Translating Cultural Words from English to Chinese: A Case Study of Zhang Guruo's Translation of Thomas Hardy's Three Novels

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Submitted in accordance with the requirements for the degree of Doctor of Philosophy

The University of Leeds

School of Languages, Cultures and Societies

November 2019

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Acknowledgements

Undertaking a PhD has been a truly life-changing experience for me. It would not have been possible to do without the support that I received from many people.

First and foremost, I would like to express my deepest gratitude to my supervisor Dr Lan Yang for all the support, encouragement and patience he gave me. Without his guidance, this PhD would not have been achieved. I am very indebted to Dr Lan Yang for supporting my dream of being a translator. He helped me lay a solid foundation in translation practices and translation studies, which will benefit me in becoming a translator and researcher in the future. I would like to show my appreciation to my second supervisor Dr Frances Weightman. Her passion for work, valuable advice and generous support inspired me when I was miserable.

I would also like to say a heartfelt thank you to my parents and grandparents for believing in me and encouraging me to pursue my

dreams. Your love and care will always be my motivation to make progress and facing new challenges.

Finally, I would like to show my appreciation to my friends, Iris, Xiaoyan, Lipeng and Mengmeng who generously gave me emotional support when I had a hard time writing my PhD thesis.

Abstract

This study is located under the product-oriented sub-branch within the framework of descriptive translation studies, which adopts a culturally oriented approach to explore translation strategies surrounding Cultural Words (CWs) from English to Chinese. It is based on the comparison of Zhang Guruo and other translators' translations of Thomas Hardy's three novels, namely, *Tess of the d'Urbervilles*, *Jude the Obscure,* and *The Return of the Native*. The main objective of this study is to evaluate and compare Zhang Guruo's translations with those of other translators so as to build a refined model of translation strategies for CWs.

This thesis includes eight chapters. The first chapter is the introduction, which introduces the relationship between culture and translation, CWs and the background of Zhang Guruo and Thomas Hardy. The second chapter is the literature review and methodology. Based on previous research, a cultural model and a model of translation strategies are built in order to assist in evaluating Zhang Guruo and the other translators' work. Chapter Three to Chapter Seven are the analysis of CWs oriented in five different cultural strata, i.e., ecological stratum, material stratum, institutional stratum, customary and behavioural stratum and mental

stratum. In these five chapters, 17 categories of CWs have been examined to find out the features of Zhang Guruo's translation strategies and build a modified model of translating CWs.

In the conclusion, the main findings can be concluded into the following principal aspects: the perspective on Zhang Guruo's translation features in comparison with other translators and the perspective on the general features of translating CWs with cultural and language change deduced from the research.

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Chapter 1 Introduction

1.1 Culture and Translation

Culture has been a central topic in many fields such as philosophy, sociology, anthropology and literature. However, the definitions offered by these disciplines vary according to the frame of reference.

There are many differences between China and the UK: their historical background, values, beliefs, religion, geographical environment, artistry, social norms, and others. To probe deeply into the translation of cultural words, the definition of 'culture' should strongly highlight each nation or country's cultural characteristics instead of being interpreted too broadly. Thus, Edward B. Tylor's definition of 'culture' will be used throughout the project, which is a complex whole that includes knowledge, beliefs, art, morals, law, custom and any other capabilities and habits acquired by humans as social beings (Tylor, 1871, p.1).

Language and culture are mutually constructive. As the totality of a society's beliefs and practices, culture has pervasive influences on language, giving meanings to words and idioms (Nida, 2001, p.13). At the same time, language encodes cultural views and experiences, which are indispensable for both the functioning and the perpetuation of the culture

(Nida, 2001, p.13). Thus, words have meanings but only in the context of their associated culture.

Translation, through language, serves as the bridge by which communication is facilitated between two different cultures. It is a craft that reproduces in the receptor language the closest natural equivalent of the source language's message (Nida and Taber, 1969, p.12). When traversing from one language to another, one focuses not only on linguistic transformation but also on the delivery of meanings saturated within culture.

1.2 Cultural Words

Words have meanings first through their collocation, then through clauses and sentences, related to certain contexts and references (Newmark, 1988b, p.9). This contributes to the fact that most source language (SL) words have a variety of separate, contiguous, overlapping, inclusive or complementary senses (Nida, 1975, p.132). When socio-cultural features are structurally inherent in linguistic units, the translation process becomes difficult (Armstrong, 2005, p.36). In the long term, there will be many debates on when to literally translate, when to paraphrase, when to replace with superordinate or synonyms and when to transcribe all these 'untranslatable' culturally bound words and phrases.

The theories below are studies that have been carried out on translating culturally bound words in different periods. They illustrate how translators acknowledge the weight of cultural awareness, differences and nuances in translation studies and how they translate culturally bound words due to different cultural circumstances.

The first theory proposed in cultural translation is by Mounin (1963). He highlighted the importance of considering the cultural notions of lexical items if a translator is to fulfil their function properly. However, Mounin only saw the cultural implications on lexical items themselves and did not explain when they affect the whole background for target language (TL) readers.

In latter decades, Newmark (1988) proposed five categories of 'foreign cultural words': ecology, material culture, social culture and organisation, customs, activities, procedures as well as gestures and habits. He stated that each language group had their own culturally specific features. He also considered that translating 'cultural words' depended on the particular text type, requirements of the readership and client as well as the importance of the cultural word in the text (Newmark, 1988b, p.96).

In the field of cultural translation, the Chinese linguist Zhou Zhipei (周志培) (2003) carried out pioneering research to address this problem. He

defined these linguistic units as cultural words and categorised them into two areas: (1) 'cultural words: the word (phrase) that carries the meaning of a cultural trait particular to a certain socio-cultural community, that is, whose reference is a unique thing or conception, and therefore that has no corresponding equivalent in other communities, when it is used in cross-cultural communication, it is referred to as word of cultural uniqueness or a cultural word' (Zhou, 2003, p. 491); (2) culturally loaded words are those with overlapping and incompatible cultural elements. Zhou Zhipei divided culturally loaded words (phrases) into three types: 'different classification, different association and different cultural norms' (Zhou, 2003, p.492).

