avant-garde fictions is to create a defamiliarization effect in their writing and to enlarge the distance between their writing and daily conversation (Zhai 2008: 167). This is also the case in our corpus. So, if the translators add too much contextual information in the target text for explicitation, probably the defamiliarization effect will be influenced. That is why, unless necessary, the translators did not use too many explicitations in the corpus. For instance, in Example 48, Wang made it explicit that it is 'the last slap', because Pipi slapped his cousin for several times to see his response. The 'last' can make the sequence of events much clearer.

3.2.5 Translation Shifts in Social Deictic Expressions

The data in this study show that 55 social deictic expressions (e.g. 'Mr', 'Master', 'Mrs', 'Miss' or 'Sir', etc.) (Levinson 1983: 89-94, 2006: 119-21, and Yule 1996: 10-11) have undergone shifts in the four target texts. As discussed in section 3.1.2.5, only one type of shift is found to affect the translation of social deictics, namely, the omission of a social deictic in

translation. The table below will reveal the occurrence of these shifts in the four translations and then a discussion of the contexts in which these shifts take place will follow.

Table 3.19 Social Deictic Shifts in the Four Translations.

Type of shift	*World like Mist*	*1986*	*One Kind of Reality (by Wang)*	*One Kind of Reality* (by Tai)	Total
Omission of social deictic expressions	55	2	1	0	58

As the data above show, there are in total 58 omissions of social deictic expressions, however, this trend is only strongly manifested in the story *World like Mist*. Also, as we have mentioned before, this trend only revolves around one man. There is a character called 'the Mr. fortune-teller (算命先生)' in this story, but in the translation, the title 'Mr.' was omitted and hence a decrease in the expressed level of social distinction of this fortune-teller when compared to the source text. Only one case cannot suggest a general trend towards standardization (Toury 1995/2012) in the forms of address in the translation. It can only be thought of as a special case. So, our corpus cannot fully reflect the shift in social deictic expressions. Further work needs to be done with other texts if we want to check social deictic shifts in Chinese to English translation.

This was also partly caused by the source texts. The author tried to describe a declining social relationship and morality. In *World like Mist*, a father (called 6 in the story) sold his own six daughters successively for money. An old lady (called 3 in the story) slept with her grandson and became pregnant. Chinese traditional familial tie was totally crushed. It is a story which goes against Chinese filial piety (Zhao 1991:37). Also, friends in one courtyard would be very indifferent towards each other. 2 made the truck driver feel very humiliated in a wedding and because of this, the driver committed suicide afterwards.

In *1986*, the history teacher's wife and daughter refused to recognize him after he disappeared for a decade. In fact, the readers could have expected that things would become better for him after such a long time, but it only became much worse. He became a mad man after years of suffering and would like to cruelly do harm to himself. The title of the story is just an implication of his unfortunate encounter even after ten years of the end of the Cultural Revolution catastrophe. We can feel the apathy of the human world. As Zhao summarizes (ibid), Yu Hus's *1986* is a story that goes against history.

In *One Kind of Reality*, again, Chinese family ethics was ruthlessly subverted (ibid). In this big household, the two brothers' families would make their efforts to kill each other. They would even try to destroy the offspring of each other. As is known to all, it is vital for Chinese people to continue the family line, which means that children are of much importance for a family in China. As a famous Chinese saying goes, there are three major offenses which go against filial piety, of which having no male heir is the gravest. Then, in one family, a person's brother's sons can also be thought to be the heir of the family. He or she is thought to help look after the brother's son as well to extend the family line. However, in this story, the uncle would kill his own nephew and the two brothers would like to kill each other and their wives wanted to revenge. Hence a declining of the family ethics.

That is why in these stories themselves, there are not many social deictic expressions, which can help to reinforce the social status or the social relationship among the characters, not to mention the happening of translation shifts in the target texts. Also, as these stories usually take place within families or communities and focus on discussing the disappearing or declining of familial relationships and ethics, social class distinctions are not that obvious in them. Some studies find that removing social deictic expressions can reflect the translator's systemic attempt to increase the level of intimacy or familiarity among the characters or can delete some linguistic markers of the social differences between them and further might weaken the social identity of differentiation expressed in the source texts (Othman 2015: 241), but due to the small number of occurrences in our corpus in this aspect, we cannot come to a similar or a different conclusion.

3.2.6 Patterns and Regularities: Main findings

In the previous several sections, we have looked at the translation shifts which happened in each category of the deictic expressions. This section will be trying to summarize and present the main findings by depicting an overall

image about translation shifts taking place in deictic expressions and then relating them to the universals of translation. So, we will look at shifts in deictic expressions as an entirety and look for some patterns and regularities. Firstly, an overall picture about the shifts can be drawn from the data we have analyzed in the above sections. In section 3.2.1, the data reveal a trend to add person deictic expressions to the characters, suggesting a tendency to place more emphasis on the characters' role in the event and more closer ties on the cohesion of person deictics in the target text, which is also a reflection of English habitual usage. The data in section 3.2.2 show that distancing shifts take place far more often than approximating shifts in the four translations, suggesting a distanced spatio-temporal point of view when compared to the source texts. Also, this kind of distancing trend applies to almost all of the characters and events in these stories. In section 3.2.3, the data reveal that there is a main tendency to omit the discourse deictic expressions, leading to a target text with more implicit cohesive relationships holding between its parts when compared to the source text. Finally, in section 3.2.4 the data show that only omission of social deictic expressions has taken place in the corpus. Although there is a decrease in the expressed level of social differences, the shifts happened in this category are not that representative. Because most of the omissions revolve around only one person.

One likely effect these tendencies may probably bring to the target texts is an adjustment in the psychological point of view (Uspensky 1973), which usually has something to do with the spatial and temporal elements in the events adopted in the source texts, because the narrative framework which the author originally adopted to let the readers see and hear the events of a story or the basic viewing position assumed by the author has been changed by the translator in the target text. This would suggest a repositioning of the narrators of these stories towards the stories' characters and events. In the three stories, the narratives are all from the third person point of view. The study argues that in comparison with the source texts, the narrators tend to appear in the target texts further away from the characters and events in both physical and mental space, less intimate or familiar with them, less personally or emotionally involved in the events of the story and hence will become less subjective in the narratives.

Secondly, the translation shifts in all the deictic expressions point to a trend to omit the deictic expressions. As has been discussed (from section 3.1.2.1 to section 3.2.4) previously, translation shifts have involved either (i)

addition of a new deictic, (ii) omission of a deictic (iii) explicitation of a deictic or (iv) shifting from one deictic expression to another (e.g. from 'here' to 'there', or 'this' to 'that'). These are illustrated below.

Table 3.20 Deictic Addition, Omission, Explicitation and Shifting in the Four Translations

	Type of shift	*World like Mist*	*1986*	*One Kind of Reality (by Wang)*	*One Kind of Reality (by Tai)*	Total
1	Adding a deictic	34	16	13	19	82
2	Omitting a deictic	114	49	21	14	198
3	Explicitating a deictic	12	17	3	4	36
4	Shifting from one deictic expression to another	17	7	23	24	71
	Total	177	89	60	61	387

The data above reveal that 82 shifts (21%) are related to addition of a deictic, 198 (51%) related to omission of a deictic, 36 (9%) related to explicitation of a deictic, and 71 (18%) related to shifting between deictics. Though there is a quite strong tendency to omit the deictic expressions, we need to bear in mind that the data may not be representative enough. We mentioned before that in most cases, the social deictic expressions in the source texts are well reflected in the target texts, however, 55 out of the total 58 omissions of social deictics took place in *World like Mist* and they all happened around the title of one person (the fortune-teller). Considering the social deictic shifts are just a special case in this corpus, we can disregard them and the translation shifts will become as follows.

Table 3.21 Deictic Addition, Omission, Explicitation and Shifting (without Social Deictic Expressions) in the Four Translations

	Type of shift	*World like Mist*	*1986*	*One Kind of Reality (by Wang)*	*One Kind of Reality (by Tai)*	Total
1	Adding a deictic	34	16	13	19	82
2	Omitting a deictic	59	47	20	14	140
3	Explicitating a deictic	12	17	3	4	36
4	Shifting from one deictic expression to another	17	7	23	24	71
	Total	122	87	59	61	329

The study argues that both addition and explicitation shifts here, which make up for 36% of the total shifts, lead to an explicitation trend in the shifts, while the omission shifts, which make up for 43% of the total shifts, point to an implicitation trend in the shifts. The explicitation and implicitation trends can strike a balance, with the level of implicitation a little bit higher: a tendency towards increasing the implicitness of the target texts [-explicitness] in comparison with the source texts.

Klaudy (1998/2009: 104-06) and Klaudy and Károly (2005: 15-16) believe that standard transfer operations which would involve explicitation can include, among others, (i) 'lexical addition': 'when new meaningful elements appear in the TL text' and (ii) 'amplification from implicit to explicit status' (Nida 1964). That is to say, explicitation may take place when some elements expressed in the target text, which were not in the source text, or when the semantic elements carried implicitly in the source text are overtly expressed in the target text (see Nida 1964; Séguinot 1988; Øverås 1998;

Olohan and Baker 2000). The study argues that deictic addition and explicitation shifts will involve these two operations. Implicitation, on the other hand, has the opposite meaning and can include, among others, lexical omission: when meaningful lexical elements of the SL text are dropped in the TL text (Klaudy and Károly 2005: 15). Likewise, this study argues that deictic omission will lead to implicitation. The following paragraphs will talk about these points in greater detail.

The previous sections have suggested that adding new deictic expressions in translation can make the target texts more deictically anchored than the source texts. That is to say, it will result in the target texts with more deictic information (e.g. time and place information, characters' social identity and status or the previous discourse etc.) when compared to the source texts. Thought this kind of added information is not explicitly stated in the source text, it can be deduced from its context of situation. Take for instance the addition of the spatial deictic 'there' in the target utterance 'Then he had been standing in a vast hall, with only the four of them there' (see Example 23), or the temporal deictic 'that morning' in 'Shangang got out of bed that morning the first thing he did was to go into the kitchen' (see Example 35). Some previous studies also argue that the same can apply here when shifting from unmarked to marked elements for proximity (e.g. from definite article 'the house' to deictic 'that house') (Halliday and Hasan 1976: 57-62; Levinson 1983: 83 and Othman 2015: 245), however, as has been discussed before, this cannot be applied to translations from Chinese to English. It should also be noted that two points are obvious here, firstly, extra deictic information has been introduced into the target text, which is a form of lexical addition, and secondly, the information is available only from the context.

As our discussion has shown that explicitation of deictic expressions is related to change from the implicit to explicit status. For instance, when translating the spatial deictic 'here' as 'to the office' (see Example 26) and temporal deictic 'at that time' as 'during the tumultuous years of the Cultural Revolution' (see Example 40), the translators would make explicit in the target text information which is available implicitly in the source text. So, it can be thought that both addition and explicitation of shifts, which involve either an addition or explicitation of knowledge deduced from the context, can make the translations appear to be more explicit than their source texts.

Assuming that addition and explicitation would involve information gain and be a marker of increased explicitness [+explicitness], on the other hand,

omitting deictic expressions in the translations can result in the target texts that are less deictically anchored than the source texts, as has been discussed before. In other words, it can lead to target texts which in comparison with the source texts show less deictic information, such as participants' roles, time and place settings and characters' social identity or the previous discourse. That is to say, it results in the loss or implicitation of some deictic knowledge of the source texts, and hence decreasing the explicitness [-explicitness] of the translation when compared to the source text. Though omitted, in most of the cases, the information can still be inferred from the context of the situation of the target text. Take for example the omission of temporal deictic 'at this moment' in the target utterance 'He remembered roaring at Shangang with absolute fury, so furious that he'd forgotten what he was roaring about' (see Example 39), or the omission of the discourse deictic 'that pool of blood' in the target text 'He saw the pool of blood. He noticed that the blood was giving off a light, just like the glinting of sunlight' (see Example 44). What is apparent from all of these are two points: firstly, some deictic information has been omitted in the target text, which is a form of lexical omission and secondly, the information has been implied in the context of the target text.

Shifting from one deictic expression to another (e.g. from 'here' to 'there', 'then' to 'now' etc.) may not indicate any direct change in the level of explicitness since there is no deictic knowledge which seems to appear or disappear from the text in comparison to the source text. It will rather show an adjustment in the spatial and temporal points of view and the psychological perspective adopted in the source texts than any information gained or lost and therefore explicitation or implicitation shift.

Based on the above assumptions, we suppose that the translation shifts in deictic expressions can be argued to lead to three patterns: (i) increased explicitness, (ii) increased implicitness, or (iii) no or negligible explicitness or implicitness change in the translated text. The Figure 3-7 below shows the overall trend of shifts in the four translations.

Figure 3-7 Explicitness Change of Deictic Expressions in the Four Translations
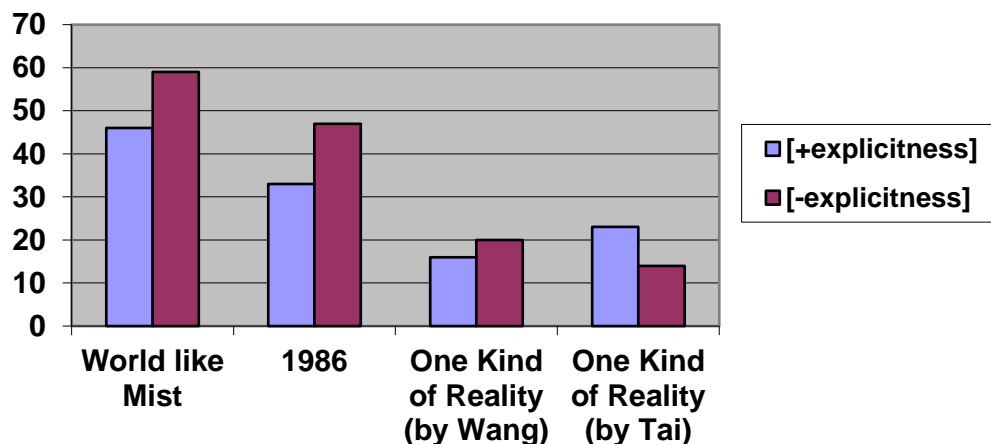
As the data in the figure show, generally, there are more shifts towards implicitating than explicitating. As the data indicate this implication trend is manifested in three of the translations, and *World like Mist* and *1986*, which were both translated by Jones, show a similar trend. But it is the other way around in Tai's translation, in which explicitating is a little bit higher than implicitating.

The result seems to be in opposition to some previous hypotheses and studies. Blum-Kulka proposes (1986/2000) the explicitation hypothesis: translations tend to be more explicit than their originals. In our corpus, addition and explicitation shifts could involve deictic information inferable from the context of the situation and probably remove or clarify any potential ambiguities (Pápai 2004; Saldanha 2008). The shifts can be thought of as a free choice of the translator and related to her/his personal interpretive work (see 'optional shifts' Klaudy 2009: 106; 'non-obligatory shifts' Toury 2012: 80). It could also be that the translator was not sure about the reader's willingness to process the contextual information while the interpretation process and therefore the explicitation might have sounded a better or safer option (Şerban 2004: 340-41). Such a choice is likely to be caused by 'the translator's perception of their role as mediators between authors and audiences' (Saldanha 2011: 46). So, the explicitation trend may suggest a text that demands less inferencing or less processing effort (see Gutt 1998, 2000) on the part of target reader than the original reader. The explicitation of a deictic (such as when translating 'here' into 'in the same place') can spell out the contextual or situational meaning of the deictic which the reader

usually needs to infer for interpretation of the text (Blum-Kulka 2000: 308). Adding new spatial and temporal elements into the text suggests extra deictic information being added to the target text, leading readers by the hand to look for the intended referent. Readers are repositioned in the translations as in need of being helped and given more information about the spatial, temporal location of speakers and referents, etc.

However, on the other hand, implicitation can lower the translator's personal interpretive work. We can see that implicitation will not help readers to process the contextual information as translators do not get involved much in the interpretation of the text. Implicitation trend may suggest a text that demands the same amount of or more inferencing and processing effort on the part of target reader than the original reader. The implicitation, or more specifically omission of a deictic in our corpus will obscure some contextual or situational meaning which the target readers will have to be exploring by themselves. In this aspect, readers are also repositioned in the translations, but they are not helped, but motivated to look for some information about spatial, temporal locations of speakers and referents, etc. Our data show that the implicitation trend surpasses the explicitation on most occasions. As we have analyzed before, the prevailing trend of implicitation in our corpus can be attributed to two reasons. Also, to some extent, it is valid. Firstly, this has much to do with the original style of the source texts and secondly, it is related to the translator's personal translating style. The stories in our corpus are all Chinese avant-garde fictions, whose one main feature was to produce a defamilirization effect on readers. This can be a feature which distinguishes literary works from non-literary works. If the translators want to help readers process and interpret the contextual information, it is actually a kind of unfaithfulness to the source text (Wang 2009: 63). Because if the source readers need to interpret the source texts by themselves, why should the translators give the target readers a hand? This kind of defamilirization effect will be lost in the target text. Ideally, the target readers also need to interpret and process some information in the text by themselves. From the analysis and the examples, we can see that Jones's translations have a consistent pattern and could preserve the defamilirization effect for target readers. Also, his translations can really reveal a re-creative writing process when translating because there are more restructuring of the source text as our examples have shown. That is one of the reasons of why his translations show an implicitation trend. Comparatively speaking, Wang and Tai follow the source texts' pattern rather closely. That's why there is no compatible pattern in their translations.