In 1992, in her book *In Other Words*, Mona Baker mentioned 'culture-specific concepts' in which a source language word may express a concept that is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom or even a type of food (Baker, 1992, p.18). She proposed a particularly common strategy in dealing with culture-specific items – 'using a loan word or loan word plus explanation' (Baker, 1992, p.18). Therefore, readers could understand these culture-specific words and are 'not distracted by further lengthy explanations' (Baker, 1992, p.18).

In 1996, a Spanish translator, Aixelà, defined culture-specific items (CSI) as 'those textually acturalised items whose function and connotations in a

source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text' (Aixelá, 1996, p. 58). This definition 'leaves the door open for any linguistic items to be a CSI depending not just on itself, but also on its function in the text, as it is perceived in the receiving culture' (Aixelá, 1996, p. 58).

With regard to the current studies, some research has been performed on the cultural meaning of words. However, only a few categories of words have been explained, such as colour, kinship and animals. More meanings of words need to be expanded upon to explore more categories of cultural words in further depth.

From all the cultural translation studies that I have explored, frequently used terms such as 'culturally bound words', 'cultural words' and 'culture-specific concepts' defined by Newmark, Zhou Zhipei and other translators are either identical or overlapping with each other. Thus, readers are easily confused with the meanings of these terms. In my research, they are all uniformly named as Cultural Words (CWs) (refer to the definition in 2.1.4) to avoid confusion. In addition, I will expand the concept of CWs basing on these terms.

1.3 Thomas Hardy and His Three Novels

Thomas Hardy is one of the best-known English novelists, whose works were the climax of the realistic tradition of country writing in Britain. He was born on 2 June 1840 in Dorset and received his secondary education at Mr Last's Academy for Young Gentleman in Dorchester, where he acquired knowledge of mathematics, Greek, Latin and French. At 16, Hardy became an apprentice to an architect, during which time he not only paid attention to the lively conversations and working lives of labourers but also continued to study French and English classical literature and other philosophical works. In 1862, Hardy enrolled as a student at King's College London. However, because of the acute social class divisions and his health concerns, Hardy returned to Dorset in 1867 and dedicated his time to writing.

In the Victorian age, Dorset was an old-fashioned county with its own traditions and culture different from those of other parts of England. Born and bred in this area, Hardy saw both the consolations and harshness of Dorset: the beautiful natural scenery, pastimes, festivities, traditions, morality and beliefs of the rural people but also the poverty, squalor and hardship of rural life (Howe, 1968, p.45). However, it was also a historically significant era when Britain was transforming from rural, traditional and old country ways to industrialism. It evoked economic change, social change and in turn contributed to cultural change. Hardy witnessed this

social transformation and put this cultural background in many of his novels, such as the renowned *Tess of the d'Urbervilles*.

Thomas Hardy classified his works under three headings: 'novels of character and environment, novels of romances and fantasies as well as novels of ingenuity' (Plietzsch, 2003, p.242). In these three classifications, *Tess of the d'Urbervilles*, *Far from the Madding Crowd*, *Jude the Obscure* and *The Return of the Native* are representative works of 'novels of characters and environment'; *A Pair of Blue Eyes*, *The Trumpet-Major* and *The Well-Beloved: A Sketch of Temperament* belong to 'novels of romances and fantasies'; 'novels of ingenuity' include *Desperate Remedies*, *The Hand of Ethelberta: A Comedy in Chapters* and *A Laodicean: A Story of To-day* and so on (Plietzsch, 2003, p.242).

In this project, I will base my studies on *Tess of the d'Urbervilles*, *Jude the Obscure* and *The Return of the Native* from 'novels of character and environment' as source texts for finding and categorising CWs. There are two reasons for this selection.

First, in these three novels, Hardy preserved the originality of the setting in rural Dorset, providing the original resources of investigation. Williams (1972) stated that Hardy's greatness laid in the fact that he transformed into literature, a whole era of central human experience that had never been explored. His Wessex novel collection is not only 'a portrayal of

social transformation but also a revelation of a prolonged cultural change in Wessex' (Williams, 1972, p.1). The originality of the Wessex setting helps my project investigate the way people lived; the occupations people engaged in; the tradition and norms they kept in real villages, real towns, real history; and the authentic situation in the south-western region of England. Moreover, in these three novels, Hardy not only pictured rustic protagonists and pastoral settings but also used many words and idioms in the rural vernacular of Dorset, 'a great quantity of architectural jargon, folk tales, Greek and Roman mythology in addition to repeated quotations from the Bible, frequent reference to celebrities and historical sites' (Zhai, 2004, p.10). This makes language in these novels a rich cultural landscape with an abundance of words, idioms and fixed local expressions (Zhai, 2004, p.10), which provides profound textual materials for finding CWs in my research.

Second, these three novels have many translated versions, which provide adequate target texts for exploring CWs. This research examines Zhang Guruo's (张谷若), Sun Fali's (孙法理) and Zheng Damin's (郑大民) versions of *Tess of the d'Urbervilles*; Zhang Guruo's (张谷若), Fang Huawen's (方华文) and Liu Rongyue's (刘荣跃) translations of *Jude the Obscure*; and Zhang Guruo's (张谷若), Wang Zhiguang's (王之光) and Sun Yu's (孙予) translations of *The Return of the Native*. Zhang Guruo's translations will be analysed as the main target texts because his translations of Hardy's novels are widely regarded as 'the model

translation of Thomas Hardy' and especially because he translated all three of these novels, which maintained the consistency of evaluating these translation works (Sun, 2004, p.4). From these works, Zhang's translation theory and strategies will be evaluated and applied in translating CWs. This research intends to use the other translations as reference comparisons highlighting similarities and distinctions.

1.4 Zhang Guruo and His Translation

In China, the literature translation started from late 1870s-1890s. At that time, translators only used some loan words in literature translations instead of using foreignization to present the original flavour of Western culture. In most cases, they used domestication to replace Western CWs with Chinese ones. With the launch of New Culture Movement in 1919, the Chinese translation circle encouraged translators to use vernacular Chinese, abolishing classical Chinese. In this movement, some Chinese translation theorists proposed to use foreignization to translate western literature works. Zhang Guruo was an influential translator in 1930s, which was regarded as one of the earliest translators using vernacular Chinese to translate (Xia, 2006, p.189).

Zhang Guruo (1903–1994) was an expert in British classical literature and famous translator. He studied in an old-fashioned private school, learning traditional Chinese literature and cultural knowledge from the age of eight.

Then he was admitted to Nankai Middle School, Tianjin, where Western teaching methods were adopted. In 1926, Zhang enrolled as a student in the prestigious Beijing University, majoring in English. Zhang's educational background enabled him to have a good mastery of two languages and cultures, a prerequisite of being an eminent translator. Whilst in his third year at Beijing University, he extensively researched Thomas Hardy and started to translate *The Return of the Native*. In 1935 and 1936, Zhang's translations of *The Return of the Native* and *Tess of the d'Urbervilles* were both published. Then, in 1958, his translation of *Jude the Obscure* was released.

Zhang (1995) maintained his principle of 'transferring idiomatic texts by using idiomatic translated texts (用地道的译文翻译地道的原文)' in a translation magazine named *Fan Yi Tong Xun* (《翻译通讯》). Centring on 'faithfulness' (信), Zhang Guruo broadened its definition. In his article, he expressed his theory that translation should be equivalent to the original text in four aspects: (1) the content and meaning in the translated text should be the same or almost the same as those in the source text; (2) the form of expression of words and sentences should be the same or almost the same as that of the source text; (3) the functions of slangs and idioms in the source text should be maintained as the same functions in the target text; and (4) both the original text and translated text should conform to the conventions of the target language (Sun, 2004, p.54).

Zhang Guruo highlighted the importance of making footnotes since footnotes go some ways in compensating for cultural loss in the process of translating. He created 453 footnotes in *The Return of the Native*, 436 in *Tess of the d'Urbervilles* and 403 in *Jude the Obscure* (Sun, 2004, p.82). These footnotes resolve issues of religion, law, legends, customs, geography and other cultural elements. Zhang believed that making footnotes is necessary in translation and that notes should be written before translating (Sun, 2004, p.82).

In *Tess of the d'Urbervilles*, *Jude the Obscure* and *The Return of the Native*, Hardy used the Dorset dialect in conversations among uneducated rural people. Zhang Guruo creatively used the Shandong dialect to replace the Dorset dialect, which fulfils the function of this dialect in three ways: '(1) to show a slang use of language; (2) to stress social class contrasts; (2) to indicate local cultural features' (Newmark, 2001, p.195).

1.5 Research Aims, Significance and Questions

Cultural awareness and differences have been playing a significant role in translating since the establishment of translation studies. China and the UK have different cultures, which contributes to the lack of a direct equivalent in the target language in many cases. Thus, translating words

and phrases that are closely and exclusively grounded in the source culture becomes a major concern.

In the field of cultural studies, many cultural theorists build cultural models for analysing the function of culture. The common point of these cultural models is that culture can be divided from the outer layers, from the physical and materialistic, to deeper levels, that is, core values, beliefs and psychology. The cultural differences between the two nations would not only be those that can be observed but also those unconscientiously attached to a nation. However, in the development of cultural translation, many translation theorists in both China and English-speaking countries emphasise the importance of culture but they are limited to the scope of observable aspects of culture. Therefore, they can only classify CWs into a few categories. There has been little research on CWs. The limited scope of culture and the stringent categories of CWs are limitations for further exploration of translation strategies.

This research defines words with cultural meanings as CWs and categorises them in five cultural strata. Based on the cultural models mentioned above, I will attempt to unite them into a single model to evaluate CWs oriented in different cultural strata and explore the intangible features of culture in categorising CWs. Regarding the limitations of previous studies in CWs, I will focus on dealing with these limitations and expand the categorisation of CWs and then finally find

appropriate translation strategies to solve difficult translation problems relating to CWs. This will contribute to the blank area of the study on translating CWs from English to Chinese and provide other researchers material for further study.

Based on the research aims and significance, two principal questions of this research will be explored: (1) what are Zhang Guruo's translation features in comparison with those of other translators after Chinese culture and language change over these 80 years? (2) what are the general features of translating CWs deduced from the research with cultural and language change?

1.6 Design of the Study

This thesis consists of eight chapters. The first chapter is the introduction, which introduces the relationship between culture and translation, CWs and the background of Zhang Guruo and Thomas Hardy. The second chapter is the literature review and methodology. Based on previous research, a cultural model and a model of translation strategies are built in order to assist in evaluating Zhang Guruo and the other translators' work. Chapter Three to Chapter Seven are the analysis of CWs oriented in five different cultural strata, i.e., ecological stratum, material stratum, institutional stratum, customary and behavioural stratum and mental stratum. In these five chapters, 17 categories of CWs have been

examined to find out the features of Zhang Guruo's translation strategies and build a modified model of translating CWs.

In the conclusion, the main findings can be concluded into the following principal aspects: the perspective on Zhang Guruo's translation features in comparison with other translators and the perspective on the general features of translating CWs deduced from the research.

Chapter 2 Literature Review and Methodology

2.1 Culture and Cultural Words

2.1.1 Definition of Culture

Culture is a complicated word to explain both in English and Chinese. In a publication of Kroeber and Kluckhohn (1954), *Culture, A Critical Review of Concepts and Definitions*, they two collected 156 definitions of culture. 'Over 60 years has passed, with the development of cultural studies and sociology, the number of definitions of culture would surely have been doubled or tripled' (Piller, 2011, p.9). In general, the definition of culture can be interpreted either in a broad or narrow sense.

Culture only exists when compared with 'other' cultures (Piller, 2011, p.13). In a broad sense, exploring culture is a process of 'making culture relevant to whom, for which purposes, in which context' (Piller, 2011, p.13). It is important to highlight the characteristics of one culture. Thus, comparing source and target culture relies on differences rather than similarities. To better analyse the characteristics of culture and translation features in different cultural categories, this research adopted Tylor's definition of culture: 'a complex whole in which is included knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by an individual as a member of society' (Tylor, 1871, p.1). The following theories of cultural models in the literature review, to a large extent, were based on this concept.

2.1.2 Culture Models

Cultural information is extensive. Since culture is multi-level, it is significant to distinguish different cultural information from various levels (Liu, 2016b, p.24). Creating cultural models is an effective way of simplifying how culture functions and categorises CWs in each cultural level.

Three cultural theorists, Trompenaar, Hofstede and Edward T. Hall, expanded upon Trompenaar's models of culture, the 'onion' model and the 'iceberg' model, which have been widely used in business management. In this research, they will be applied in translation studies. A fourth model was proposed by Chinese linguist Liu Miqing (刘宓庆), who put forward a theory for the division of culture.