The implicitation trend in Wang's translation and the explicitation trend in Tai's translation reflect an interpretive work by the translators themselves although they translated the same source text.

One common theme of the three stories is blood, violence and death. Many Chinese commentators and literary critics argue that during his avant-garde fiction period, Yu Hua is obsessed with this theme. Li (2011: 192) notes that in his *World like Mist*, Yu Hua uses a kind of abnormal writing and describes people's death so coldly as if his blood vessels were full of 'ice dregs'. In this story, everyone seemed to be living under the threat of death and would finally meet this fatalism. Cui (2005: 97-98) shares a similar point of view. He believes that Yu Hua's writing was 'indifferent narrating' in *One Kind of Reality*. There seemed to be no kinship feeling or morality within this family, however, Yu Hua did not reveal any sympathy or any of his feelings. He just narrated the bloody story indifferently. Similarly, in *1986*, which describes a persecuted history teacher in Cultural Revolution, Yu Hua adopts a cold and calm tone to narrate how the teacher very cruelly tortured himself (Chai 2010: 35-37). Xu (2013: 131-33) argues that this is one of the reasons why Yu Hua was regarded as one of the avant-garde writers. From this point of view, the implication trend in the target texts has its rationale, because it means that the translator's personal additional interpretive work should not be very much involved.

Chapter 4 Semantic Coherence

4.1 Statistics and Analysis of Semantic Translation Shifts

This section analyses the semantic translation shifts. The study has looked at how the meaning of word is rendered in the four translations and identified the changes (e.g. explicitation, omission and free translation, etc.) which can signal the shift in the source meaning. In the first place, instances of shift have been found and identified in the corpus. Each shift has been qualified according to the kinds of changes, namely explicitation, omission and free translation as have been just mentioned above. The study then quantified the shifts based on the kind of change in the meanings. Different kinds of shifts have been characterized as semantic explicitation and omission and free translation. See the tables of statistics below.

Table 4.1 Semantic Translation Shifts Occurred in *World like Mist*:

Explicitation		Omission		Free translation
Denotation	Connotation	Denotation	Connotation	Semantic meaning shift
164	11	169	1	76

Table 4.2 Semantic Translation Shifts Occurred in *1986*:

Explicitation		Omission		Free translation
Denotation	Connotation	Denotation	Connotation	Semantic meaning shift
146	4	185	1	96

Table 4.3 Semantic Translation Shifts Occurred in *One Kind of Reality* (Wang's version):

Explicitation	Omission	Free translation

Denotation	Connotation	Denotation	Connotation	Semantic meaning shift
29	2	27	0	70

Table 4.4 Semantic Translation Shifts Occurred in *One Kind of Reality* (Tai's version):

Explicitation		Omission		Free translation
Denotation	Connotation	Denotation	Connotation	Semantic meaning shift
56	3	28	0	50

More specifically, under the category of explicitation, there are two conditions. Denotation means that the translation spells out the source text's information according to its denotation meaning, and connotation means that it is spelled out by connotation meaning. This also applies to omission. Denotation means that a word or a phrase's denotation meaning was omitted in the translation and connotation means its connotation meaning was omitted. Semantic meaning shift means the change in the translation and it is a kind of free translation by the translator, but this only applies to the denotation meaning of a lexical item. This is because if there is some change regarding the connotation meaning of a lexical item, which is beyond the denotation meaning, it is usually related to the article's stylistics, which will be analyzed in next chapter.

Sections 4.1.1, 4.1.2 and 4.1.3 will talk about these shifts in semantic explicitation, omission and semantic meaning shift in detail. These sections will first discuss how and when these translation shifts take place and what semantic and communicative features they change in the source text. That is to say, the analysis and discussion in these three sections are going to be aimed at the micro levels (i.e. word, phrase or sentence). Then the section 4.2 will move up to the macro levels. It will focus on analysing and discussing the trends and orientations of the shifts, with some statistical results and relating them to the universals of translation. The main aim of the discussion here will be to analyse and find out the reasons why the shifts take place. It should be mentioned here that there will be no comparison between the translation shifts and the total number of occurrences of semantic items in the source text in the analysis, as well as for the analysis

of other kinds of translation shifts, because the main goal of this study is not to find out 'how often', or the percentage of, but 'how', 'when' and 'why' the shift happens.

4.1.1 The Analysis of Semantic Explicitation

Semantic explicitation in translation is realized by two means, namely by spelling out the source text's information's denotation or connotation. As has been discussed above, the concept of denotation in semantics is used to describe the whole class of objects that a word or expression can refer to (Riemer 2010: 18). And as our 'triangle of signification' in section 2.2.7.2 reveals, the whole class of objects, or the references in the world, which are referred to in reality by the form in a language, is closely related to the senses of words in this particular language. In fact, sense, reference and denotation are the three aspects of what is usually conveyed by the loose term meaning (ibid: 19). Based on its definition, sense can be regarded as the general meaning or the concept underlying the word and is usually thought of as contained in a dictionary entry for the word in question. That is to say, the denotation of a word we are talking about here will mainly be the common entries of this word in the dictionary.

Connotation is the non-denotational meaning of an expression, and it is also strongly related to the meaning of the expression. But this kind of relatedness is hard to measure in meaning. So, sometimes, it would be difficult to distinguish whether the translation is a connotation of the source text, or it is a free translation.

In total, it can be found that in our corpus, there are 415 instances of translation shifts of semantic explicitation and they can be broken down in the table below.

Table 4.5 Semantic Explicitation in the Corpus

	Type of semantic explicitation	Total
1	Spelling out the denotation meaning in the translation	395
2	Spelling out the connotation meaning in the translation	20

4.1.1.1 Spelling Out the Denotation Meaning in the Translation

The data show that there are 395 instances of translation shifts which are related to spelling out the denotation meaning in the translations. We can now have a look at the following examples.

52. ST: 他发现他们总是不一会工夫就同时从江水里钓上来两条鱼，而且竟然是无声无息，没有鱼的挣扎声也没有江水的破裂声。

[Gloss: he found they always for not quite a long time at the same time from the river hooked up two fishes, and even were without any sound, without the fish's struggling sound, nor the river's breaking sound.]

TT: Both of them caught a fish at the very same time. **A moment later, they caught two more. And over the next few minutes, at regular intervals, the strange pair continued to lift pairs of fish** from the river simultaneously. Strange still, all of this was accomplished without so much as a whisper of sound. He heard neither the flap of the fish struggling on the hook nor the splash of their bodies breaking the water's surface. (*World like Mist*)

53. ST: 顷刻之后，火势便跌落下来，于是失去保护的黑烟也立刻四散而去。那烧透以后变得漆黑的纸将坟墓完整地盖住。可是一阵风将纸吹得七零八落，冉冉飘起以后便晃晃悠悠如烟般消散了。

[Gloss: after a while, the fire's condition then died down, so the losing protective black smoke also at once disappeared. Those burnt then became blackened paper made the grave completely covered. But a burst of wind made the papers blow sixes and sevens, slowly floating up afterwards and then shaking and swaying like smoke vanishing.]

TT: A moment later, the flames and smoke began to die down. The blackened **paper furniture slumped exhausted** over the mound. Suddenly, the wind came up. **Black flakes** began to flurry above the burial site. Within moments, **the furniture** had vanished into the air like the smoke. (*World like Mist*)

54. ST: 很久以后，他渐渐听到了一种野兽般的吼声。那声音逐步接近，同时又在慢慢扩散，不一会声音如巨浪般涌来了。

[Gloss: a long time after, he gradually listened to a kind of the beast's shouting sound. That sound slowly was approaching, at the same time also was slowly dispersing, not in a long time after the sound like big waves surged towards.]

TT: It was only much later that he gradually became aware of the sound of shouting **echoing in the distance**. The shouts moved closer, dispersing **through the night**, **surrounding the office.** They grew steadily louder as

they approached, until they seemed to him like a terrible wave of sound **welling in his ears**. (*1986*)

55. ST: 所以在山岗和山峰兄弟俩的印象中，晴天十分遥远，仿佛远在他们的童年里。

[Gloss: so in Shangang and Shanfeng brothers two's impressions, the clear sky was very far away, as if far away in their childhood years.]

TT: The two brothers, Shangang and Shanfeng, had the impression that fine weather was **a million miles away**, as far away as the days of childhood. (*One Kind of Reality*, tr. by Wang)

56. ST: 慢慢地他开始听到嘈杂的人声，这声音使他发现四周象茅草一样遍地的人群。

[Gloss: slowly he began to listen to noisy people's voice, this voice made him look for all around of the surroundings like the reeds this kind all over the floor's people.]

TT: Gradually he began to hear the hubbub of the crowd, and only then did he notice **that he was in the center of** a throng of people covering every inch of the field like a mass of reeds. (*One Kind of Reality*, tr. by Tai)

In the example 52, which was from the obscure story of *World like Mist*, one of the characters, 6 went to the river to catch fish and run into two men who were also catching fish. Very strangely, they did not have legs, with very vague faces. They did not have fishing hooks, corks and rod lines, but still they could catch fish without making a sound. Then, they would eat the fish directly. Here Yu Hua did not specify who these two people were, but from the narration, we can see that Yu Hua described them for the purpose of echoing the title of his novel. The world was very misty and very illusive in this story. They were ghosts. In the source text, the writing was simple. The author narrated that the two people caught two fish at the same time and could do this for 'not a long time (不一会工夫)'. Then, the readers would have to read between the lines and know that they caught fish repeatedly and regularly. In the target text, however, the translator spelled out this semantic meaning and put it into 'at regular intervals, the strange pair continued to lift pairs of fish'. It is now clear for the target readers to know the way how the two strange men caught fish and readers could also feel the mystery and illusiveness.

Example 53 was from the same story. It described the scene of a marriage ceremony for the already dead persons. 2 humiliated the driver in a wedding and the driver killed himself because of this. Then, the driver would always haunt in 2's dream and ask for a wife. On the other hand, 6 sold

almost all of his daughters for money. The last daughter died and it seemed that she would avoid this kind of fate. But her corpse was sold by her father to 2 so that 2 could arrange a death wedding ceremony for this poor girl and the driver to get rid of the driver's haunt. In 6's family, the last daughter, like her elder sisters, was still sold by her father for the sake of money. It turned out that 2 reached his aim by this wedding as the driver would disappear in his dream. Yu Hua described 6's daughter's story to show that no matter how hard she tried, she could not avoid her fate and the world is very weird. In this so-called wedding, 2 would burn some furniture made by paper for this dead newly-wedded couple. The example described this scene. In the source text, the author only used 'paper (纸)' to refer to the furniture being burned. However, in the target text, the translator made it quite clear that it is the 'paper furniture'. Also, we could find that the target text's expression was very rich. For instance, the translator used 'black flakes' to describe that the paper was burned into small pieces. Also, the description of 'paper furniture slumped exhausted' seemed to make the burned furniture personified, as we usually say 'people are exhausted'. It can be found that not only some rhetoric device was used here, but also, the semantic meaning of the source text became much clearer.

In the example 54, which was from the story *1986*, the main character, the middle school history teacher became mad and lost his consciousness because of the persecution he suffered from. At this point, he was in the office, but he could not distinguish between reality and illusion. He imagined a lot of things. He thought that he listened to the beast's sound, which was in fact the sound of wind outside. In the source text, the author described the sound from the teacher's point of view, without telling us the place of the sound. In the target text, however, the translator spelled out the time and place of the sound. There was a gradual mobile process, as the sound 'echoing in the distance' and then 'moved closer'. It took place 'through the night, surrounding the office.' Finally, it was so distinct that it was like wave of sound welling 'in his ears'. By the explicitation of the semantic time and place, there was a clear comparison between the reality and the imagination in the teacher's mind. So, readers can clearly feel the illusion and madness of this teacher.

Example 55, from *One Kind of Reality*, happened at the beginning of the story. It was raining for a very long time. In fact, the context of the whole story took place in this kind of rainy and wet weather, which made readers feel quite uncomfortable. The author created this atmosphere to make

readers wonder what kind of reality it was under such kind of weather. The bad weather may be a kind of indication of the story, which actually turned out to be a tragedy as we know that many people died. And the main characters, the two brothers thought that clear weather was far away from them. In her translation, Wang made an imaginative distance concrete by explicitation. She put that the impression was 'a million miles away', which actually was the title of a quite popular English song. And gradually, it almost became a catch phrase in English to describe something distant. Using this kind of expression can probably interest English readers to a large extent.

Example 56 happened when Shangang was about to be executed because Shanfeng's wife reported him to the police. And the police had arrested him when he was wandering on the street. Now, when he was about to be shot, he appeared very silly and laughed, or actually at that time, he had already lost his consciousness. Then gradually he began to be aware of the people around him and heard of them. Tai's translation spelled out the position of Shangang. And Shangang was 'in the centre of a throng of people'. Shangang was like being put under the spotlight and was very evident, as this central point would soon be shot. This kind of explicitation can help the readers clearly see the description of the main character and follow the narration of the events.

In all of these examples except example 53, one commonality in all of these translations is that the translators spelled out the time and place information of the events very clearly by explicitation. They paid much attention to the sequence and location of events. Target readers can have a much clearer picture as to what is going on in these stories. Comparatively speaking, some descriptions or narratives in the source texts were rather obscure. I suppose this has much to do with the way of Yu Hua's writing here. In the three avant-garde fictions, Yu Hua sometimes did not follow the progressive chronological development of stories in the narrative (Zhong 2011: 63-69). Time and place were not important factors for him. To blur these information, Yu Hua could create an elusive impression for the readers when they were reading. That is the main reason why the source texts sometimes were not that clear, to some extent.

Also, in the last chapter, we have analyzed some translations in detail regarding the time and place factors in our corpus. However, those were all from the grammatical point of view. For instance, we have discussed the adding, omitting and shifting of the deictic expressions and their implications on the narrative point of view, but the time and place factors we are talking

about in this chapter are all from the semantic point of view. They are all content words or phrases that can indicate the time and place of events in the stories (e.g. 'and over the next few minutes' and 'surrounding the office' in examples 52 and 54). From the analyses of our examples, we can see that there is some explicitation of these words' denotation meaning in the translations.

4.1.1.2 Spelling Out the Connotation Meaning in the Translation

Our data reveal that there are 20 instance of translation shifts which are related to spelling out the connotation meaning in the translations. We can observe the following examples.

57. ST: 他在走入这个家时没有嗅到上午遗留下来的丧事气息，新娘的红色长裙已经掩盖了上午的一切。

[Gloss: he when walked into this family's time did not smell the morning left funeral's atmosphere, the bride's red long skirt had already covered this morning's everything.]

TT: By the time he arrived, there was no hint that a funeral had taken place that very morning. The bride's long red skirt had **replaced the white sheets and spirit banners that had filled the apartment a few hours before**. (*World like Mist*)

58. ST: 惟有她一直没有得到。她只是听说丈夫在被抓去的那个夜晚突然失踪了，仅此而已。

[Gloss: only she always still did not get it. She only heard of husband at was taken away's night suddenly disappeared, only this after all.]

TT: She was the only one who had never heard any news. All she knew was that her husband had disappeared the night he was taken away by **the Red Guards**. (*1986*)

59. ST: 他的妻子正将碗筷收去，留下的两双是给山峰他们的。

[Gloss: his wife now was letting the bowls and chopsticks clear away, leaving the two ones for Shanfeng them's.]

TT: His wife was clearing the table, leaving **two bowls and two pairs of chopsticks** for Shanfeng and his wife. (*One Kind of Reality*, tr. by Tai)

60. ST: 这一点山峰的妻子万万没有想到，因为是她成全了山岗，山岗后继有人了。

[Gloss: this point Shanfeng's wife absolutely never have ever thought of, because it is she who helped to complete Shangang, Shangang after have more of his offspring.]

TT (1): Shanfeng's wife would never have anticipated this **in a thousand years**. **Her revenge had twisted back on her**, and helped to ensure that Shangang would have his descendants. (*One Kind of Reality*, tr. by Wang)

TT (2): Not even in her **wildest dreams** could Shanfeng's wife have imagined such **a turn of events** – that in the end it was she of all people who had enabled Shanfeng to **achieve his fondest ambition**: a **male heir** to carry on the line. (*One Kind of Reality*, tr. by Tai)

In the example 57, from *World like Mist*, there was a wedding ceremony after a funeral in one family in just one day, because in some parts of China, people believe that the happiness of a wedding could expel the misfortune brought about by a funeral. In this family, the woman in gray died unexpectedly out of a sudden. So, her son decided to hold his wedding ceremony on his mother's funeral day ahead of schedule for two months in order to start afresh for this family. This sentence was to describe the driver who went to attend the ceremony. In the morning, after they finished the funeral, the family members quickly changed their clothes and became prepared for the wedding in the evening. In the source text, the author just simply narrated that 'the bride's long red skirt had already covered this morning's everything', which was not that direct. Chinese readers can understand this by the context. However, in the target text, the translator made the information very complete by explicitation when saying the bride's skirt 'replaced the white sheets and spirit banners that had filled the apartment a few hours before'. In the Chinese tradition, the colour red is always used in the wedding and thought to be very lucky and prosperous for a new couple, so the bride usually wears red clothes. And in the funeral, the colour black and white are always used to send away those passed away. So, things made by paper are used on a lot of occasions. But these things may be unfamiliar to the English readers. That is why the translator put in the information 'white sheets and spirit banners' with their connotation meaning.