Trompenaar's model of culture simply divides culture into three levels. The onion model of culture has four layers. The iceberg theory divides culture into three parts but specifically addresses more cultural elements in each level. Liu Miqing's division has four levels broken down into subsequent categories.

2.1.2.1 Trompenaar's Model of Culture
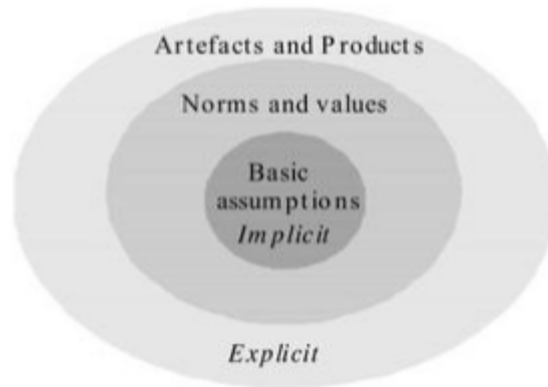
Figure 2.1 Trompenaar's Model of Culture (1997, p.21)

Trompenaar's model can be divided into three parts from the outer layer to the core: artefacts and products, norms and values, and basic assumptions (Trompenaars, 1997, p.21). The outer layer of culture, the most visible layer, contains artefacts and products; the middle layer is about social norms and values, which indicate how one should behave in a society; the core consists of basic assumptions (Trompenaars, 1997, p.21). The core of culture has nothing to do with the present because it is unconsciously passed from generation to generation (Trompenaars, 1997, p.21). They are basic truths about identity and relationships, time and space, ways of thinking and learning, ways of working and organising and ways of communicating in a nation (Trompenaars, 1997, p.21).

Trompenaar's model briefly classified culture into three levels. He highlighted its explicit and implicit levels but did not clearly mention

whether the middle layer is 'explicit' or 'implicit' but that it rather falls into a grey area where norms and values may be perceived.

2.1.2.2 Onion Model of Culture
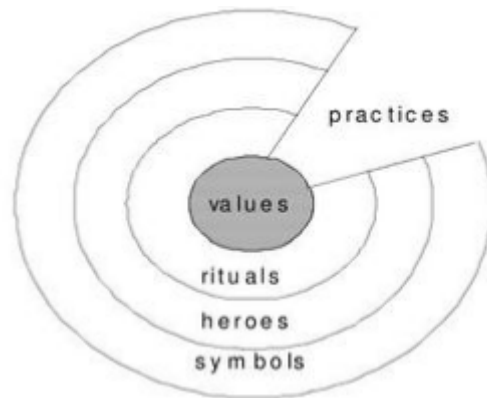
Figure 2.2 Hofstede's Levels of Culture (1997, p.7)

Hofstede's levels of culture are known as the onion model. He proposed that culture is an onion which can be divided into symbols, heroes, rituals and values from the outer to the deepest layer. Different from other culture models, Hofstede's model is grounded in 'practice'.

In the first level, practices of a certain group, such as words, gestures, pictures, objects, dresses and so on, can be easily changed since they are semiotic signs (Hofstede, 1991, p.8).

Next comes 'heroes'. Hofstede states that no matter whether they are real or imaginary, 'heroes' are the epitome of the construction of social identity (Hofstede, 1991, p.8).

The 'ritual layer' is the 'practice' or a particular way of doing things that we could have difficulty identifying, let alone understanding that another culture might have a different ritual system altogether (Hofstede, 1991, p.8).

The core is value. It consists of the ideals shared by group members to which strong emotions are attached (Hofstede, 1991, p.8).

Hofstede's division is more detailed than Trompenaar's model and highlights 'practices' of people in each cultural level. Hofstede clearly noted that symbols, heroes and rituals are visible (Hofstede, 1991, p.8).

2.1.2.3 Iceberg Model of Culture

Hall's triad:
Technical — music, art / food and drink, / dress, architecture / institutions / visible behaviour / LANGUAGE

Formal — Appropriacy / rituals / customs / ways /styles (of discourse, dress,...)

Informal — Orientations / Action / Communication / Environment / Time / Space / Power / Individualism / Competitiveness / Structure / Thinking
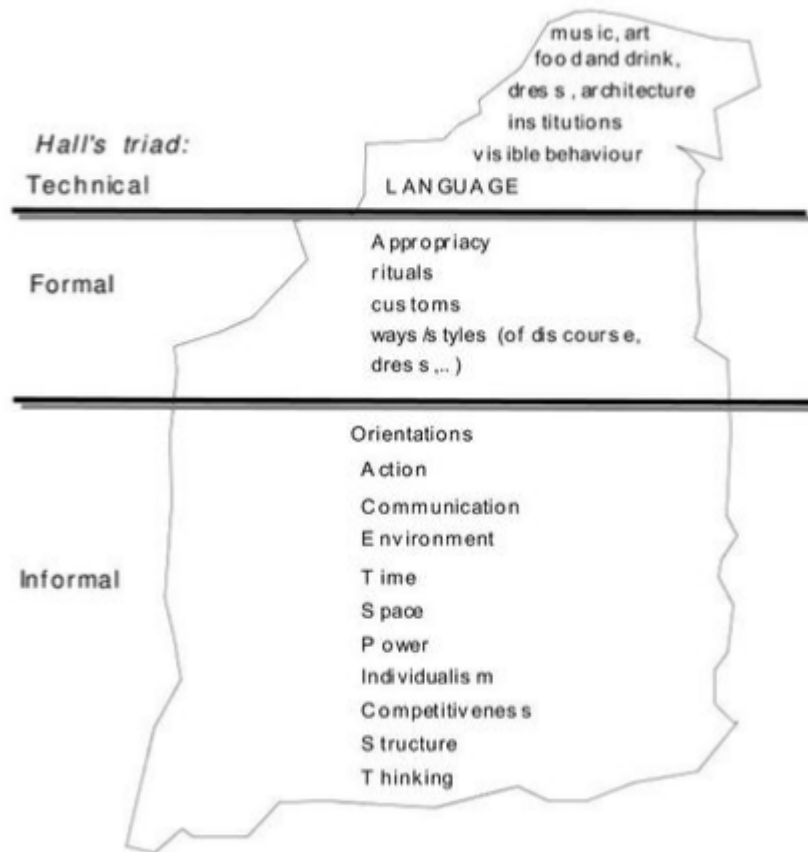
Figure 2.3 Iceberg Model of Culture (Katan, 2004, p.43)

The iceberg theory has been used to describe culture for a long time. Edward T. Hall noted that the most important part of culture is completely hidden, and what can be seen is only the 'tip of the iceberg' (Katan, 2004, p.43). He proposed the term 'triad of culture', which contains 'technical culture', 'formal culture' and 'informal culture' (Katan, 2004, p.43).