In the example 58, from *1986*, the context echoed the title of this novel, which was a decade after the end of Cultural Revolution. But it still had a huge impact on Chinese society. Many people were trying to recover from this political activity. The history teacher disappeared, and his wife became the only one who had never heard of any news about her lost relatives after the Cultural Revolution. In the source text, the author just said he was taken away during that period without any other information. However, in the target text, the translator made some information rather clear by explicitation when

saying 'by the Red Guards' with its connotation meaning. The Red Guards were in fact a group of fanaticized young people, especially students mobilized by Chairman Mao Zedong, who thought that his power and position were influenced in the party at that time. The Red Guards would try their best to protect Chairman Mao by attacking some of their imaginary enemies including many intellectuals such as teachers. That is why the teacher in this story was taken away by them.

In the example 59, from the story *One Kind of Reality*, the conflict between the two brothers' families was just about to erupt when Shanfeng and his wife found their baby dead. Though living under the same roof, the two families were not that close. They did not have meal together. Here, Shangang and his wife had finished eating, so Shangang's wife left some tableware for the Shanfengs. In the source text, the author mentioned she was clearing away their used bowls and chopsticks, leaving two ones for Shanfeng. In Tai's translation, she focused on suggesting some connotation meaning by putting the target text into 'leaving two bowls and two pairs of chopsticks for Shanfeng and his wife'. In Chinese culture, the number two was a lucky number and usually related to some happy phrases and events. For instance, in a wedding, the character happiness, or *xi* would be doubled. While in the English or western culture, this number usually made people remember the binary opposition. Tai here repeatedly used this number and probably we can assume she wanted to imply the opposition and conflict and finally a tragedy that would take place in this family.

Example 60 took place at the end of *One Kind of Reality*, when both of the brothers were dead after a series of killings and revenges within this family. Shanfeng's wife thought that she took revenge on her brother-in-law Shangang, who killed Shanfeng. However, unexpectedly, Shangang's testicles were transplanted by doctors to another man, who gave birth to children. So, Shangang still had his offspring in the world. In the source text, the author narrated that Shanfeng's wife 'absolutely never have ever thought of this point'. In Wang's translation, again, she made this kind of unexpectedness quite explicit and concrete. It would be 'in a thousand years'. And in the source text, the author continued to explain, because she 'helped to complete Shangang', which meant Shangang would have offspring. Wang made this much clearer by saying 'her revenge had twisted back on her'. Then, readers can feel a kind of cycle of revenge, which was very horrible for a family, but also was one of its main themes Yu Hua wanted to express in this story. To some extent, Tai's translation was also

quite explicit. To express this kind of unexpectedness, Tai said 'not even in her wildest dreams could Shanfeng's wife have imagined such a turn of events.' Also, Tai described Shanfeng as having 'achieved his fondest ambition, a male heir'. In the Chinese traditional context, a male heir is of much importance for a family. As a saying goes, among the three forms of unfilial conducts having no offspring is the most serious. In this family, two generations of four male members died. So, there would be no offspring, which would be even more pathetic than the killings between them. However, Shangang finally had his 'children' by chance. That is why Tai believed Shangang 'achieved his fondest ambition'.

In these examples, there are some commonalities in these target texts as well. In the source texts, the connotation meanings of most of the words, which have undergone shift in the target texts are related to cultural factors such as Chinese wedding, funeral, politics, current affairs, habits, customs and practices, etc. In Chinese, Yu Hua used these words with no further clarification, as their connotation meanings are very widely known to Chinese readers. They have been so deeply embedded in the minds of Chinese that almost any Chinese reader can know their connotation meaning automatically without any explanation. However, some of these connotation meaning may be unknown to English readers. For instance, the colour usage as we have discussed in example 57. That is probably why the translators feel that they need to spell out the connotation meanings of some words in the translations.

In this section, we have examined how some semantic items have undergone shift during translation by explicitation. And it can be found that this was realized from two perspectives, namely denotation or connotation. In the next section, we will look at the omission of some semantic items.

4.1.2 The Analysis of Semantic Omission

Similar to semantic explicitation, semantic omission is also achieved by two means, namely by omitting the source text's information's denotation or connotation. In total, we can see that there are 411 instances of translation shifts of semantic omission and they can be broken down in the table below.

Table 4.6 Semantic Omission in the Corpus

	Type of sematic omission	Total

1	Omitting the denotation meaning in the translation	409
2	Omitting the connotation meaning in the translation	2

4.1.2.1 Omitting the Denotation Meaning in the Translation

Our data reveal that there are 409 instances of translation shifts that have something to do with omitting the denotation meaning in the translation. We can observe the following examples.

61. ST: (⋯⋯一个身穿羊皮茄克的男子屡屡在她梦中出现⋯⋯)这个身穿羊皮茄克的男子，她在现实里见到过六次，每次他离开时，她便有一个姐姐从此消失。**如今他屡屡出现在她的梦中**，一种不祥的预兆便笼罩了她。

[Gloss: this body wearing sheepskin jacket's man, she in the reality has seen six times, every time he left, she would have an elder sister from then on disappear. Nowadays he frequently appeared in her dreams, a kind of bad omen then enveloped her.]

TT: In her waking life, she had seen this man in a sheepskin jacket six times. Each time he had come, he had taken one of her older sisters away with him. His presence enveloped her like a bad omen. (*World like Mist*)

62. ST: 此刻他放弃了**对逃跑的太阳的**追逐，而走上了一条苍白的路。因为两旁梧桐树枝紧密地交叉在一起，阳光被阻止在树叶上，**所以水泥路显得苍白无力**，像一根新鲜的白骨横躺在那里。猛然离开热烈的阳光而走在了这里，仿佛进入阴森的洞穴。

[Gloss: at the moment he abandoned towards running away sun's chase, but walked on a pallid road. Because two sides' wutong trees' branches closely crossed together, the sunlight was blocked on the leaves, so the cement road seemed pallid and powerless, like a fresh white bone lying there. Suddenly leaving intense sunlight and walking here, as if entering into gloomy cavern.]

TT: He lost interest in the chase and began to walk down a road enveloped in pallid shadow by the wutong trees lining its flanks, whose densely interlocking branches blocked the intense sunlight overhead. He walked suddenly out of the bright daylight and into what seemed like a dark, gloomy

cavern. The road unfolded ahead of him like a carpet of whitened bones. (*1986*)

63. ST: **那时**他听到了古怪的声音 ， **然后看到**有两个人走到了一起。他们就在他前面站住不动，**于是**他也站住不动。**他听到**刚才那种声音在四溅开来。**随后他看到**一个瘸子在前面走着。

[Gloss: at that time he listened to the odd sounds, then looked at having two people walking together. They just him in front stood still, so he also stood still. He listened to just now's that kind of sound spilling around. Then he looked at a limped man in front walking]

TT: He heard a strange noise. Two people approached each other and came to a halt just in front of him. He stopped too. The sound seemed to surround him. But a man with only one leg was limping down the road ahead of him. (*1986*)

64. ST: 堂弟为了自卫而**乱抓**的手在他手在他背上留下了两道血痕，他一点也没觉察。

[Gloss: cousin in order to self defend himself then frantically clutching hands in his hands in his back left two strings of blood marks, he not at all have noticed.]

TT: In self-defence his cousin had grabbed the back of his hand and there were two scratches, bleeding, which he hadn't noticed. (*One Kind of Reality*, tr. by Wang)

65. ST: 她的皮肉**被炸到**墙壁上以后就象标语一样贴在上面，而她的已经断得差不多了的骨头则象一堆乱柴堆在地上。

[Gloss: her skin flesh was exploded onto the wall then like banner plastering onto it, but her already broken almost bones then like a pile of jumbled firewood piling on the ground.]

TT (1): Her flesh would be plastered on to the wall, like a banner, and her bones – already more or less shattered – would be heaped up like a little pile of firewood. (*One Kind of Reality*, tr. by Wang)

TT (2): …… scraps of skin and flesh splattering, clinging to the walls like posters, leaving her bones, most of which were already broken, lying jumbled on the ground like a pile of firewood. (*One Kind of Reality*, tr. by Tai)

The example 61 in *World like Mist* described the condition of the youngest daughter of 6. All of her six elder sisters were sold by her father to a man in a sheepskin jacket for money. This time, she could sense that her fate of also being sold was coming as this man appeared quite frequently in her dreams. She was very nervous. In the source text, Yu Hua repeated

saying that 'he frequently appeared in her dreams' in order to intensify the reason of this girl's feeling when she felt this kind of bad omen. However, in the target text, the translator did not repeat this sentence, but made the translation quite concise.

In the example 62 from *1986*, the history teacher returned to his town and totally became mad. He lost in his imagination. For instance, he saw the sun as a human head shooting blood, etc. In this source text, Yu Hua continuously mentioned that the road was pallid, or '*cang bai*', which actually in most cases would modify sick people in Chinese. The author used this word twice to stress the teacher's imagination. He saw everything around him as human beings. But in the target text, the translator omitted the repeated expression.

In example 63, the descriptive point of view was from this mad teacher. He saw something, heard something and then followed a limping man, etc. In the source text, Yu Hua focused on centralizing the narrative perspective and repeated the phrases like 'he saw' and 'he heard' etc. to portray the inner feeling of the teacher. Readers imagined this scene all from this teacher's perspective. Also, he used many transitional phrases such as 'then' ('*ran hou*', '*sui hou*') and 'so' ('*yu shi*') to help clarify the sequence of events. While in the target text, some of these expressions were removed by translators. Thought the narrative perspective became varied, the target text became much more concise. Also, target readers would not feel confused about the sequence.

In example 64 from *One Kind of Reality*, the boy Pipi was playing with his baby cousin at home when their four parents went out to work. He imitated his father's action of beating his mother and slapped the baby for a couple of times. The baby was so small that he could only intuitively wave his hands in the air to defend himself. In the source text, Yu Hua used the phrase '*luan zhua*' (literally frantically grab) to depict the baby's reaction, which was very vivid. Wang's translation 'grabbed the back of his hand' was too simple, omitted some information and failed to reflect this scene.

Example 65 was the imagination of the old lady, or the two brothers, Shangang and Shanfeng's mother. She was not very well and always thought that she would die. At this moment, she felt her body seemed to be exploding like a bomb. Literally, in the source text, the author said 'her skin flesh was exploded', which was a very powerful and striking narration. In Wang's translation, it became 'would be plastered on to the wall', which omitted the strong description and was quite static and powerless. Tai's

translation 'skin and flesh splattering' was better, but still was not as powerful as the source text.

We can see from these examples that when it comes to omitting some items of their denotation meaning during translation, firstly, in most cases, the translator would omit some repeated items in the source Chinese text. That is because Chinese has a tradition of repetition and most importantly, Chinese can bear a higher degree of repetition than English (Pan 2010: 323). In fact, in Chinese morphology, or the formation of words, there is one method, which is repetition (e.g. a phrase, 清清白白, or '*qing qing bai bai*', which means very clear, or very pure). Also sometimes, Chinese authors would usually repeat something for the purpose of emphasis. Comparatively speaking, English is much more concise and would avoid such kind of repetition. Then, to conform to the English language habit usage, the translators would omit some parts.

Secondly, some Chinese words and phrases are probably regarded as parenthetical expressions by the translators and are omitted. For instance, in the source text, the author repeatedly used many expressions such as 'he heard', 'he saw' and transitional words like 'then' and 'so'. In fact, some of these expressions made the text rather redundant and roundabout. Some of them were omitted in some target texts, however, this kind of omission did not influence the completeness or narration of events. On the contrary, it made the target text much terser. Especially, we can notice that Jones would not be confined by the source language expressions and could make necessary omissions.

Last but not least, some semantic omissions were actually quite questionable or controversial. In our analysis, we could see that some unique or powerful expressions in the source text could not be reflected very well in the target text. This may be due to the carelessness of translators in some cases, but on most occasions probably due to translator's styles. Different translators have different levels of translation competences when we are looking at and comparing the source texts with the target texts. Generally speaking, it can be found that Jones' translations could very well not only convey the message in the source text, but also reflect its characteristics, even though there were some omissions. The other translations would not be that satisfactory in some parts. For instance, in our examples above, some unique expressions such as 'her skin flesh was exploded onto the wall' in the source text was directly omitted by the translator. As this was not some parenthetical expressions, omitting them

would not only lose some message of the source texts, but also seriously lower the uniqueness or characteristics of the source texts.

4.1.2.2 Omitting the Connotation Meaning in the Translation

Our data show that there are only 2 instances of translation shifts which are related to omit the connotation meaning in the translation. Compared to the instances classified under the previous categories, the number of instances here is small. We can have a look at the 2 instances.

66. ST: 死者脚边放了一只没有图案花纹的碗，碗中的煤油通过一根灯芯在燃烧，这是**长明灯**。说是去阴间的路途黑暗又寒冷，**所以死者才穿上棉衣棉裤，才有长明灯照耀**。

[Gloss: the dead person's feet side put a not having design and pattern's bowl, bowl inside's kerosene through a lamp wick was burning, this was long bright lamp. Said was going to netherworld's path dark and chilly, so the dead person only wore cotton clothes and cotton trousers, only had the long bright lamp.]

TT: A plain white bowl full of kerosene burned by her feet. This was the lamp that would light her dark and chilly path to the netherworld. (*World like Mist*)

67. ST: 他们在街上寻找琼瑶**书中的**女主人公。

[Gloss: they in the street looked for Qiong Yao book inside's heroine.]

TT: They moved through the streets in search of someone who would remind them of a Qiong Yao heroine. (*1986*)

In the example 66 from *World like Mist*, which tells the readers many stories of the dead people, the author described the death scene of the woman in gray. In fact, in many places in China, when a person is dead before being buried in the coffin, a lamp will usually be burned or lit beside the bed of the corpse. Chinese people believe in that a person's ghost will go to the netherworld and can last forever, but he needs to wear thick clothes and be led by light. Otherwise, the ghost will get lost or be destroyed and cannot go to live in the netherworld. That is why a lamp, usually burned by some kind of oil, will be useful for guidance and the oil will be added continuously to last the lamp by the family until the corpse was finally buried. The lamp is called 'long bright lamp' by Chinese people in the hope that the person's ghost will be long live in another world. In the source text, the scene narrated by the author matched this context, because the woman in gray was dead out of expectation and her children burned this 'long bright lamp' for her. However, in the target text, the translator simply put it into 'the

lamp would light her dark and chilly path to the netherworld', omitting the title and the relevant connotation meaning of this lamp.

The example 67 from *1986* was intended to form a contrast between the history teacher's condition and the current society. Ten years after the end of Cultural Revolution, the teacher finally came back to his hometown, only to find that nobody would care about him and his whereabouts. His wife and daughter had already forgotten him. He was just a tramp in the world. In the society, most of the common people had gradually walked out of the shadow of that disaster and started their new life. Also, as we have mentioned before, during this period, China had begun to open its door to look at the world. The economy began to grow bit by bit and political atmosphere was relatively free. Especially for the young people, from that time on, they have just begun to have access to and experience the cultures from Hong Kong, Taiwan and abroad. They could chase their own love. At that time, there was a very famous Taiwanese female writer called Qiong Yao, who wrote a lot of romance novels. These novels were not only very popular in Taiwan, but also began to be read and spread in the mainland China. And then, this writer became a symbol of romance in the Chinese speaking world. Also, her novels were adapted to lots of movies and TV series. Until today, she could still have a huge influence on Chinese popular culture. Young boys and girls learned a lot from her novels when they tried to look for their love. The sentence in this example just described this phenomenon. It said that young men looked for their Qiong Yao book's heroine, whose connotation meaning means their girlfriends. This was easy to understand for Chinese readers. However, the translator omitted 'books' and simply put it into 'a Qiong Yao heroine'. In fact, I don't think most of the English readers can understand what this means unless they look for the relevant information by themselves.

Though we have mentioned before that generally speaking, Jones' translations were better than the other two translators' works, it does not necessarily mean that his translations would be perfect. In some cases, the translations were not that satisfactory. The omission of some connotation meaning in these examples can illustrate this point. In the example 66, though the omission of 'long bright lamp' did not seem to delay or impede readers' fluent reading, as the purpose of this lamp 'to light her dark and chilly path' was already explained, it was not that effective to introduce some Chinese culture abroad. A better way was not to omit any information, but to keep the source text's message about this lamp. Example 67 was even worse. The translation did not give any background information about a quite

famous Chinese romance writer, who was little known in the English-speaking world. We can assume that this would probably delay the readers' reading when they see 'Qiong Yao'. A better alternative was to add the information, 'Qiong Yao, a well-known Chinese romance novelist'.

We need to notice that unlike the instances that we have discussed in the other categories, the number of instances of omitting the connotation meaning in the translation is very small. This implies that on most of the occasions, translators will not omit these messages in the target texts, but will deal with and translate them in one way or another. This will be better for introducing some Chinese culture to foreign readers and help promote communications between cultures.

In this section, we have looked at how some semantic items have undergone shift during translation by omission. Similar to semantic explicitation, it can be noticed that this was realized through denotation and connotation as well. The only difference is that the appearance of omitting the connotation meaning of a semantic item is not that obvious in our corpus. In the next section, we will observe the meaning shift of some semantic items during translation.

4.1.3 The Analysis of Semantic Meaning Shift

The semantic meaning shift here means that there is no explicitation or omission in the target texts, but a kind of free translation. The translator would not be confined by the meaning in the source texts, but reformulate the phrases or sentences to have the same or similar effect in the target texts.

In total, it can be found that there are 292 instances of translation shifts of semantic meaning shift in our corpus and they all revolve around the denotation meaning of the semantic item in the source text. We can now have a look at the following examples.

68. ST: 显然她从三姐的信中**看到了**自己的以后，而且这个以后正一日近似一日地来到她身旁。在那以后的岁月里，她**看到**自己被那个羊皮茄克拖着行走在一片茫茫之中。

[Gloss: clearly she from third elder sister's letter inside **had seen** herself after, and this after now one day nearer one day approaching to her side. In that after's years and months, she **has seen** herself was by that sheepskin jacket dragged away to walk in a daze inside.]

TT: It was clear to her that she **had read** her own fate in the words of her third sister's letter and even clearer still that this fate was drawing closer with

each passing day. Soon, **she knew**, she would be dragged away into the distance by the man in the sheepskin jacket. (*World like Mist*)

69.ST: 她们的母亲也置身于其中，母亲们看着这缤纷的色彩，**就如看着自己的女儿，也如看着自己已经远去还在远去的青春。**

[Gloss: their mother also put herself in between, mothers looked at these various colors, as if looking at themselves' daughters, also like looking at themselves already gone away and still went away's youth.]

TT: Their mothers surged into the store along with them, seeing in the colorful fabrics the youth of **their daughters and memories of their own.** (*1986*)

70.ST: 他没吃**油条**，母亲在他的米粥里放了白糖。

[Gloss: he did not eat deep-fried dough sticks, mother in his rice porridge inside put white sugar.]

TT (1): He wouldn't eat his **noodles** so his mother had put some sugar on his rice porridge. (*One Kind of Reality*, tr. by Wang)

TT (2): His breakfast **did not include youtiao**, but his mother had added some sugar to his rice porridge. (*One Kind of Reality*, tr. by Tai)

71.ST: ……嘴里叫着："**太少了，吃不完。**"

[Gloss: ……mouth inside yell: "too little, eating cannot finish."]

TT (1): ……yelling, 'Not enough. I can't finish it.' (*One Kind of Reality*, tr. by Wang)

TT (2): ……he began to yell, "**There's too much**, I can't finish." (*One Kind of Reality*, tr. by Tai)

Example 68 from *World like Mist* described the youngest daughter of 6. All of her elder sisters never came back home after being sold to a man in sheepskin jacket by their father and only the third sister once wrote family a letter. She kept the letter. In the source text, the author said from the letter, she 'has seen' herself in the future and 'has seen' that man in sheepskin jacket dragged her away. However, in the target text, the translator put them into 'had read her own fate' and 'she knew she would be dragged away' respectively. In the source text, the verb 'see' was like a picture, giving readers much room for imagining, while in the target text, 'reading a letter' was much to conform to the correct collocation and 'knowing' was also to meet the habit usage of language. However, this would make the target text lack of imagination and the sentence became quite normal.

Example 69 came from *1986* and is also to contrast the different scenes between the poor condition of the returning history teacher and the other people who had already started their normal life and forgotten him in the town. At this point, he met his daughter outside a shop, but she didn't recognize him. This sentence described the lively scene inside the shop, in which not only young girls, but also their mothers were looking around the clothes. The author said the mothers were looking at the various colours as if looking at their daughters and their youth which had gone away and still went away. This description was very poetic in Chinese. The youth was colourful, but very fleeting. This seemed to imply that the teacher's youth days had gone away and been ignored by the society, which further intensified his decline, but in the target text, the meaning was shifted and became 'the youth of their daughters and memories of their own.'

The example 70 came to the story *One Kind of Reality*. It described the scene in which the family was having breakfast together before they finally fought with each other and their relationship broke up. Their breakfast consisted of '*you tiao*' and '*mi zhou*'. '*You tiao*' is a kind of deep-fried dough sticks and '*mi zhou*' is a kind of porridge made of rice. These two kinds of food are widely eaten by Chinese people as breakfast. In Wang's target text, however, it was shifted into noodles, which although was also made from flour, was quite different from '*you tiao*'. Noodles are usually boiled in water for cooking and in fact are not widely eaten as breakfast in China. Nobody would confuse these two foods. In Tai's translation, she used transliteration, so it was 'youtiao', however, I do not think all the English readers can understand what kind of food this really referred to.

The example 71 from the same story was actually quite ambiguous in spite of the fact that it was quite short. It also took place at the breakfast table. Pipi, the little boy, was very naughty and stole some of his grandma's pickles to eat. Now, probably he could not finish his breakfast and yelled to the other people 'too little, cannot finish eating!' Then, if it was too little, how couldn't he finish it? This is the place where this sentence does not make sense. Logically speaking, it should be 'that's too much, I cannot finish eating'. There are two reasons to explain this. Firstly, the author, Yu Hua made a mistake here and he wrote this sentence out of carelessness. Also, very interestingly, I searched this story online. In some versions, it was 'too much, cannot finish eating'. This was probably the result of being modified by some editors, who may find the strangeness of this sentence, however, in the first published version of this story, it was 'too little'. Secondly, we need

to pay attention to the fact that this sentence was spoken by a three to four years' old little boy, who may not have achieved full linguistic competence and could not express his words very clearly. So, it could be understandable that he spoke some illogical sentences. This would make the sentence more vivid, as it could show that the author observed and recorded daily life very carefully. This is the very likely interpretation for this sentence from my point of view. In the target text, the sentence was shifted into 'not enough' in Wang's translation. Generally speaking, the meaning was kept, though the language form was changed. And readers can feel these were the words from a little boy. In Tai's translation, the semantic meaning was totally shifted and the sentence became 'there's too much, I can't finish', which was the logical way of speaking as we have analyzed above, however, the vividness of daily life was lost in this translation. Obviously, Tai regarded this as a careless mistake made by Yu Hua.

There are some features regarding semantic shifts during the translation. Firstly, as mentioned before, English bears a lower degree of lexical repetition. So, when there is repetition in the source text, in most cases, the translator will avoid repeating the item in the target text and shift the meaning to use some other expressions. What's more, some shifted items will conform more to the target language usage of habit. For instance, the repeated items 'has seen' were shifted to become 'had read' and 'knew' respectively in the target text in example 68. Secondly, some Chinese expressions, which may cause ambiguity or obscurity in the English translation if they are translated directly, and which may not be suitable for direct translation will be shifted by the translators. For example, in the example 69, the author compared the various colours in a clothes shop to her 'already gone away and still went away's youth'. Although this was quite poetic in Chinese, there were repeated items of 'away' and also it is hard to put it directly into English. Otherwise, the translation will be very redundant. So, it was shifted to 'memories' in the target text. Thirdly, some semantic shifts in the translations are actually questionable. For instance, Wang put '*you tiao*' into noodles in the example 70. We do not know her ideas of translating it in this way at that time. Probably she did not know this item and made a mistake. Or she thought noodles would be easier for English readers to understand. In fact, I met this translators for several times in some academic meetings held in University of Leeds and asked her about this question once. She said she could not remember this clearly and could not answer properly, as she translated this more than two decades ago. That is also the reason why I did not do an interview with the translators, as the

translations in our study were all published more than twenty years ago. I do not think the translators can recall very clearly some details when they were translating.

In this section, we have examined how some semantic items have undergone meaning shifts during translation. This kind of shifts can indeed be thought of as free translation, as they are not confined to the meaning in the source texts. It can be noticed that this phenomenon took place quite frequently in every translation and every translator used them quite often. Also, until now, we have in effect finished the discussion of meaning change during translation from a detailed point of view by looking at the translation shifts. Specifically, we started this discussion from three perspectives, or three kinds of changes categorized by ourselves, namely from semantic explicitation, semantic omission and free translation of semantic items. Then, in the next section, we will analyze the semantic shift from the macro-levels.

4.2   Discussion of Semantic Translation Shifts: General Trends and Main Findings

The above sections from 4.1.1 to 4.1.3 have looked at the different types of shift in the translation of semantic items and how they actually took place at the micro-levels. Also, we have analyzed some examples from the texts in each of the sections. This section will examine and analyze the general trends of shifts in both each translation and the whole corpus. That is to say, some translation patterns and lexical tendencies in each of the translation will be examined to explore what kind of translational behavior or processes may be behind the shift. Main findings under each type of semantic shifts will be discussed. Under each subsection, the study will show the overall trends of shifts in the corpus in the first place, and then discuss what potential changes the overall direction of trends of shifts can suggest in the communicative and narrative point of view of the source texts. Last but not least, this section will also be trying to summarize and present the main findings by drawing an overall image on translation shifts taking place in terms of semantic items and then the general trends in the corpus will be tried to be connected to the universals of translation. That is to say, the translation shifts in the semantic items will be regarded as an entirety and we need to look for some patterns and regularities.

4.2.1 Translation Shifts in Denotation and Connotation Meaning

In the first place, as we have decided to use the model of division of denotation and connotation to analyze the shifts in semantics, now we can have a look at how translation shifts were realized from these two perspectives.

Table 4.7 Denotation and Connotation Translation Shifts in the Four Translations

	Type of shift	*World like Mist*	*1986*	*One Kind of Reality* (by Wang)	*One Kind of Reality* (by Tai)	Total
1	Explicitating denotation meaning of a semantic item	164	146	29	56	395
2	Omitting denotation meaning of a semantic item	169	185	27	28	409
3	Explicitating connotation meaning of a semantic item	11	4	2	3	20
4	Omitting connotation meaning of a semantic item	1	1	0	0	2
5	Shifting the dentation	76	96	70	50	292

	meaning of a semantic item					
	Total	421	432	128	137	1118

We can see that the appearance of the change of a semantic item's denotation meaning absolutely far outnumbers that of its connotation. The data above reveal that 395 shifts (35.3%) are related to explicitating denotation meaning of a semantic item, 409 (36.6) related to omitting denotation meaning of a semantic item, 20 (1.8%) related to explicitating connotation meaning, 2 (0.18%) related to omitting connotation meaning, and 292 (26.1%) related to shifting the denotation meaning of a semantic item. That is to say, in total, about 98% of translation shifts revolve around the change of denotation meaning of semantic items, while only 2% are about the change of connotation meaning. It is quite clear that in our statistics, no matter it is to explicitate or to omit a semantic item, the change of its denotation meaning always dominates. As we have defined before, the denotation meaning of a word in our study is usually the common entries of this word in the dictionary. It is simple and straightforward to find out. It can be understood that translators are confident to deal with this meaning. So the frequency of change regarding this aspect took place quite often in our corpus. However, when it comes to the connotation meaning, the appearance of change is not that obvious in all of the four translations. As has been mentioned before, connotation meaning is, on the one hand non-denotational meaning, while on the other hand, is still strongly related to the meaning of this expression. It is very complex and cannot be defined very clearly. Also, during the process of analyzing semantic items, I also felt that the boundary of connotation was very fuzzy and trick to locate. That is why translators handle it very carefully and would rather not explicitate or omit them.

Secondly, we can see that the pattern of the appearance of shifts is regular as well. Both *World like Mist* and *1986* were translated by the translator Jones and the two stories almost have a similar length (In fact, all the three short stories are around 26,000 words). The number of change of the denotation or connotation meaning is close, no matter it was to apply to the explicitation or the omission of its meaning, but the number of translation shifts in the two translations of *One Kind of Reality* differs quite obviously from the other two stories. The first reason is caused by the writing style of

the source texts. Both *World like Mist* and *1986* were quite obscure, because the author Yu Hua wanted to produce a kind of defamiliarization effect on readers by language form, which as the title showed, would be like mist. The languages he used in these two stories would be vague and be very often irregular, so translators would very often make adjustments, which led to a rise in the number of translation shifts. The number of shifts between these two stories are similar as well, which can show a steady translation style from Jones. While as for *One Kind of Reality*, from the title, we can already feel that it would be rather real in writing style when compared to the other two works. Although the events in this story were quite horrible, the language form Yu Hua used was simple and easy to understand. In this story, Yu Hua wanted to use the story content itself instead of language to defamiliarize readers. From the examples we offered above, this point can be noticed. That is why the shifts in both of the translations were not that outstanding and although they were translated by different translators, the two translators show a similar pattern of translation shifts.

Last but not least, as has been mentioned before, the meaning shift of the semantic items is applied to their denotational meaning only in this chapter. Connotation is the non-denotational meaning, but is related to the meaning of the expression, so when it comes to the connotation meaning, the author probably wants to use this semantic item to refer to something else. This will usually be connected with the writing style of the text. Then, this kind of shift regarding the connotation meaning will be analyzed in next chapter. In our data, we can also see that shifting the denotational meaning is frequent and regular in every target text, no matter which translator translated it. This shows that there is still a big gap between English and Chinese in terms of meaning. Every translator needs to make changes when translating.

4.2.2 Translation Shifts in the Explicitating or Omitting a Semantic Item

No matter it was to explicitate the denotation meaning or the connotation meaning, it was to explicitate a semantic item. So, as for explicitation, these two types can be combined. This also applies to omission. Shifting from the denotation meaning of a semantic item to another (e.g. from 'had seen (a letter)' to 'had read') may not be showing any direct change in the level of explicitness as there is no semantic information which seems to appear or disappear from the text in comparison to the source text. It will rather reveal a selection of diction by the translator to make the target text conform more

to target language habit of usage than any information gained or lost during this process. That is to say, it can neither be explicitating it, nor omitting it, not to mention the explicitation or implicitation shift. So, it will not be considered in this section. Then, we can have the table below, which shows the general trend of both explicitating and omitting in terms of semantics in our corpus.

**Table 4.8 Explicitation, Omission and Meaning Shift in Semantic Items in the Four Translations**

	Type of Shift	*World like Mist*	*1986*	*One Kind of Reality (by Wang)*	*One Kind of Reality (by Tai)*	Total
1	Explicitating a semantic item	175	150	31	59	415
2	Omitting a semantic item	170	186	27	28	411
	Total	345	336	58	87	826

The data above show that 415 shifts (50.2%) are related to explicitating a semantic item, while 411 shifts (49.8%) are connected with omitting a semantic item. On the one hand, explicitating a semantic item would involve information gain and be a marker of increased explicitness [+explicitness], while on the other hand, omitting a semantic item in the translation can result in the target text that would be less semantically evident than the source text. In other words, it can lead to target texts which in comparison with the source texts showing less information in meaning. That is to say, it results in the loss or implicitation of some semantic information of the source texts, and therefore would be decreasing the explicitness [-explicitness] of the translation when compared to the source text. In spite of the fact that it is omitted, in fact, on most of the occasions, the semantic information can still be inferred from the context in the target text. Take for instance the omission of the repeated part 'nowadays he frequently appeared in her dreams',

which actually has appeared before in the context above in the target text's sentence 'Each time he had come, he had taken one of her older sisters away with him. His presence enveloped her like a bad omen' (see Example 61). Or the omission of some transitional phrases such as 'then' and 'so', which actually can be understood in the target text's sentence 'He stopped too. The sound seemed to surround him. But a man with only one leg was limping down the road ahead of him' (see Example 63). What is obvious from here are two points: in the first place, some semantic information has been omitted in the target text, which is a kind of lexical omission and in the second place, the meaning of the omitted information has already been implied in the context of the target text.

According to the above assumptions, we suppose that the translation shifts which are related to semantic items can be thought to lead to three kinds of patterns: (i) increased explicitness, (ii) increased implicitness, or (iii) no obvious or negligible explicitness or implicitness change in the translated text. Figure 4-1 below will reveal the overall trend of shifts in the four translations.

Figure 4-1 Explicitness Change of Semantic Items in the Four Translations
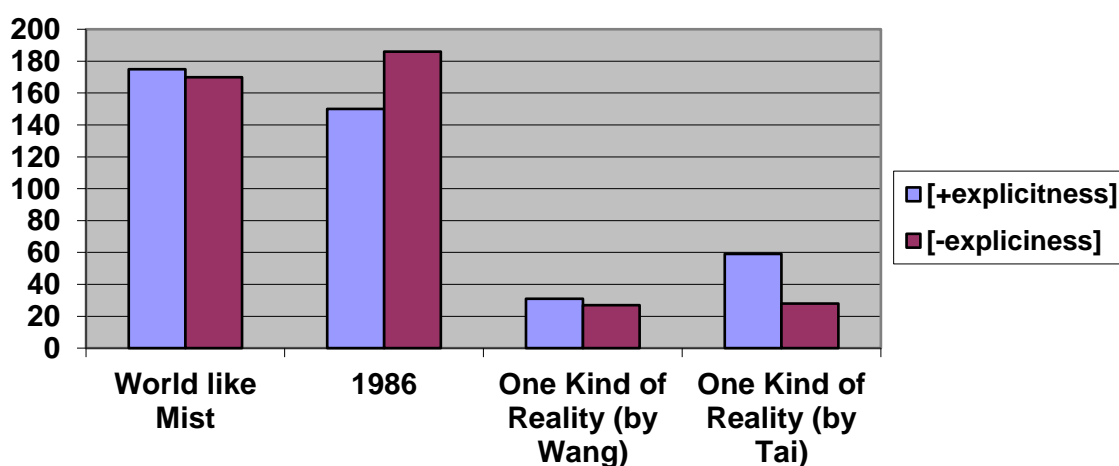
As the data in the figure above have shown, there is no coherent pattern as to explicitness or implicitness in all the four translations, however, generally speaking, as for the entirety of the corpus, it can be thought that there is no or negligible explicitness or implicitness change in the target texts, though different translations show different trends. The patterns in Jones's two translations are generally similar. Both of them can roughly be consistent with the trend of the corpus. As we have discussed before, Jones can always show a coherent translation style by himself. Wang's translation can match the trend of the corpus as well. Tai's translation shows that there are more shifts towards explicitness than implicitness and it can be regarded as her personal translation style. This reminds us of the explicitating tendency in terms of deictic expressions in Tai's translation in last chapter. Probably, Tai's translation shows a regular tendency towards explicitating and this is her translation style.