Technical culture, such as art and music, can be taught and promotes the existence of right answers (Katan, 2004, p.44). It is based on an objective technical principle (Katan, 2004, p.44).

Under the waterline, formal culture refers to traditions, rules, customs, procedures and so on (Katan, 2004, p.45).

Meanwhile, informal culture cannot be taught or learned. It is the level that we respond to emotionally and identify with. To be specific, it is invisible to others but is outside our own awareness (Katan, 2004, p.45).

Both the iceberg figure above and Hall's description clearly show that technical culture can be seen but that formal and informal culture are invisible.

2.1.2.4 Liu Miqing's Cultural System Division

Liu Miqing (刘宓庆) (1939–) is a well-known translator and theorist of translation studies in China. He graduated from Beijing University and once worked as a translator for the United Nations. Liu Miqing is dedicated to building a theoretical translation framework based on both Chinese and Western translation theories. In Liu Miqing's studies, he highlights the significance of culture in translation and often describes its interdisciplinary nature. He values Chinese culture and aims to develop Chinese translation theory. He has also published many journals and books, such as *An Outline of Cultural Translation* (2016a) and

Contemporary Studies of Translation (2012a).

In *An Outline of Cultural Translation*, Liu Miqing (2016a) proposed that to achieve effective translation, translators needed a good mastery of the meanings of the source culture. Since culture encompasses every part of human society, 'it may have certain levels or categorisations to distinguish different cultural information' (Liu, 2016a, p.24). Thus, Liu Miqing (2016a) divided culture into material stratum, institutional stratum, behavioural and customary stratum as well as the mental stratum.

The material stratum contains all the material things related with all kinds of human activities. In other words, it is 'materialised culture' (Liu, 2016a, p.25).

The institutional stratum is also called 'non-materialized culture'. Liu Miqing (2016a) defined it as encompassing all the conventions, systems and institutions invented to protect and regulate society. Convention is the foundation of human society, which includes unwritten and written rules in every part of human life; systems are regarded as social regulations – usually, a social system symbolises the extent to which society has developed; institutions refer to the stage in which a society develops.

Custom is a diachronic social activity that is closely attached to a nation's ancient system or convention (Liu, 2016a, p.25).

The mental stratum encompasses the mental and cognitive systems. Exploring and analysing the mental stratum is a vital part of translation studies. The configuration of the mental stratum can be divided into 'sense, cognitive, emotion, ways of thinking, values and perceptions' (Liu, 2016a, p.27).

Comparing the above cultural models, no matter the theory, whether Chinese or Western, culture is clearly multi-level. It can be divided into explicit and implicit, observable and unobservable and conscious and unconscious parts. It is suggested that when translating from source culture to target culture, it is important to see culture's invisible and unobservable parts. Liu Miqing's division is more detailed and specific than that of the first three models in that it clarifies each cultural level and divides each level into sub-levels. Thus, the cultural model of my research will be mainly based on Liu Miqing's theory.

2.1.3 Cultural Words

2.1.3.1 Newmark's Cultural Word Division

Newmark (1988c) defined 'culture' as the way of life and its manifestations that were particular to a community that used a particular language as its means of expression, thus acknowledging that each language group had its own culturally specific features. Words with culturally specific features, according to Newmark, are 'empty words'. He also stated that empty

words were unlikely to be understood by target readers and the translation strategies for these empty words depend on the particular text-type, requirements of the readership and client plus the importance of the cultural word in the text.

Newmark (1988c) separated 'culture' into five levels:

(1) Ecology

(2) Material Culture

(3) Social Culture

(4) Organisations, Customs, Activities, Procedures, Concepts

(5) Gestures and Habits

In each cultural level, Newmark (2010) categorised CWs as follows:

(1) Ecology:

Newmark (2010) defined 'ecology' to include geographical and ecological features in the source culture. He also explained that many 'local ecological terms were retained in most cases' while translating, which added a 'local color' to the original culture (Newmark, 2010, p.175). In this level, CWs categorised include flora, fauna, hills, winds and plains.

(2) Material Culture: Food, clothes, houses and towns, transport.

(3) Social Culture: Work and leisure.

(4) Organisations, Customs, Activities, Procedures, Concepts:

Newmark (2010) divided 'organizations' into four categories：

a) Political and administrative terms

b) International terms

c) Historical terms

d) International institutional terms

(5) Gestures and Habits.

Newmark did not ignore the function of nature in culture. He included 'ecology' in cultural levels and empty words. However, as shown above, Newmark did not provide descriptions or definitions for his own categories. In addition, Newmark's categorisation of CWs is far from explicit.

2.1.3.2 Zhou Zhipei's Theory

Zhou Zhipei is a Chinese translator and linguist whose study focuses on the comparison between English and Chinese culture and linguistics.

In the field of cultural translation, Zhou Zhipei (2003) proposed the theory of 'cultural words' and categorised it into two parts: 'cultural words' and 'culturally loaded words'.

He defined 'cultural words' as words (phrases) 'that carr[y] the meaning of a cultural trait particular to a certain socio-cultural community, that is,

whose reference is a unique thing or concept, and therefore that has no corresponding equivalent in other communities, when it is used in cross-cultural communication, is called word of cultural unique or cultural word' (Zhou, 2003, p.491).

Based on Newmark's division of culture, Zhou Zhipei (2003) divided 'cultural words' into five separate sections:

(1) Ecology: geography

(2) Materialised culture: clothes, food, living and transport

(3) Socio-culture: politics

(4) Religion: religious beliefs

(5) Gestures and habits: ways of greeting

In these five aspects, 'cultural words' appear to be unique in both Chinese and Western culture (Zhou, 2003, p.492).

Zhou Zhipei (2003) suggested that the translation of 'cultural words (phrases)' could be done through full borrowing, semi-borrowing, transliteration/loan words, semi-transliteration and loan translation.

Zhou Zhipei's research uses 'culturally loaded words' to deal with overlapping and incompatible cultural elements. Zhou Zhipei (2003) classified 'culturally loaded words (phrases)' into three:

(1) Culturally loaded words (phrases) due to different classifications

Zhou Zhipei (2003) offered several categorisations in type (1): kinship and colour.

Zhou Zhipei (2003) also specified three elements that determine the translation of kinship: gender (性别), generation (辈份) and degree of linearity (direct or lateral) (直系和旁系).

(2) Culturally loaded words (phrases) due to different associations

Type (2) is 'a more subjective classification than other types because those signified in this category are attached with emotions of a nation' (Zhou, 2003, p.499).

Type (2) lists four-character idioms because cultural four-character idioms often have a cultural story relating to ecology, social life, religion and a nation's way of thinking (Zhou, 2003, p.499).

Zhou Zhipei (2003) also listed other categories such as weather, history, religions, production and life as well as literature.

(3) Culturally loaded words (phrases) due to different cultural norms, including greetings, food, customs, and transport and so on

Zhou Zhipei (2003) applied borrowing, loan translation, transliteration and substitution when translating culturally loaded words.

According to Zhou Zhipei's classification, 'cultural words' refer to the unique words in one culture that have no corresponding meaning in another; culturally loaded words refer to those with overlapping meaning in two cultures but could be interpreted in three different cultural levels. It seems that 'cultural words' and 'culturally loaded words' have already encompassed all possibilities when translating one culture to another. In addition, it provides an example of categorising CWs and implements several translation strategies for cultural translation. Thus, Zhou Zhipei's theory of 'cultural words' will be mainly used to define and explore CWs in my research.

However, in Zhou Zhipei's research, he only explored the cultural meanings regarding kinship, colour and idioms with historical stories. The CWs can be subdivided into more categories and cultural meanings at a deeper cultural level and deserve more exploration.

However, Zhou Zhipei's categorisation is questionable in two aspects:

(1) This model is perhaps overly simplified. Zhou Zhipei's system is inflexible and, in reality, not so easily separated along such stringent lines.

In fact, it requires room for movement, as some areas are ambiguous. Certain cultures share historical backgrounds or practices, among others, so what Zhou Zhipei classified as 'cultural words' for one culture may actually be 'culturally loaded words' for another, with varying degrees of overlap.

(2) In addition, Zhang's own categorisation of 'cultural words' and 'culturally loaded words' overlap in some categories such as religion, which breaks his inflexible lines.

2.1.4 Cultural Word Categorisation

From the current studies of Newmark and Zhou Zhipei, we can learn that they all have a clear system of cultural levels for categorising. Therefore, each category could be easily placed into cultural levels.

However, there are two debatable limitations to defining and categorising CWs: (1) translators are limited to the scope of observable aspects of culture; thus, they only categorise CWs into just a few categories; (2) the categorisation of CWs is inflexible and stringent, which indicates that translators ignore similarities and only see differences between two cultures.

The first limitation could be avoided by building cultural models, which would make it easy to see how cultural information is distributed on different cultural levels and how culture functions in language on each level.

In comparison, Trompenaar, Hofstede and Edward T. Hall's cultural models as well as Liu Miqing's cultural division elaborate on how culture functions in each cultural level while focusing more on humanised strata, ignoring the connection between human society and nature. Meanwhile, Newmark includes 'ecology' in cultural division, which expands cultural levels, but his division is limited by the scope of observable parts of culture.

As for choosing corpus for each category, there are two requirements for choosing these categories: (1) they exist in the five cultural strata, and (2) they can also be found in the three novels with at least 10 cases for analysis. After textually comparing nine translations, 17 categories emerged that meet both requirements.

Through the abovementioned theories of Newmark and Zhou Zhipei, my research unites the above cultural models and expands the categories into the following cultural strata:
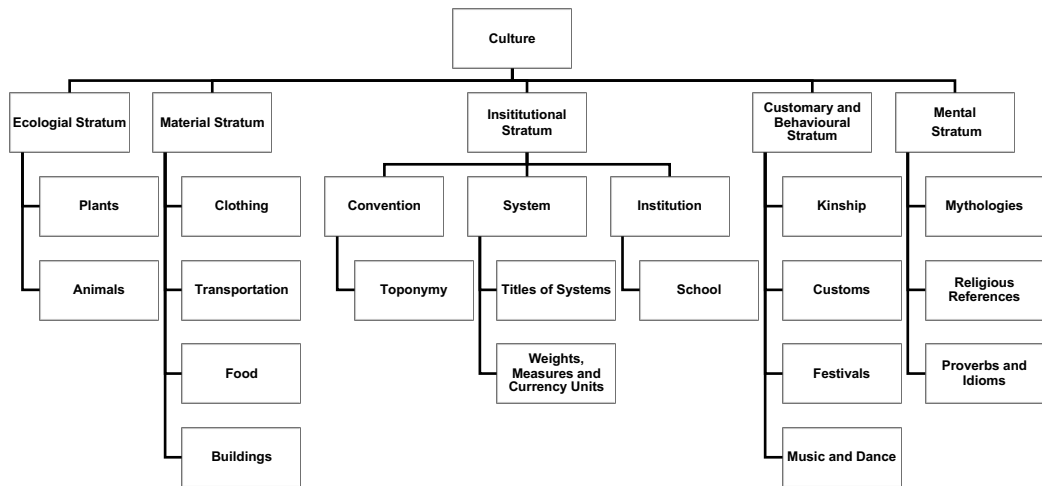
Figure 2.4 A New Cultural Model and Expanded Categories

(1) Ecological stratum (non-humanised stratum, 生态层面 / 非人文层面):

Some ecological items are images or have special meanings in one

culture. In this stratum, everything can be observed in nature, that is,

plants, animals, and others.

(2) Material stratum（物质层面）: The material stratum encompasses

material things created by all kinds of human activities, such as food,

clothing, buildings and transportation.

(3) Institutional stratum (典章制度层面): The institutional stratum refers to all the rituals, conventions, institutions and systems that people invented to protect and regulate a society. They are abstract but rooted in everyday life. These three categories can be further broken down into toponymy, titles of systems, school as well as weight, measures and currency units.