4.2.3 Translation Shifts in Semantic Items: Main Findings

Similar to the implicit trend of the deictic expressions which were analyzed in last chapter, the result of translation shifts in semantic items in our corpus seem to be in conflict with the result of some previous hypotheses and studies. As has been mentioned before, some of the hypotheses and studies before believe that translations will tend to be more explicit than their original texts (Blum-Kulka 1986/2000: 298-313). And some empirical research has confirmed this point, because some translators would not be sure about the reader's willingness to process the contextual information and therefore think that choosing explicitation would be a better option (Şerban 2004: 340-41). However, according to what we have analyzed above regarding the translation shifts in semantic items, translations in terms of the entirety of the corpus do not have a clear tendency towards explicitation, or implicitation. That is to say, the tendency can be negligible. If we say that on the one hand, explicitation will relieve or ease the target readers' efforts to process the contextual information during the interpretation process and on the other hand, implicitation will demand more efforts of inferencing and processing the information on the part of target readers than the original readers, in this corpus, the efforts for inferencing or processing contextual information that the target readers need to spend are roughly the same as the original readers. This tendency is valid. Although it did not seem to conform to the explicitation hypothesis, I believe this is a kind of faithfulness to the original texts. The reason is as follows. As has been mentioned before, an outstanding characteristic of

Chinese avant-garde fictions was to defamiliarize Chinese readers by language form. Then, if the readers of the source texts need much effort to understand the source texts, why should the target readers need less inferencing or processing effort to read the target texts? If there is an explicitation tendency in the target texts, this would mean that it is easier for target readers to read the texts than the original readers as the translators make up for much information. The defamiliarization effect that the author wanted to achieve cannot be fully reached in the target texts. This is a kind of unfaithfulness to the original texts. In our corpus, in terms of translation shifts of semantic items, there is no clear tendency to explicitation or implicitation. So, we can say that generally speaking, readers of the target texts will spend almost the same amount of effort to read and understand the semantic items in target texts as the source text readers did. Or, to put it in another way, the defamiliarization effect is well achieved in the target texts. Then, this is a kind of faithfulness to the source texts.

Chapter 5 Stylistic Coherence

5.1   Statistics and Analysis of Stylistic Translation Shifts

This section analyzes the translation shifts in stylistic expressions. The study has looked at how the stylistic expressions are rendered in the four translations and identified the changes (e.g. explicitation, omission and meaning shift, etc.) that can indicate the shift in the source text's meaning. Firstly, instances of shift have been located and identified in the corpus. Each shift has been qualified based on the three kinds of changes, or explicitation, omission and free translation as have been mentioned above. Then, the study quantified the shifts according to the kind of change in the stylistic expressions. Different kinds of shifts have been characterized as stylistic explicitation and omission and free translation. We can have a look at the tables of statistics below.

Table 5.1 Stylistic Translation Shifts Occurred in *World like Mist*:

Explicitation	Omission	Free translation
27	11	15

Table 5.2 Stylistic Translation Shifts Occurred in *1986*:

Explicitation	Omission	Free translation
9	15	20

Table 5.3 Stylistic Translation Shifts Occurred in *One Kind of Reality* (Wang's version):

Explicitation	Omission	Free translation
4	7	10

Table 5.4 Stylistic Translation Shifts Occurred in *One Kind of Reality* (Tai's version):

Explicitation	Omission	Free translation

4	3	16

Explicitation means that some stylistic expressions were made more explicit in the translations, while omission means that some were omitted in the translations. Free translation here means that the shift was made and translator translated the sentence in another way without closely following the language form.

Sections 5.1.1, 5.1.2 and 5.1.3 will analyze the shifts in stylistic explicitation, omission and free translation in detail. The three sections will first discuss how and when these translation shifts take place and what stylistic features they change in the source text. In other words, the analysis and discussion in these three sections will be aimed at the micro levels (i.e. word, phrase and sentence). Then the section 5.2 will move up to the macro levels and will focus on analyzing and talking about the trends of the shifts, with some statistical results, which will then be related to the universals of translation. The reason of the discussion here will be to analyze and find out the reasons why the shifts take place.

5.1.1 The Analysis of Stylistic Explicitation

Stylistic explicitation in translation is realized mainly by the addition of some words, namely by spelling out some information that was in fact implied in the source texts. As has been mentioned before, the style of these avant-garde stories by Yu Hua was to defamiliarize the readers. The author achieved this effect sometimes by implying some information, which means to say or describe something quite vaguely, however, in the translations, in some cases, the translators would make the information much clearer and easier to understand. It can be seen that in our corpus, there are totally 44 instances of translation shifts which are related to the explicitation of stylistic expressions. We can now have a look at the following examples.

72. ST: 坐在司机身旁的２站了起来，２站起来时一大块阴沉从那液体上消失了，鲜艳瞬间扩张开来，但是靠近司机胸前的那小块阴沉依然存在，暗暗地闪烁着。

[Gloss: sitting the driver's side's 2 standing up, 2 standing up' time a big block dark from that liquid's surface disappeared, brilliant in an instant expanded, but the close driver's chest's that small patch shadow still existed, darkly shimmering still.]

TT: When 2 stood up from the table, most of the shadow disappeared, leaving the liquid bathed in brilliant **color**. But a little patch of shadow still shimmered at the edge of the spill. (*World like Mist*)

73. ST: 他总害怕妻子美丽的辫子被毁掉，害怕那两只迷人的红蝴蝶被毁掉。

[Gloss: he always was afraid that wife's beautiful braids were destroyed, afraid that those two fascinating red butterflies were destroyed.]

TT: He was afraid that they would cut off his wife's braids and ruin the lovely red butterfly **bows**. (*1986*)

74. ST: 他们的妻子似乎没有听到母亲的话，因为她们脸上的神色象泥土一样。

[Gloss: their wife seemed not have heard mother's words, because their faces' expressions like mud the same.]

TT (1): Their wives didn't appear to have heard what their mother-in-law said. The expression on their faces was as **thick** as mud. (*One Kind of Reality*, tr. by Wang)

TT (2): Their wives didn't seem to have heard what the old lady said, because the look on their faces was as **dull** as mud. (*One Kind of Reality*, tr. by Tai)

75. ST: 那长长的切口象是瓜一样裂了开来，里面的脂肪便炫耀出了金黄的色彩，脂肪里均匀地分布着小红点。

[Gloss: that very long cut opening was like melon's like split up, inside's fat then showing off the golden colour, the fat's inside evenly spreading small red points.]

TT (1): **The long knife** was cutting the body open like a melon, and the fat inside shone a golden colour. All over the fat tissue there were little red spots. (*One Kind of Reality*, tr. by Wang)

TT (2): Like a sliced melon, the skin begins to split open along the entire length of the cut, revealing the layer of adipose tissue, which gleams like a mass of **golden globules** evenly sprinkled with tiny red flecks. (*One Kind of Reality*, tr. by Tai)

The example 72 in *World like Mist* took place when the driver and 2 went to take part in the wedding. The description was from the driver, who was observing what was happening in the wedding. In this sentence, the driver saw that a bottle of liquid (probably wine) was turned over. Under the light, the liquid was half brilliant and half dark. When 2 beside him stood up, he saw that 'a big block dark from the liquid's surface disappeared and brilliant in an instant expanded' because 2 might change the course of the light

above with the movement of his body. In Chinese, both '*yinchen*, or dark' and '*xianyan*, or brilliant' are on most of the occasions used as adjectives, but here, the author used them as nouns in a very innovative way. This would be very different from readers' conventional way of these words' usage so that they would be 'defamiliarized' here, however, in the target texts, the translator changed the part of speech of '*yinchen*' and made it become a noun 'shadow'. As for the '*xianyan*', the translator added some information by translating it into a noun phrase and made it much more explicit as 'brilliant color'.

The example 73 was from *1986*. This took place at the beginning of the story and the author was recalling the past events. At the beginning of the Cultural Revolution, the history teacher loved his wife very much and was always afraid that she would be taken away to be persecuted by the Red Guards. He would always ask her to stay at home. In the description here, the teacher's wife always used bows to bind her hair to form braids. He would be afraid that the Red Guards would destroy her hair, and also her bows, however, the author did not use the word bows directly. Instead, he said he was afraid that 'those two fascinating red butterflies were destroyed'. Obviously, the shape of the bows were like butterflies and this kind of metonymy could defamiliarize the readers who were used to the usage of 'bows'. Although quite indirect and implicit, this made the description very vivid and gave readers much room to imagine his wife's beauty when she was walking around, however, it was made very explicit by the translator to become 'butterfly bows' in the translation.

The example 74 came from the story *One Kind of Reality*. It took place at the beginning of the story. The whole family was having breakfast together and the old lady, or Shangang and Shanfeng's mother complained that she was not very well, while their wives had no reaction at this moment and did not seem to listen to her. In the original sentence, the author said their faces' expressions were like mud. The description was very simple, but unfamiliar, because it did not specify the expressions like which aspect of the mud. This would give much room for readers to imagine the picture in their mind. However, in both of the translations, the translators made some similar changes. They put it into 'as thick as mud' and 'as dull as mud' respectively. The information became much clearer in the target texts. As 'thick' and 'dull' show the interpretation of the text from the translators' point of view, the defamiliarization effect was also lowered in the target texts.

The example 75 happened at the end of the story when the doctors were dissecting Shangang to collect his various and useful organs. In the mind of most of the people, this would be a bloody and cruel thing, but the author used a kind of relaxing and joking way to describe a terrible and maybe even disgusting scene. By doing this, it left a deep defamiliarization impression on the readers. After being cut, Yu Hua described 'the long cut split up like that in a melon'. This imagination and link of these two scenes were quite brave and innovative, but also vivid. In Wang's translation, it is quite clear that she made a mistake because she did not understand this sentence correctly. 'The long cut', which referred to the cut on Shangang's body by the knife, was understood as 'the long knife', but we can see that Tai fully understood this sentence and translated very accurately and carefully by adding the information such as 'sliced melon' and 'along the entire length of the cut'. Then, the author said the fat inside would show off the golden colour. The usage of the verb '*xuanyao, or showing off*' in Chinese here was quite exaggerated and brave. Also, as this action was usually finished by animated subjects in Chinese, so the fat here seemed to be animated. Readers can immediately feel the unusual collocation, however, in the target texts, both of the translators made some changes. Wang used the verb 'shine', which was not as strong as the source text, while Tai said 'gleams like a mass of golden globules'. Tai paid much attention to the sequence of events and provided the information such as 'revealing the layer of adipose tissue'. This would be much easier for readers to understand. Though 'gleam' could have a certain effect of defamiliarization, it was not that unusual, because the collocation between 'tissue' and 'gleam' would be quite natural. Also, the added information 'globules' would make the target text become an explicit simile. At the end of this sentence, Wang's translation, 'all over the fat tissue there were little red spots', lacked some information, so it was not very faithful, because the source text said the spots were spread evenly. On the other hand, Tai put it into 'evenly sprinkled with tiny red flecks', which was quite sound and faithful. Based on the above analysis, generally speaking, for this whole sentence, Tai's translation was not only complete, but also accurate. However, both of the translations' defamiliarization effect was not as obvious as the original sentence, though Tai's was stronger than Wang's.

In all of these examples above, the stylistic expressions in the source texts were translated to become more explicit in the target texts. In the source texts, in terms of stylistic expressions, the author used several kinds of means such as unconventional use of parts of speech, several figures of

speech and unfamiliar collocations to defamiliarize the readers, however, in the target texts, the translators all added to or changed some information so that the parts of speech become more conventional, the figures of speech become easier to understand and the collocations become much more familiar to readers. The consequence of all of these translation shifts is that the defamilirization effect in the examples of target texts were not as strong as those in the source texts. This may be due to two aspects. In the first aspect, Venuti (2008: 5-9) argues that translations play a secondary role in Anglo-American culture in recent decades so that the translations have to be smooth and fluent to satisfy the readers' reading. This is caused by several reasons, firstly, different kinds of paper and electronic presses influenced people's lives greatly in the 20th century, especially after the World War II because of the rapid development of the media industry and the function of language as a tool was intensified in the last few decades. So, the purpose of language is for expression and it should be easy for people to understand. Fluency in English writing became a priority and some stylistic expressions should try to be avoided. This kind of language trend has also influenced other kinds of culture in English such as translated texts. They should be fluent to read and the stylistic characteristics should be lessened as well. Secondly, the Anglo-American culture pays much attention to the concept of authorship. Authors can freely express their ideas and feelings and this kind of freedom is originality. This would put translators in a difficult situation. On the one hand, people believed that translations are just second expressions. Only the source texts are faithful to the authors and the translations are derivative. On the other hand, people want the translations to be clear and smooth to remove their secondary place, to be as fluent as the original works and be original as well. Then, the translators' identity would be very ambiguous and influenced greatly by authorship. Translators would still be invisible. Thirdly, the translations' legal status in Anglo-American culture is also very hard to define. Translated works are just regarded as 'adaptations' or 'derivative works' of the original works. The copyrights of translations usually belong to the authors rather than the translators, who would have to listen to and follow the authors' ideas for publication. Then, the terms and conditions in translation contracts are usually not in favor of the translators. All of these reasons lead to the effect that the translations have to be familiar to the readers so that the defamilirization effect in the source texts cannot be fully achieved in the target texts.

In the second aspect, as is known to all, there are some hypotheses in translation studies. Translation is a distinct linguistic behavior and therefore,

the translated texts inevitably have some distinct features, which can be noticed and measured because they are consistently taking place in the surface structure of translated texts. At this point, we have not got to the stage of examining the overall tendency, but all the examples provided in this section show the phenomenon of explicitation in the translations. Another universal feature of translation is normalization or conservatism, which means that translations have a tendency to conform to patterns and practices which are typical of the target language, even to the point of exaggerating them. To some extent, this has been generally accepted by this field. This universal feature was reached by comparing the translations to the target language. As is known to us, a qualitative conclusion needs to be supported by some quantitative evidence. That is why scholars need to depend on comparative corpus to come to the conclusion on this feature because they can use a large amount of language data from the corpus to summarize the features. However, this kind of practice is not possible in this study. The purpose of the current study will not be to test the validity of this feature. We can only say that the tendency of this feature conforms to stylistic expressions in the examples as we have analyzed above in our texts. As we can clearly see that to some extent, the translated sentences are more normalized than original sentences after explicitation, as at least, their grammatical elements and meanings are more complete than their original counterparts. This is probably because that all the translators in our study were some renowned translators who were either very experienced or formally trained and believed in a normalized or target-language oriented translation would gain more popularity. So, they would choose to normalize the sentences to make them more complete in terms of grammar. Also, I believe this probably has much to do with translator's psychology. We can think of a situation like this. When we read a translated text, if there are some expressions which are not quite normal, probably, we would think that this was caused by the low translation skills of the translators. Under most of the conditions, when we read some abnormal sentences, we could not think that this might be caused by the abnormal original sentences. We would attribute this to the skills of the translators. Then, most of translators would be aware of this. To try to avoid that they are thought to have low translation skills, translators would normalize some unfamiliar expressions from the source texts in their translations.

In this section, we have observed how some stylistic expressions have undergone shift during translation by explicitation and explored the reasons for doing this. Also, we have talked about the results or implications that this

kind of explicitation can produce. In the next section, we will look at the omission of some stylistic expressions.

5.1.2 The Analysis of Stylistic Omission

Some of the stylistic expressions from the source texts are omitted directly by translators in the target texts. In total, it can be noticed that there are 36 instances of translation shifts which are related to the omission of stylistic expressions. We can have a look at the following examples.

76. ST: 随后她开始解白色衬衣的纽扣，纽扣解开以后恰好一股微风吹来，使她的衬衣出现了**调皮的**飘动。衬衣掉下去时显得缓慢多了，似乎是一张白纸在掉落下去。

[Gloss: then after she began to loosen the white shirt's buttons, buttons loosened after by coincidence a gust of breeze blew, made her shirt appearing **naughtily** blowing. The shirt falling's time seemed to be slower much, as if a piece of paper was falling over.]

TT: As she continued to walk, 4 tranquilly unbuttoned her white undershirt. A breeze blew, and it billowed around her frame before fluttering to the ground as slowly and gently as a while sheet of paper. (*World like Mist*)

77. ST: 扫帚在水泥地上扫过去，**发出了一种刷衣服似的声音**，扬起的灰尘在昏暗中显得很沉重。

[Gloss: the broom on the cement ground above swept across, generating a kind of brushing clothes' like sound, floating dust in the dark middle seemed to be very heavy.]