(4) Customary and behavioural stratum (行为习俗层面). This stratum is usually strongly connected to the ancient convention or system of a nation, community, clan or tribe. The categories of this stratum are kinship, customs, festivals, music and dance.

(5) Mental stratum (精神心理层面): It is the core of culture and includes values, beliefs, emotion, perception and other psychological activities attached to a certain nation. It cannot be seen, but people unconsciously follow or live with it. Mythologies, religious references as well as proverbs and idioms are included in this stratum.

To avoid the second limitation noted above, I expand the definition of CWs to include linguistic units that carry the meaning of a cultural trait attached to a certain cultural community. Linguistically, these items include words, collocations, and idioms (metaphorical phrases, slang, colloquialism and proverbs). In these linguistic units, CWs are either a unique thing or

concept, and therefore one with no corresponding equivalent in other cultures or that overlaps in a different degree in the target culture, whose equivalent needs to be expanded or replaced by a super-ordinate or a synonym. However, this is a flawed definition. Since languages and cultures are dynamic, it is dangerous to assume hard boundaries between languages. Multilingualism and translingualism has, in fact, probably been more common than monolingualism.

Culturally speaking, these culture-oriented words are the verbal reflection of a culture, either directly or indirectly. CWs are different from general vocabulary in two ways. First, CWs carry specific cultural information and implies deep cultural meanings. Second, they have relations with the culture of a nation or country in terms of materials produced, psychology and institutions and so on. Some of them directly reflect one culture, that is, words regarding colour and other certain words that conjure images that vary across cultures such as 'pine tree', 'bamboo' and 'plum blossom'. Some CWs, such as those from religion, originate from a specific culture and are therefore unique to that culture. They are related to each culture to varying degrees. The focus of my study is to investigate in depth the features of translating CWs in different cultural levels in the Wessex novels by Thomas Hardy and the Chinese translations by Zhang Guruo and others; special attention will be paid to the strategies adopted in translating CWs.

2.2 Descriptive Translation

In 1972, James S. Holmes proposed his ideas on 'The Name and Nature of Translation Studies' and was the first to use the term 'translation studies' (Toury, 1995, p.7). Since then, 'translation studies' has been widely used in English-speaking academic circles. His main contribution to this discipline lies in the notion of division as shown below:
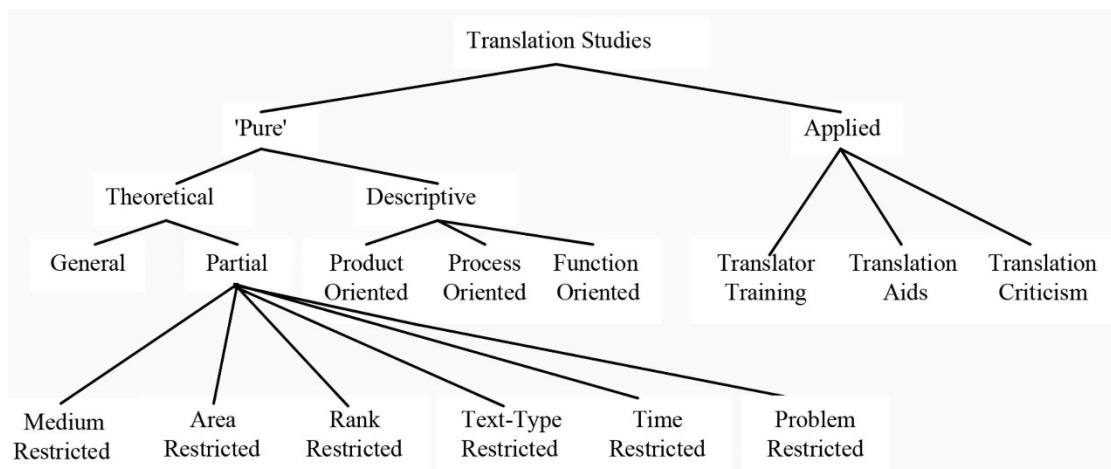
Figure 2.5 Holmes's Map of Translation Studies (Toury, 1995, p.10)

On the one hand, the 'applied' brand includes translation training, translation aids and translation criticism (Holmes, 1988, p.77-78). On the other hand, the 'theoretical' branch of translation studies concerns the use of 'the results of Descriptive Translation Studies (DTS)' along with 'information from related fields and disciplines' to 'evolve principles, theories, and models' of translation (Holmes, 1988, p.78). It aims to '(1) describe phenomena of translating and translations, and (2) to establish general principles by means of which these phenomena can be explained and predicted' (Holmes, 1988, p.78).

The 'theoretical' branch can be broken down into 'general' and 'partial' theories. By 'general', Holmes referred to those writings that seek to describe or account for every type of translation and generalise that will be relevant for translation as a whole (Munday, 2012, p.29). The 'partial' branch, meanwhile, is further sub-divided into six restricted 'partial translation theories' as follows (Holmes, 1988, p.74-76):

(1) **Medium-restricted theories** can be subdivided into translation theories of 'machine translation', 'human translation' and 'mixed or machine-aided translation'.

(2) **Area-restricted theories** are 'language-restricted' or 'culture-restricted'.

(3) **Rank-restricted theories** are linguistic theories concerned with 'lower linguistic ranks or levels' such as words or sentences.

(4) **Text-type-restricted theories** focus on specific discourse types or genres.

(5) **Time-restricted theories** study the translation within its time frame, 'contemporary' or 'historical'.

(6) **Problem-restricted theories** restrain from 'one or more specific problems within the entire area of general translation theory'.

The other branch, 'pure', has three focal points: examination of (1) the product, (2) the function and (3) the process.

(1) **Product-oriented DTS** probes existing translations. This can involve the 'description or analysis of a single ST-TT pair or a comparative analysis of several TTs of the same ST (into one or more TLs)' (Munday, 2012, p.10). The comparison of translations could be studied within a specific period, language or text/discourse type.

(2) **Function-oriented DTS** focuses on describing the 'function [of translations] in the recipient sociocultural situation: it is a study of contexts rather than texts' (Holmes, 1988, p.185). Issues that may be researched include which books were translated when and where as well as their influence (Munday, 2012, p.11).