TT: The broom hissed over the concrete, stirring up heavy plumes of dust from the pavement to drift in the dim light. (*1986*)

78. ST: 路旁伸出来的树叶有几次**象巴掌一样**打在他脸上。

[Gloss: the road side stretching tree leaves have for some times like palm slaps like striking upon his face.]

TT (1): The leaves of the trees leaning out over the road slapped him in the face a few times. (*One Kind of Reality*, tr. by Wang)

TT (2): Time and again, leaves that reached out from the sides of the road slapped against his cheeks like so many hands. (*One Kind of Reality*, tr. by Tai)

79. ST: 他禁不住使劲拧了一下，于是堂弟"哇"的一声**灿烂地**哭了起来。

[Gloss: he could not help to exert all his strength to pinch a time, so the cousin "wa"'s sound brilliantly cried to start.]

TT (1): He couldn't help pressing harder, and with a magnificent 'wa' his cousin began to cry. (*One Kind of Reality*, tr. by Wang)

TT (2): Then, seized by an uncontrollable urge, he gave one cheek an energetic pinch. With a loud wail the baby began to cry. (*One Kind of Reality*, tr. by Tai)

The example 76 from *World like Mist*, took place at the end of the story. It described the girl 4 was taking off her clothes to go to a river. When she was opening the buttons of her white shirt, a breeze came and the author said her shirt blew very 'naughtily'. In Chinese, something animate is usually used to form collocation with the phrase '*tiao pi de*', or naughtily, but when it was used here, readers can feel that the description was very vivid as if the shirt became animate. In the target text, however, this phrase was omitted to avoid this collocation.

The example 77 from the story *1986* took place at the beginning of chapter 2. It was to introduce some background information for this chapter. It described the situation on the street, where the history teacher was wandering alone. The scene could further intensify his loneliness. In this sentence, a cleaner was cleaning the street. And the author described that when he swept across the street, it was like making a kind of brushing the clothes' sound, but in the target text, this comparison was omitted as well.

Example 78 from *One Kind of Reality* described a scene when Shangang was to be executed by the policemen. He was taken by them in a truck to go to the execution ground. The author described that the leaves on the road were like '*ba zhang yi yang*', or palm slaps striking upon his face. In Chinese, this phrase is only used for human palms and it is a simile here. In Wang's translation, she put it into 'slapped him in the face a few times', as the word 'slap' has the suggestion that the action was made by the people's hands. Though it became a metaphor, the meaning was well and clearly expressed. In Tai's translation, she kept both the meaning and the simile form and put it into 'slapped against his cheeks like so many hands'. It is difficult to say which translation is better. In Chinese, the noun '*ba zhang*', which means palm or hand has to appear in this phrase, while in English, the verb 'slap' has already included the information that the action is from the hand. So, both translations are acceptable.

Example 79 took place at the beginning of this story when Pipi was playing with his younger brother. At this point, all of the four parents were not at home. Pipi touched his little cousin's face out of curiosity. Then, he

pinched his face for fun once and the baby cried out, which further provoked him to continue to pinch and slap the baby in the following paragraph later. In the description here, the author said that after being pinched, the baby cousin began to cry 'brilliantly'. In Chinese, the phrase '*can lan de*', or brilliant (brilliantly) is usually to modify some shining things. For instance, we would say '*can lan de yang guang*', or brilliant sunshine. It in most cases refers to something fancy or at least positive, however, here, it is used with 'crying' to form collocation. This kind of unusual collocation would produce a defamiliarization effect on readers, however, this description is not only understandable, but also made the crying much more vivid. It is a pity that in both of the translations, however, we can find that this phrase was omitted directly.

In all of these examples, in the source texts' sentences, the author would try to defamiliarize the readers by the means such as some innovative usage of figures of speech including the similes and metaphors and also some unusual collocations, but they are omitted in the translations by the translators. Of course, this will be easier for the target readers to understand the text, however, the defamiliarization effect would not be as strong as the source text. Or even in some cases, there was even no defamiliarization effect.

According to Baker (see Olohan 2004: 91-100), simplification is also one of the universal features of translation, which means that the translators subconsciously simplify the language or message or both during the process of translation. This can be measured by content words to running words ratio, standardized word and sentence length as well as type-token ratio, etc (Yuan and Gao 2008: 14-16). The current study, however, cannot reach these points by using some technical methods. From our analysis, we can see that the omission of some stylistic expressions has much to do with simplifying the language or message during the process of translation. So, they do conform to the universal feature of simplification.

However, if we recall Nida's definition (1984: 83) on translation here, 'translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style', we can see that the omissions in our examples cannot meet the second requirement and should not be accepted. The translations were not faithful to the source texts in terms of stylistic expressions. So, they can be modified or should be avoided in the future.

What's more, Nida (1964: 159-160) proposes the concept of 'dynamic equivalence', which means that 'the quality of a translation in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptor'. From our analysis, we can see that the source texts' sentences in the examples can produce a kind of defamiliarization effect on the source texts' readers because there were some unconventional usage in terms of grammar, semantics and stylistic expressions, etc., although we have not done any empirical studies on readers' response. In the target texts, however, according to what we have discussed, the translators omit some unconventional usage of language so that the defamiliarization effect on target readers would be weakened, or even lost. This would lead to different responses between source texts' and target texts' readers so that they cannot meet the requirements of Nida's words. Thus, from this point of view, the translations were not faithful to the source texts. Translators need to try to find alternatives to reproduce this kind of defamilirization effect on target texts' readers.

Following the research works by Shlesinger (1989), Baker (1996), Laviosa (1996), Olohan and Baker (2000), Kenny (2001), and Olohan (2001, 2004), in this study, we also argue that explicitation, normalization and simplification are thought to be more evident in translated texts and leveling-out, which is another hypothesis of universal feature of translation and refers to that translated language and translated texts 'steer a middle course between any two extremes, converging towards the center', meaning that we may encounter less variance in textual features in a corpus of translations than in a corpus of non-translations. Nevertheless, it is supposed to be a feature exclusive to translated texts. As is shown above, it is involved with comparing translations to non-translations, which also has nothing to do with the present research. So, the leveling-out as a universal feature will not be discussed in this study.

In this section, we have looked at and analyzed how some stylistic expressions have undergone shift during translation by omission and explored the reasons for doing this. Also, we have discussed the results or the implications that this kind of practice can produce. In the next section, we will look at free translation of stylistic expressions.

5.1.3 The Analysis of Free Translation of Stylistic Expressions

It can be found that when translating some of these stylistic expressions, the translators neither follow the meaning or structure of the sentences in the

source texts, nor using some translation strategies such as explicitation or omission as just has been discussed in the above sections. That is to say, there is no meaning which was spelled out or which was lost during the process of translation, although the meaning has undergone some kind of shift. The translations can reproduce the general meaning of the source texts without very closely following the form or organization of the source texts' sentences. Then, this kind of translation can be regarded as free translation. It can be noticed that in our corpus, there are 61 instances of translation shifts that are related to free translation of some of these stylistic expressions. This means that on the whole, in our corpus, all of the translations in fact revealed more free translation than explicitation or omission. We can thus assume that free translation would actually be a better alternative to explicitation or omission as translators would not need to directly add to in the translations some information which did not exist or delete some information from the source texts. We can observe the following examples.

80. ST：4 只是十分平常地说了一句很短的话，但是她的声音却象一股风一样吹入了瞎子的内心，那声音像水果一样甘美，**向瞎子飘来时仿佛滴下了几颗水珠。** 4 的突出的声音在瞎子的心上留下了一道很难消失的瘢痕。

[Gloss: 4 just very much commonly said a very short sentence, but her voice was like a gust of wind's kind blowing into the blind man's inner heart, that sound was like fruit's kind sweet, towards the blind man floating's time as if dripping a few drops of water. 4's outstanding voice in the blind man's heart leave a very hard disappearing mark.]

TT: With one clipped and perfectly ordinary phrase, her voice had **wafted** its **way** into the blind man's heart. Each syllable had **dripped into his ears** with all the revelatory sweetness of ripe fruit, leaving an indelible mark. (*World like Mist*)

81. ST：街道晒满阳光，风在上面行走，一粒粒小小的灰尘冉冉升起，如烟般飘扬过去。因为阳光的注视，街道洋溢着温暖。很多人**在这温暖上**走着，他们拖着自己倾斜的影子，影子在地上滑去时显得很愉快。**那影子是凉爽的。** 有几个影子从疯子屁股下钻了过去。

[Gloss: the streets covered with full of sunlight, wind now walking on it, a grain of small dust slowly rose up, like smoke floating away. Because sunlight's gazing up, the streets were full of warmth. A lot of people on this warmth up walking, they were towing themselves' slanting shadows, shadow on the ground sliding's time seemed very much enjoyable. Those shadows

were cool. Some of the shadows from under the mad man's butt went through outside.]

TT: The sun was splattering across the pavement, and a breeze blew overhead. Dust rose through the air and drifted away like a fine mist. The asphalt was sticky with sunlight. **People streamed down the sidewalk**, dragging their slanted shadows behind them. Their shadows, in turn, glided happily over the pavement, **oblivious to the heat**. A few of the shadows slipped under the madman's buttocks. (*1986*)

82. ST: 有朝一日将身体里全部的空隙填满以后，那么她的身体就会胀破。那时候她**就象一颗炸弹似地爆炸**了。

[Gloss: having finally a day will the body inside whole's nook and cranny filling up therefore after, then her body thus would swell to be broken. At that time she would like a bomb's like exploding therefore.]

TT (1): There would come a day when all the nooks and crannies in her body would be packed, and it would simply burst. She'd explode like a bomb. (*One Kind of Reality*, tr. by Wang)

TT (2): The day would come when every empty nook and cranny inside her would be filled up. Her body would swell **and finally explode**. (*One Kind of Reality*, tr. by Tai)

83. ST: 这时前面那辆警车发出了西北风一样的呼叫后往前开了，**可卡车只是放屁似地响了几声竟然不动了**。

[Gloss: at this time in the front of that policemen's van let out northwestern wind's like howling after towards the front had driven, but the car just farts like had made some sounds even did not making move.]

TT (1): Just then the two guards' vans in front let out a sound like the northwest wind and began to move forward, but the truck just gave out a couple of farts and wouldn't budge. (*One Kind of Reality*, tr. by Wang)

TT (2): After a while, the police car in front of him began to move forward, its sirens howling like the northwesterly wind, but the truck itself **simply rattled and snorted a few times and then went dead**. (*One Kind of Reality*, tr. by Tai)

The example 80 was from the story *World like Mist*. In the source text, the author used three synaesthesias, which mean the joining of sensations coming from different sensory domains, successively to describe sound. They are the tactile sensation 'like a gust of wind's kind blowing', taste sensation 'like fruit's kind sweet' and sight sensation 'as if dripping a few drops of water.' Then, in the metaphor in the last sentence, the sound

sensation was to describe sight sensation 'a very hard disappearing mark.' Also, the first three synaesthesias are similes. In the target text, however, they all became metaphors, namely, 'her voice had wafted its way…', 'each syllable had dripped into…' and 'with all the revelatory sweetness of ripe fruit', while the last metaphor 'leaving an indelible mark' was kept. Besides, 'wafted its way' and '…revelatory sweetness of ripe fruit' form alliteration. In translation studies' history, especially in literary field, there is always a hot debate as to whether translation should be equivalence or a recreation. The former would claim that translation is a science and it should try to keep, or transcribe the source text, etc., while the latter would say translation is an art, since the source text's writer created an art, the translator would have to recreate it, etc. (Jiang and Zhang, 1996). Actually, it is sometimes quite hard to define both of them in real practice and it will be very controversial to say which part is right or wrong. But here in this example, it can be found that translation is a recreation. By using some quite literary words and alliteration (e.g. wafted its way), restructuring sentences (e.g. the first sentence in source text became a prepositional phrase in target text and the last sentence became an adverbial phrase) and shifting words (e.g. '声音', or sound became more precise 'each syllable'), the translator actively recreated the source text completely and added more literary effect, as not only the synaesthesia is kept, but also we can read the alliteration effect. It will be hard to assess such kind of translation if we start from the 'faithful' perspective. Also, the assessment criteria for the literary translation are difficult to define. Up until now, it is only tentative to say that in translating synaesthesia, similes can be expressed by using more literary and different kinds of expressions in the target language and alliteration can be added to make the target text have more literary effect.

The example 81 came from the story *1986*. It was to picture the new and fresh scene of the place that the mad teacher came in. The author said the streets were full of warmth and a lot of people were walking 'on this warmth'. In fact, the word '*wen nuan*, or warmth' is usually used as an adjective in Chinese, however, here it is used as a noun. In this case, the author defamiliarized the readers by expanding the usage of part of speech. Then, he said that they towed their slanting shadows, which seemed very enjoyable when sliding on the ground. Those shadows were 'cool'. In Chinese, the word '*liang shuang*, or cool' is usually used to describe people's feeling or wind. It is seldom used with some vague or illusory things such as the shadow. So, the defamiliarization effect was created by this kind of unusual collocation here. In the target text, the translator put it into 'The

asphalt was sticky with sunlight. People streamed down the sidewalk, dragging their slanted shadows behind them.' The asphalt with sunlight here referred to the street which was made of asphalt. Though the people were walking 'on this warmth' was omitted, the translator used the verb 'streamed' down the sidewalk to defamiliarize the readers, because readers can feel that people seemed to be flowing and walking alongside the sunlight. Then, the translator continued to say, 'Their shadows, in turn, glided happily over the pavement, oblivious to the heat.' The figure of speech, personification was kept here, because both the author and translator would say the shadows were happy, but the adjective 'happy' in most of the cases is used to describe the feeling of people, or at least some animate creatures in Chinese. Being 'cool' which was used to describe the shadows was changed into 'oblivious to the heat', which shows that the translator would not be confined by the source text's diction. To some extent, both of the defamiliarization effects were kept in the target text.

The example 82 was from the story *One Kind of Reality*. It was to describe the old lady, or Shangang and Shanfeng's mother. Actually, she was quite old and not very well in this story. She would always complain about her health, but nobody in the family seemed to care about what she was saying. Her physical condition kept on deteriorating and finally she died, but during this process, these two brothers', or both of her sons' families just focused on trying to kill each other. The author devised these plots to show the moral decline or degradation of the family, or even intend to indicate that of the whole society, which was to echo the title of this story. That means, this kind of decline or degradation is one kind of reality. We cannot change it but, have to admit it. Yu Hua designed this figure, the old lady, probably to imply the future destiny of the whole family. This sentence was to depict the way the old lady was having food. There was obviously something wrong with her digestion system. The author narrated that she felt her stomach was corrupting. And after filling up her whole body's nooks and crannies inside with what she had eaten, she would be exploding like a bomb. Of course, two figures of speech, simile and hyperbole were used here. Firstly, the old lady's body was compared to a bomb. Secondly, the description that she would be exploding like a bomb was quite exaggerated. These figures of speech would to some extent defamiliarize the source Chinese readers as the author's narration and imagination were quite brave. In Wang's translation, it was almost a word-for word translation and the simile and hyperbole were both kept, however, in Tai's translation, it was put as 'her body would swell and finally explode.' It can be noticed that the meaning and

the hyperbole were well kept, but the simile was changed into a metaphor, as there was no clear comparison in this sentence. This does not mean that it will be less faithful, but readers can feel the power and exaggeration from the verb 'explode'.

The example 83 took place almost at the end of the story. After framing to kill his younger brother Shanfeng for vengeance, Shangang fled, but was still arrested finally and about to be taken to the execution place by the armed policemen in a truck, accompanied by some guards' vans. The author said the truck stopped moving in an unexpected way after farting for a couple of times on the way. Only animate creatures would fart, but we can read from context to know that the sound made by the truck when it was trying to stop was like farting for Yu Hua. The narration was not only vivid, but also quite funny and humorous for the readers, most of whom would not help laugh when reading here. This is also quite unusual, because most of the authors would describe a death scene in a serious or grave manner, while Yu Hua seemed to narrate in a teasing way. We can see that Yu Hua seemed to subvert our traditional understanding. The figure of speech, or personification was used in this sentence. Also, to some degree, there is some hyperbole here. So, by combining the way of writing of subverting people's traditional understanding of a death scene with these figures of speech, Yu Hua succeeded in defamiliarizing the readers in the source text. In Wang's translation, the sentence also closely followed the source sentence's expression and the personification was kept. However, we are not sure about English readers' response about translating in this way. It may produce the same defamiliarization effect on the target readers. In Tai's translation, however, it was put into 'the truck itself simple rattled and snorted a few times'. The word 'rattle' made the target text very clear in meaning, as this action can be achieved by a truck. The translator also used the word 'snorted', which is an action that animate creatures usually make so that the personification was kept, but it became easier for readers to understand. So, the degree of defamiliarization was influenced.

In all of these examples, the author would try to defamiliarize the Chinese readers by means of some figures of speech such as synaesthesia, personification and hyperbole, some unfamiliar collocations and also the expansion of some parts of speech. The commonality of these translations is that the translators did not focus closely on the literal meaning of these expressions. They translate all of them in a kind of free style. On some occasions, when it comes to translating some figures of speech, the

translators would use some other literary devices in the target text. For instance, we found that the translator would use alliteration to translate synaesthesia in our examples. Some sentences in the target texts even read like verses rather than proses. It is hard to evaluate the effect and value of these added literary devices. Also, it is hard to justify or evaluate the selection of using these literary devices instead of using some others to translate synaesthesia. This may be caused by the differences of linguistic inherence between Chinese and English. It is known to all that Chinese is a monosyllabic language, while English is a polysyllabic language. More syllables mean that they can create more phonetic effects. So, in terms of this kind of phonetic literary devices, English may be much richer than Chinese so that the translator can adopt alliteration much more easily. However, it cannot be concluded that this will be a universal solution for translating synaesthesia in literary texts in the future. Probably, this is only this translator, Andrew Jones' personal translation style to deal with the synaesthesia. So, translators' personal styles can be explored in future studies to see whether they will treat one linguistic phenomenon in literary texts differently or not. As for the other kinds of figures of speeches, there was no exact rule as to how they should be translated. It largely depends on the translator's choice as to whether a simile should be kept or converted to a metaphor in the target text, or vice versa.

When it comes to the unfamiliar collocation and the usage of the expansion of parts of speech taking place in the source texts, in some cases, this kind of defamiliarization effect can be well kept when the translators paid attention to both language meaning and form during translating; while in some other cases, the degree of the defamiliarization would be influenced to some extent when the translators only focused on translating the meaning, which means that the translation would not be as strong as the source text, however, we are unable to give an exact measurement of defamiliarization effect between the source and target texts due to the scope of this research and the space of the thesis. This can probably be done in a target readers' response survey for the future research.

In summary, the general purpose of using the strategy of free translation to deal with these stylistic expressions by the translators is to make target readers feel easier to understand them, to some extent. As we can see from our analysis above, that on some occasions, the defamiliarization effect was influenced, however, when we compare the examples in this section to the

examples and analysis in the section 5.1.2, we can see that the defamiliarization effect influenced by free translation was not as strong as that influenced by the direct omission of the stylistic expressions. This would also mean that, on the whole, the general trend is that the defamiliarization effect level of the target texts is lower than that of the source texts.

In this section, we have observed how some stylistic expressions have undergone shift during translation process by free translation, as they are not confined to the literal meaning in the source texts. It can be found that this strategy was used often by every translator in every translation. We have talked about the reasons for doing this. Also, we have had a discussion as to what kind of result or implication the free translation can produce.

So, until now, we have in fact finished the discussion of the change of stylistic expressions during translation in all the texts of our corpus from a detailed point of view by examining the translation shifts. Also, more specifically, we had begun the discussion from three perspectives, or three kinds of changes categorized by ourselves, namely stylistic explicitation, stylistic omission and free translation of stylistic expressions. Then, in the next section, we will analyze the stylistic shift from the macro-levels.

5.2 Discussion of Stylistic Translation Shifts: General Trends and Main Findings

The above sections from 5.1.1 to 5.1.3 have looked at the different types of shift in the translation of stylistic expressions and how they actually took place at the micro-levels. Also, we have analyzed some examples from the texts in each of these sections. In this section, we will examine and analyze the general trends of shifts in both each translation and the whole corpus. That is to say, some translation patterns and lexical tendencies in each of the translation will be examined to explore what kind of translational behavior or processes may be behind the shift. Main findings under each type of stylistic shifts will be discussed. The study will show the general trends of shifts in the corpus in the first place, and then discuss what potential changes the overall direction of trends of shifts can suggest in the communicative and narrative point of view of the source texts. Last but not least, this section will also be trying to summarize and present the main findings by drawing an overall image on translation shifts taking place in terms of stylistic expressions and then the general trends in the corpus will be tried to be connected to the universals of translation. That is to say, the

translation shifts in the stylistic expressions will be regarded as an entirety and we need to look for some general patterns and regularities.

5.2.1 Translation Shifts in Stylistic Expressions

As has been shown in the previous sections, stylistic expressions can be realized by several ways such as using some figures of speech, using some unusual collocations or by expanding the usage of the parts of speech of some words, etc. As we have discussed before, in this research, we will not focus on identifying, distinguishing or classifying these ways of producing stylistic expressions, but to see how they are translated into English. So, the expressions that can produce the defamiliarization effect and have undergone shifts during translating were all regarded as stylistic expressions and considered in this part. Now we can have a look at the statistics in this regard.

Table 5.5 Translation Shifts Relating to Stylistic Expressions in the Four Translations

	Type of shift	*World like Mist*	*1986*	*One Kind of Reality (by Wang)*	*One Kind of Reality (by Tai)*	Total
1	Explicitation	27	9	4	4	44
2	Omission	11	15	7	3	36
3	Free translation	15	20	10	16	61
	Total	53	44	21	23	141

In the first place, we can see that the appearance of free translation of a stylistic expression is more frequent than explicitating or omitting a stylistic expression in almost any of the translations. All in all, the data above reveal that 44 (31.2%) translation shifts are related to explicitating a stylistic expression, 36 (25.5%) related to omitting a stylistic expression, and 61 (43.3%) related to free translation of a stylistic expression. That is to say, in total, almost one half of the translation shifts revolving around the change of stylistic expressions are free translations. It can be understood that the

translator would not explicitate or omit too much message during the process of translating, but would rather make some changes in the target texts. If there is too much explicitation or omission taking place during the translating process, it is highly likely that the message from the source texts will be influenced. Even on some occasions, these explicitation or omission may be due to the wrong understanding of the source texts by the translators themselves. The consequence would be that the degree of faithfulness of the target texts to the source texts will be questioned. That is why the option of explicitation or omission does not dominate in this respect. Then, the only option left for the translators would be to shift the way of expression of some of the messages in the source texts. This will make the target texts still faithful to the source texts, at least in terms of language meaning, though the language form might be influenced. The purpose of doing so is to make the target texts easier for readers to understand, however, if we go back and look at some previous sections such as 4.2.1, we can notice that on some occasions, the phenomenon of the cases of explicitation or omission during translation would surpass that of the free translation, which is just on the contrary to what we have just found in this section. The reason is that in the previous sections, we focused on the items which were related to grammatical or semantic expressions, while in this section, we focus on the stylistic expressions. As we have discussed before, an outstanding feature Chinese Avant-garde Fictions is that it has its own stylistics, which is a kind of defamiliarization effect on the Chinese readers. In fact, it is this effect that distinguished this school from the other Chinese literary periods. So, stylistic expressions will be of much importance in these fictions. The translators must have realized this point, therefore, they would not explicitate or omit too many of them. Otherwise, the degree of change would be too obvious or huge that the defamiliarization effect would be influenced, while as for the grammatical and semantic expressions, their explicitation or omission would not produce a consequence the same as the explicitation or omission of stylistic expressions. That is to say, the explicitation or omission of grammatical and semantic expressions would not influence the defamiliarization effect that much. Therefore, the translators may explicitate or omit grammatical and semantic items more than stylistic expressions. When they were faced with the stylistic expressions, they knew that to explicitate or omit them too much would influence the stylistics of the source texts. So, they would rather keep them, but may express in a different way from their source texts.

Secondly, we can notice that almost all the translators use free translations quite often and more often than the other kinds of strategies. In some of our previous sections, we have found that the translator Jones's translations reveal much more changes in any aspect than the translations from the other two translators, Wang and Tai. We thought that on the one hand, this was brought about by Jones's personal translation style and on the other hand, this was because source texts' writing style were different. We have found that the language in *One Kind of Reality* was simpler and commoner than the other two works so that there would be less changes in it during translation. This section could also confirm this point. If we compare the statistics, we can see there are more changes in *World like Mist* and *1986* (there are in fact twice translation shifts than any translation of the *One Kind of Reality*), but when it comes to translating stylistic expressions, we can see that Wang and Tai used free translation almost as frequent as the other works by Jones. This further confirms the importance of stylistic expressions in our texts. It also shows the consistency of translation style of all of the three translators when they were translating the stylistic expressions.

5.2.2 Translation Shifts in Stylistic Expressions: Main Findings

The data above show that 44 (31.2%) translation shifts are related to explicitating a stylistic expression, while 36 (25.5%) are connected with omitting a stylistic expression. On the one hand, explicitating a stylistic expressions would result in information gain and can be a marker of increased explicitness [+explicitness], while on the other hand, omitting a stylistic expression in the translation would lead to the target text that would be less stylistically evident than the source text. In other words, it can make the target texts which in comparison with the source texts reveal less information in stylistics. That is to say, it would result in the loss or at least, implication of some stylistic expressions of the source texts, and so would be decreasing the explicitness [-explicitness] of the stylistics of target texts when compared to the source texts. In spite of the fact that some stylistic expressions were omitted, in fact, on most of the occasions, the message is not lost, or can be inferred from the context of the target text, although the stylistic level was influenced. Take for instance the omission of some of the modifiers such as '*can lan de*' or brilliant. The modifiers were used to form some unusual collocations to defamiliarize the readers. When they were omitted, the stylistics of target texts would be influenced, or became less

explicit, but their information would still be the same (see Example 79). What is evident here are two points: in the first place, some stylistic expressions from the source texts have been omitted in the target text, which is a kind of lexical omission and in the second place, the omission of some stylistic expressions would not lead to meaning loss in the target texts as they are in most of the cases, some modifiers. As for free translations, we believe that they were faithful to the source texts, at least in terms of language meaning, although the language form might be influenced. This would mean that there would be no obvious information gain or loss. Thus, free translation would not be considered when we discuss the explicitness level of the target texts in this regard.

Based on the above assumptions, we can suppose that the translation shifts which are related to stylistic expressions can be argued to result in three kinds of patterns: (i) increased explicitness, (ii) increased implicitness, or (iii) no obvious or negligible explicitness or implicitness change in the translated text. The Figure 5-1 below will show the overall trend of shifts in the four target texts.

Figure 5-1 Explicitness Change of Stylistic Expressions in the Four Translations
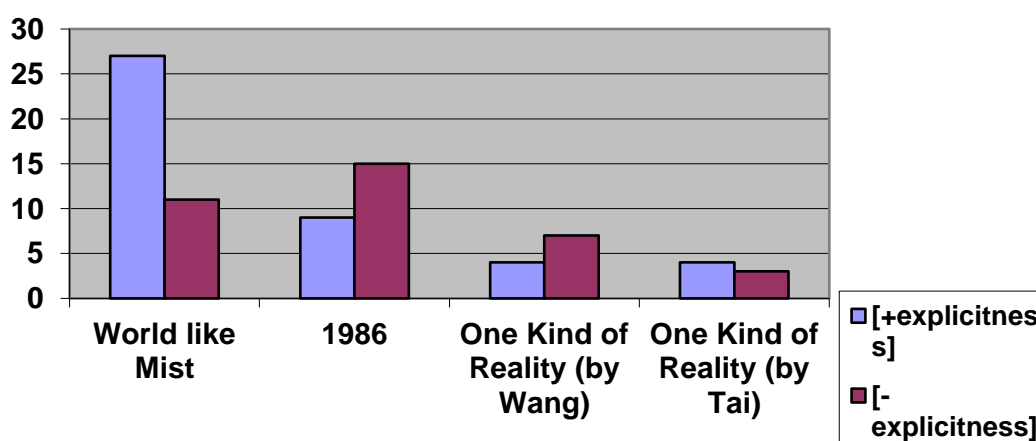
As the data in the figure above has revealed, there is no clearly coherent pattern as to the explicitness or implicitness level in all of the four translations, but generally speaking, as for the entirety of the corpus, it can be regarded that there is no or negligible explicitness or implicitness change in the target texts, although different translations reveal different trends. The patterns in Jones's two translations are quite different, and in fact are just

opposite. We believe that this was resulted from the source texts. *World like Mist* is a very mysterious story, as its name implies. It is a very obscure and dark world that Yu Hua designed and all the main characters could not escape their death destiny at the end. Also, to defamiliarize the readers, Yu Hua used a lot of figures of speech such as synaesthesias. During translation, the translator used some explicitation strategies to make them easier to understand. That's why firstly, explicitness level surpassed implicitness level in this story, and also we can notice that the change, or translation shifts of stylistic expressions took place most in it. The reason is also that in the source text, there were more stylistic expressions than the other stories. As for the story *1986*, it is a rather realistic story, so there were not many translation shifts regarding the stylistic expressions. Also, the implicitness level surpassed the explicitness level, which means that there were more omissions than explicitations happened during translation. In fact, if we go back to and have a look at the result of statistics of translation shifts in the previous two chapters, we can find that this pattern is quite consistent with those two before. It means that there is a coherent pattern of translation shifts in the story *1986*, in which the implicitness level always dominates. This was mainly caused by the translation strategy of omission by the translator. In the third story *One Kind of Reality*, we can notice that there were less translation shifts which took place in both of the translations. Also, there was no obvious explicitness or implicitness level in both of them, or they can be negligible as the number of appearance was very small. This was consistent with our findings in the previous chapters. There are two reasons to explain this result as well. In the first place, out of all of these stories, in terms of the writing style, this *One Kind of Reality* is the most realistic one as it just told the story of two brothers' families although the plots may be scary. So, in the source texts, there were not as many stylistic expressions as the other two stories. Then, there will not be many translation shifts of stylistic expressions in the target texts. Secondly, as we have found before, the translation style of both Wang and Tai were not as versatile as Jones. Both of them would rather closely follow the source texts. That's also why there were less translation shifts than both of Jones's translations.

In some of the target texts, similar to the implicit trend of deictic expressions and semantic items which were analyzed in some of the chapters before, the result of translation shifts in stylistic expressions in our corpus are also in conflict with the result of some previous hypotheses and studies. As has been referred to before, some scholars argue that translations will tend to be more explicit than their original texts (Blum-Kulka

1986/2000: 298-313). It was found that the translators could not be very certain about the target readers' willingness to decode or process the contextual information and therefore would believe that selecting explicitation would be a sound option. In this chapter, we have found that this can be correct and it can be applied to the stylistic expressions in the story *World like Mist* and its English translation. The reason is that this story was quite mysterious and obscure and the author used many of the stylistic expressions to defamiliarize the readers, who need to decode a lot of information which was implied in these expressions during the process of reading, while the translator translated many of them by way of explicitation with an aim of helping the target readers to process the information. So, this case can be thought to have tested and supported the explicitation hypothesis. However, according to what we have analyzed above in the rest of the stories, the situation would be the other way around. The tendency would be the opposite and the translation would tend to be more implicit than the original text (the explicitation and implicitation levels in *One Kind of Reality* translated by Tai can be thought to be equal). The main reason for this result is that the translators omitted much information during the process of translation. On the one hand, omitting some stylistic expressions will make the target texts easier to understand, as it would demand less processing efforts from the target readers, however, this would not only have lowered the stylistic features of the source texts, but also would have made the target texts become less faithful to the source texts. This kind of omission would be different from omitting deictic expressions or semantic items in the previous chapters, because omitting these two elements would demand more efforts of inferencing and processing the information from the context on the part of target readers than the source readers, while omitting the stylistic expressions would not omit some substantial information, but some modifying means, whose purpose were to defamiliarize the readers. Omitting them would not only make the target texts much easier to follow, but also, or more importantly, lose the most distinguished part, or the soul of avant-garde fictions. Comparatively speaking, the target readers would need less inferencing or processing effort to read the target texts than the source texts' readers. In this sense, the omission and this tendency would not be very sound, as the target texts would not produce the same response on the target readers as the source texts did on the source readers. Or, to put it in another way, the defamiliarization effect is not well achieved in the target texts. So, this is a kind of unfaithfulness to the source texts.

Chapter 6 Conclusions and Implications

6.1 Summary of this Research

This is a study which employs a linguistically-oriented approach to literary translation. It does not focus much attention on assessing the quality of some translations or commenting some translators' translation styles, but pays attention to the change of some linguistic phenomena between different languages during the process of translating. The main objective of this research has been to explore how the target texts rebuild coherence in four English translations of three Chinese Avant-garde fictions authored by Yu Hua. These fictions are *World like Mist*, *1986* (both of these were translated by Andrew F. Jones in 1996), *One Kind of Reality* (translated by Helen Wang in 1993) and *One Kind of Reality* (translated by Jeanne Tai in 1994). Of course, the differences created by the different source texts or different translators are analyzed. The study sets about identifying the translation shifts which took place in all of these translations, because translation shifts analysis can be served as the basis of descriptive studies (Toury 1980: 89-121). The criteria of selecting and using the translation shifts were defined by the author. This study focuses on the optional shifts instead of obligatory shifts, which were in most of the cases created by the differences of linguistic systems. Optional shifts can reveal translators' preferences and how translators reconstruct coherence in translation. They are based on and identified by the models and works by Zhang (1980, 2008, 2009) and Zhang and Pan (2009).

Based on these translation shifts, the study categorized them into three different kinds, namely those related to grammar, to semantics and to stylistics. Also, the study tried to explore how coherence was rebuilt in the target texts from three perspectives, which were grammatical coherence, semantic coherence and stylistic coherence. The reasons for doing so were that, firstly, each language is thought to be made up of three basic systems, namely, sound, grammar and vocabulary (Ye and Xu, 2010: Foreword 3). It is not necessary to carry out the study of sound, while this study paid attention to discourse analysis of the texts and the comparison between source and target texts. The other two systems, or the system of grammar and vocabulary were studied. Then, it is believed that stylistics, or the unique way of using language in a piece of work, is the component that classifies

literary works into different schools. So, we have also examined the change of stylistics in the corpus.

The study attempted to look at the shifts in the narratological aspect and linked them to the features of the translational language and to provide replicable results that may be used in future studies. This should contribute to research into the defining features of Chinese-English literary translation. In addition, this should provide some new research methods for the study of coherent aspects in new language pairs (and text types) and enhance the research on the 'universals' (Blum-Kulka 1986) or 'laws' (Toury 1995) of translation.

To achieve these objectives, the study has drawn on a number of key theoretical studies in the fields of linguistics, literary studies and translation studies. This approach has been 'descriptive', which means that it has analyzed what is happening in the translations rather than what they should have done, and 'product-oriented', which means that it has analyzed four already existing English translations (see Holmes' map and Toury 2012, Section 2.2). The study has been 'exploratory', which means that it has explored the shifts in the translation of certain coherent elements and their effects, and 'explanatory', which means that it has attempted to explain why this is taking place in the translations (Williams and Chesterman 2002).

The model of analysis this study has developed has paid attention to the contextual interpretation of some linguistic features between the source and target texts (Halliday and Hasan 1976, Hu 1994, Blum-Kulka 2000, Wang 2009). Detailed manual categorization and description of the shifts in translation and their potential effects on the source texts were analyzed. Tendencies and regularities in the data were extracted and explained in the light of the adopted theoretical concepts. In some cases, comparisons between translators' choices were also drawn.

The study has combined both qualitative and quantitative methodology to make the conclusions more convincing. Translation shifts were firstly identified by comparing source and target texts. Then the translation shifts were analyzed and quantified under each of the categories to look at the general trend of these shifts. Last but not least, these shifts were linked to the universals of translation. A number of descriptive and explanatory claims were made in response to the proposed research questions (see Section 1.2).

6.2   Main Findings of the Study

Based on the research questions raised in the first chapter, the main findings of the study can be illustrated as follows.

The first question was concerned about the identification and categorization of the translation shifts. The findings of the analysis showed that three coherent elements have indeed undergone change in the translations, which confirmed the existence of 'TRANSLATION INVOLVES SHIFT' (Toury 2004: 21, capital letters to show emphasis in the original text) and triggered a need to go on looking for the shared 'similarities, regularities and patterns' (Chesterman 2004: 33) to depict an overall picture about translations and to help characterize what might make up the 'third code' (Frawley 1984: 186) to try to provide a 'comprehensive vision' of translation (Morini 2013: 6, Pym 2010: 2-5).

The second research question was about how translators use translation shifts to reconstruct coherence in the target text. Although some scholars have maintained that there is no such concept of coherence in a text itself (Charolles 1983:95), it is the readers who try to construct coherence in their mind while they are reading a text. However, we believe that a text at least should show some kind of continuity, otherwise, it cannot be regarded as a text. This kind of continuity shown by some elements is the coherence. In this study, we did find that in the target texts there is a kind of continuity of change in some aspects, which made the target texts coherent.

The third research question was concerned about the narrative point of view in the texts, which means the position from which the stories were narrated. In our analysis, we found that the narrative point of view did undergo some degree of change during translating, and it was mainly caused by the change of spatio-temporal framework in the texts. However, the other aspects, or the translation shifts which were related to semantic items and stylistic expressions do not have a clear influence on the narrative point of view.

The fourth research question was about whether the translation shifts in our corpus can be linked to translation universals or not. We found that only one type of translation universal, or explicitation can be applicable for analysis in our corpus because the nature of this study is to compare the Chinese source texts with their English translations. The other types of translation universals such as simplification and normalization would mostly be involved with comparing translations to original texts in the target

language, especially by using some large corpus tools, which, however, is not suitable for the current study. Also, we found that the previous hypotheses about translation universals are contrary to the findings in our study and some discussions and explanations for this contradictory are provided in detail below.

The identified elements in the translations have influenced different aspects of the coherent elements and revealed different deviations from the source texts. In terms of grammatical coherence, this study especially examined translation shifts in conjunctions and deictic expressions. As for the conjunctions, the study found that, their shifts in the translations will contribute to the syntactic change and blur the distinction of hypotaxis and parataxis between English and Chinese, to some extent. As for the deictic shifts, it was found that, firstly, when it came to spatio-temporal deictic expressions, more translation shifts took place on changing the approximating deictic expressions to distancing ones, which would lead to a tendency of a distanced spatio-temporal point of view when compared to the source texts. This was the general trend shown in our corpus. Some individual translation may have some differences from this trend. That's because our corpus has totally three translators so that some inconsistent conditions cannot be avoided. Some studies have shown that spatio-temporal framework in literary works have something to do with the narrative point of view of events (Uspensky 1973). This change would suggest a repositioned narrative framework in the target texts. It can be found that to rebuild spatio-temporal coherence, the translations tend to narrate the events from a further point of view so that the events in the target texts become less personally and emotionally involved and less subjective.

Secondly, the study found that there is generally an implicitation trend of deictic expressions rather than explicitation trend, which was thought to be a translation universal. As this trend was a consistent feature, it made the target texts coherent. This result was due to the fact that there were more omissions than explicitations which took place in the translations. Although this result seemed to be contradictory with some previous hypothesis, it actually corresponded to the first finding, because implicitation would also make the target texts become less personally involved by the translators and demand the target readers to process or interpret more information. The combined effect would be that the target readers should be motivated to look for some information by themselves to comprehend the stories. Considering the type of our stories, we believe that this result is valid, because Chinese

avant-garde fictions could produce a defamiliarization effect on Chinese readers, who should process or interpret some information by themselves to decode this kind of defamiliarization effect, while in the English translations, the target readers also need to do the same work so that we can argue that in this respect, the defamiliarization effect was successfully kept by the coherent effect created by the translators. This also makes sense when we consider the theme of these stories, which was violence and death. Some commentators argue that Yu Hua focused on describing this theme quite frequently during the avant-garde fiction period and he would always narrate stories almost without any human feeling (Cui 2005: 97-98; Li 2011: 192). From this perspective, the target texts, which became less personally and emotionally involved would be valid.

In terms of semantic coherence, this study found that firstly, translation shifts regarding semantic items' denotation meaning far outnumbers that of connotation meaning. This would mean that translators are confident to deal with denotation meaning, which is the common entries of a word in the dictionary. While they would be quite careful when they are faced with connotation meaning. Secondly, as for the entirety of the corpus, it can be found that there is no or negligible explicitness or implicitness change in the target texts, which is also contradictory with the translation universal of explicitation. This is similar to our findings in terms of the grammatical coherence. It is also reasonable. If there is an explicitness tendency in the target texts, it would mean that there is much semantic information added. Then, it would be easier for readers to follow, while the defamiliarization effect the author wanted to achieve would be influenced. So, to rebuild coherence in the target texts, the translators did not spell out too much information. Generally speaking, the defamiliarization effect was well kept in the target texts, which would be faithful to the source texts in this sense.

In terms of stylistic coherence, this study found that generally speaking, in most of the cases, the translation shifts revolve around free translation, which means that the translators would use another way of expression to rebuild the stylistic coherence instead of focusing on the literal meaning of the original expressions. This phenomenon applies to almost all the translators. Secondly, except for the special case of *World like Mist*, it can be found that as for the entirety of the corpus, there is also no or negligible explicitness or implicitness change in the target texts in spite of the fact that different translations reveal different trends, however, the result was different from our findings in the semantic coherence chapter. The reason is that if

there is an explicitation tendency, it means that translators would try to help the target readers to process the information by spelling out some message in the target texts. If there is an implicitation tendency, it means that some stylistic expressions were omitted by the translators, then, this would mean that not only the stylistic features of the source texts were lowered, but also it would be easier for target readers to process the information. In our corpus, the number of explicitation and omission of stylistic expressions almost equals. The combined effect would be that some distinguished features of avant-garde fictions were lost and the defamiliarization effect was not very well achieved in the target texts. To some extent, this is not faithful to the source texts and also, this kind of translation practice should be questioned.

If we talk about quality assessment of the four translations, it can be found that Jones' two translations were the best, although the source texts were different. At least, in our examples, we can see that there were few mistakes in his translations. Based on our analysis, we believe that his translations were not only faithful, but also, or more importantly, succeeded in keeping or reproducing the defamiliarization effect in the target texts. However, as for the rest of the translations, there were some obvious mistakes in Wang's translation because she did not fully comprehend some sentences in the source text. Also, if we compare the three translators' translation styles, we can find that Jones' style is the most varied and versatile one. His translations also reveal the most translation shifts. He did not focus on keeping the literal meaning and sentence structure of the source texts, but did a kind of recreation in the target texts. This shows his good master of English. While as for the other two translations, we can see that both of the translators follow the source text's expressions rather closely so that there were less shifts. Tai's translation was better than Wang's, as at least, she made less mistakes than Wang.

6.3   Main Contributions of the Study

The present study has developed a conceptual and analytical model for analysis in translation studies rooted in linguistics. This model has proved its validity for interpreting some linguistic features of literary translations from Chinese into English, demonstrating the applicability of some coherent patterns to English. More importantly, the study, with this model, elaborated some of the current lines of research in translation. This study has offered

some new findings, some of which, can be complementary to some previous research.

Firstly, as is known to us, the period of Chinese avant-garde fictions plays a very important role in the development of modern Chinese literature. Up until now, many research has been done on its linguistic features and literary values, etc in Chinese by both scholars from home and abroad (Wedell-Wedellsborg 1996; Zhai 2008). Also, the Chinese avant-garde fictions are one of the groups of Chinese literary works that have been widely introduced and translated abroad, especially into English (Zhao 1993; Lau and Goldblatt 1995). However, when it comes to the research and link between the original Chinese avant-garde fictions and their English translations, few detailed research has been done until now, except for some general introductions to this topic (Chen 2008, 2011; Li 2010, 2013). Yu Hua, as a leading literary figure in modern Chinese literature and a prolific writer in the avant-garde period, and his works, as representative fictions in the Chinese avant-garde fictions, have been studied by many research (Hong 2007). However, his works in the translations have seldom been studied. The present study, triggered by both of these two factors above, tried to make up for this gap by doing a rather comprehensive survey of the linguistic features of translations and set out the research into some English translations of Yu Hua's avant-garde fictions mainly from a linguistic point of view, with the help of some research findings from literary studies. The study has also had some new findings in the field of Translation Studies. Especially, some findings can be used to modify or update the hypothesis of translation universals.

Secondly, the overall trends in the translation of shifts we have examined have been in line with many works that have adopted a 'descriptive' approach to translation studies (Toury 1995) which regards translation as never being 'innocent' (Morini 2008: 39) as it always involves some kind of conscious manipulation or rewriting of the source texts (e.g. Klaudy and Károly 2005, Séguinot 1988, Øverås,1998, and Pápai 2004). Indeed, the findings here have shown that the literary translators in this language pair have constantly 'adjusted' (Nida 1964) the code to become more 'implicit' than the source. When it comes to the underlying reasons behind this manipulation, the findings again tend to support certain stances more than others. The overall trends tend to support the studies that see Toury's law of standardization as a translation strategy that is used to avoid communicative

risk (Pym 2005, 2008) or as related to a preference in translation for clarity and avoidance of ambiguity (Munday 1997, 2012).

Thirdly, the overall trends do not support the studies that relate explicitation to the translator's perception of his/her role as intercultural mediator and to his intention to help the reader who is linguistically and culturally at some distance from the original (e.g. Pym 2005, Pápai 2004, Saldanha 2008, Becher 2010). In this study, we have found that there was a large amount of omission, which finally leads to the implicitation trend in the target texts. Probably the translators believe this would make target readers understand Yu Hua's works more easily. The three coherent elements explored in the current study can be added to the list of textual features, which through testing by using 'corpus-based approaches' (Baker 1993, 1995) should widen and modify the areas of research on universals of translation.

Finally, the study with this model has escaped the old-fashioned prescriptivism and overgeneralization (Chesterman 2004) in translation studies and provided explanations of some practical and real-life issues of a coherent nature in Chinese-English literary translation. Such explanations should enhance the awareness and understanding of those working in this field, both translators and theorists, of these problems and potential effects in the final English product. The study hopes that translators pay special attention to how the different transfer processes explored in the current study can shape the coherent aspects of the English texts and reflect this on their selections and strategies during translation. The study of the regularities in the translators' behavior in this context may also help to formulate claims about the translators' assumptions of the English readers and their cognitive environment. The model may also be used in some future descriptive studies as a toolkit to unearth the internal translation processes in the Chinese-English literary translation in the hope of arriving at some further characterizations of translation norms and consequently further developments in translation theory.

6.4   Limitations of this Research

There are a number of limitations to the current research because of the space of the thesis. Some affected the quality of the analysis to some extent. One limitation here is connected with the categorization of translation shift. There were some categories with fuzzy boundaries which would overlap with other categories. These sometimes would influence the effort to arrive at a

very precise description of the features and processes studied. For example, in the categorization of obligatory and optional translation shifts, some of the shifts were very hard to be defined or categorized. If the language pairs are between English and some other Indo-European languages, some translation shifts might be easier to be defined and categorized because we can look for the relationship of some words by etymology. But when it comes to English and Chinese, it became much more complicated. On the one hand, English and Chinese have differences in sentence structures, and one the other hand, they have different writing systems. English is a polysyllabic language and in written form, it uses Latin script, which is an alphabetic writing system. One word can have several syllables. Each letter can have different phonemes and be pronounced differently in different words. Chinese is a monosyllabic language and in its written form, Chinese uses its own characters, which are a logographic writing system. Each Chinese character represents only one syllable, which is a combination of several phonemes. It is impossible to determine some elements from etymology between English and Chinese. This made the boundary very difficult to define when we distinguish obligatory shifts from optional ones.

Another limitation that influenced the depth of the analysis is that under some categories, we can notice there were a limited number of shifts, for instance, the translation shifts related to social deictic expressions. This sometimes also compelled our study to move from the thorough analysis of their implications and comparison of the different translational strategies used by translators to focus instead on some more significant trends in the corpus (i.e. explicitation or omission of the source texts).

Also, some limitations are related to the selection of the sample. The four target texts were not from the same source texts and there were three translators in our study, which seem to add more variables, though we examined all the complete translations and their source texts. Ideally, it seems better to have several translations of one source text, which was the method done by many scholars before. The reason for our choice is that, Yu Hua's works and Chinese avant-garde fictions are both modern Chinese literature. They have not been translated for several times yet. So, only a few works have more than one translation. We cannot avoid this if we want to examine some questions in the English translations of Chinese avant-garde fictions. The findings therefore may be generalized to the rest of the Chinese avant-garde fictions and their translations, but remain to be compared to larger populations of Chinese-English literary translations and,

indeed, other language pairs. Also, we tried to study a general linguistic phenomenon, or more specifically, how was coherence rebuilt in the target texts. Then, the variables caused by the number of the available translations and translators do not seem to be that important.

Some limitations have something to do with the research approach. For instance, though there were adequate and detailed analysis of the translation shifts, some were shaped by the researcher's selection of data and evidence and therefore may be inherently subjective. Though almost no descriptive approach can be immune from bias, interpretations without a good argumentation were often eliminated and some highly subjective opinions were often controlled through discussion with supervisors and some colleagues researching on similar subjects. In order to present a logically coherent and serial argument, the study began with the analysis of translation shifts at the micro-level and then proceeded to the discussion of trends, or the macro-level. The use of such a bottom-up approach asked for repetition of some features and examples used at lower levels which made some parts of thesis repetitive.

6.5   Suggestions for the Future Research

There are a number of ways in which future research can improve the model and findings of the current study and most of them can be drawn from the limitations that have been outlined above in section 6.4. Firstly, with regard to the limitations, coherent categories of translation shifts with fuzzy boundaries may for example be analyzed using different theoretical and analytical frameworks to arrive at better categorizations and descriptions of the shifts. Categorizes with a limited number of translation shifts can be expanded by examining more works from Yu Hua or, the other avant-garde authors' works, which may prove to be more representative and enable a better characterization of the translational strategies used by the translators. Some additional research tools such as doing experiments and conducting surveys that can achieve more objectivity in interpreting the data and formulating hypotheses on the part of the researchers may also be built into the design of future studies to reduce the researcher's unavoidable subjectivity. Also, the use of some other more efficient tools for analyzing 'meaning in context' (Nida 1964), probably corpus-based tools especially for deictic expressions, might make it possible to increase the current corpus to include more Chinese-English literary translations and to improve the generalizability of the findings.

The scope of the study can also be expanded. The current study has compared a certain set of textual features. Future research may for instance explore the effect of these features, or the other elements related to the texts. These can be expanded by including doing research on the translators themselves (e.g. their attitudes towards the task of the translation and the source language and culture, their background and ideology, etc.), reception of the target texts (e.g. readers and reviewers' response), and the task of the translation itself (e.g. its purpose, client, publisher, time restriction, translation software used, etc.). Some of these factors might in one way or other had an influence on the process of translation and the dynamic aspects of its product. So studying these factors may provide some more meaningful and comprehensive explanations. In addition, future research may examine the elements used in the present study in other periods of Chinese literary texts or probably new text types and compare the results, or may expand the analytical model by including some other coherent elements.

Finally, translators seem to be best seen as 'nurturers, helpers, assistants, self-sacrificing mediators who tend to work in situations where receivers need added cognitive assistance' (Pym 2008: 323). Since translators have their own concerns and norms and receivers operate in different contexts and should deal with an adjusted code, a coherent copy would seem hard to achieve in translation. Translators may still have to set their priorities as to what features need to be maintained and what unintended translation shifts should be avoided.

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