(3) **Process-oriented DTS** refers to the psychology of translation in Holmes's framework, that is, what occurs in a translator's mind.

Toury's starting point was Holmes's theory. He stated that Holmes developed a properly descriptive branch of the discipline to replace isolated freestanding studies and emphasised 'a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself' (Toury, 1995, p.3). 'Only a branch of this kind can ensure that the findings of individual studies will be intersubjectively

testable and comparable, and the studies themselves replicable' (Toury, 1995, p.3). Thus, Toury's DTS methodology seems suitable for the aims of this study.

For Toury (1995, p.13), translations occupy a foremost position in the target culture's social and literary systems, and this position determines the translation strategies that are adopted. With this approach, he continued building on the polysystem work of Even-Zohar and on his earlier work (Toury, 1978, 1980, 1985, 1991). Toury (1995, p.36-39, 102) proposed the following three-phase methodology for systematic DTS, incorporating a description of the product and the wider role of the sociocultural system (summarised by Munday, 2012, p.111):

(1) Situate the text within the target cultural system, looking at its significance or acceptability.

(2) Compare the ST and the TT for shifts, identifying relationships between 'coupled pairs' of ST and TT segments.

(3) Attempt at generalisation, reconstructing the translation process for this ST-TT pair.

Toury also proposed the concept of the 'norm' of translation, as the aim of his proposed methodology's application to the analysis of translated texts is to distinguish trends in translation behaviour, to make generalisations regarding the decision-making process of the translator and to

'reconstruct' the norms that have been in operation in the translation and formulate hypotheses that can be tested by future descriptive studies (Munday, 2012, p.111).

According to Toury (1995, p.55), 'norms' are the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations.

Toury (1995) sees different kinds of norms operating at different stages of the translation process. The basic initial norm refers to a general choice made by translators. Thus, translators can subject themselves to the norms realised in the ST or to the norm of target culture or language and produce an 'acceptable' translation.

On the second level, 'preliminary norms' (Toury, 1995, p.58) are concerned with (1) the choice of texts for translation 'into a particular culture/language at a particular point in time', (2) 'translation policy' and the question of whether an intermediate language is involved in translation and (3) 'directness of translation'.

On the third level, 'operational norms' direct decisions made during the act of translation itself and comprise 'matrical norms' (the fullness,

omission, addition, relocation and segmentation of the translated text) and 'text-linguistic norms' (the selection of 'textual and linguistic material' in the target text) (Toury, 1995, p.59).

From the theory above, translating CWs could be located within the framework of the 'descriptive' branch. Since this study examines existing translations, its practical analysis part falls under the 'product-oriented' sub-branch. As for the methodology adopted, a modified theoretical model of translating CWs will be applied to the analysis since it is mainly related to translating CWs in realistic novels from English to Chinese. It can be located in 'genre' and 'area-restricted' sub-branches.

2.3 Models of Translating Cultural Words

This section presents and discusses three models of translating CWs. These three models, namely those of Newmark (1988), Aixelà (1996) and Zhou Zhipei (2003), will be analysed in detail.

2.3.1 Newmark's Theory (1988)

Newmark is a well-known translator and linguist. His theory on CWs served as the reference for both Aixelà and Zhou Zhipei's research.

Newmark defined 'culture' as 'the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression' (1988c, p.94). Thus, acknowledging that each language group has its own culturally specific features, he divided (1988c) 'culture' into five parts: (1) ecology; (2) material culture; (3) social culture; (4) organisations, customs, activities, procedures and concepts and (5) gestures and habits.

He also stated that CWs are unlikely to be fully understood by readers, and the translation strategies for such a concept depend on the particular text type, requirements of the readership and client as well as the importance of the CWs in the text.

When considering the translation of CWs and notions, Newmark (1988c) proposed two opposing methods: transference and componential analysis. According to his illustration, transference provides a 'local colour', preserving cultural names and concepts. Although emphasising on culture that is meaningful to initiated readers, he claimed this method might cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication led Newmark to propose componential analysis, which he described as 'the most accurate translation procedure, which excludes the culture and highlights the message' (Newmark, 1988c, p.81).

Newmark (1988c) also believed this theory made progress because of its flexibility but also filled the 'numerous lexical gaps, both linguistic and cultural, between one language and another'.

The translation strategies introduced by Newmark (1988c) for dealing with CWs include the following:

(1) **Transference:** This refers to the process of transferring an SL word to a TL one. It could also be called *emprunt*, loan word or transcription. As Newmark (1988c) stated, this strategy also includes transliteration. He also elaborated that 'names of all living and most dead people; geographical and topographical names including newly independent countries such as (le) Zaire, Malawi, unless they already have recognised translations; names of periodicals and newspapers; titles of as yet untranslated literary works, plays, films; names of public or national institutions, unless they have recognised translations; street names, addresses, etc. are often dealt with transference' (Newmark, 1988c, p.81). One example given is retaining the name of a French street '*rue Thaibaut*' as 'in the Rue Thaibaut' in English.

(2) **Cultural equivalent:** The assumed readership of this translation strategy is similar to the one mentioned above. A culturally neutral TL term should be added.

(3) **Neutralisation:** This strategy 'adapts the SL word to the normal pronunciation at first, then to the normal morphology of the TL' (Newmark, 1988c, p.83) such as *Edimbourgh* (Edinburgh) and *humeur* (humour).

(4) **Synonym:** Translators use generic words to replace the cultural item, through which some cultural meaning would be lost. For example, 'glacier' could replace the French word '*fjord*' (a narrow inlet of the sea between cliffs or steep slopes).

(5) **Deletion:** Newmark (1988c) listed this strategy as one of the strategies of cultural translation but did not clarify its definition.

(6) **Paraphrase:** A paraphrase is an explanation of the meaning of a segment in the text. 'It is often used in an anonymous text when it is poorly written or has important implications and omission' (Newmark, 1988c, p.90).

(7) **Notes (additions and glosses):** Translators may need to add cultural, technical or linguistic information in their translation because of their TL readers' requirement. Notes, additions and glosses can be normally provided outside the translation. This strategy has the same definition of 'cultural footnote' proposed by

Newmark. However, Newmark listed (1988c) the two of them together as cultural translation strategies. In this research, they are combined as 'notes'.

(8) **Couplet or triplet and quadruplet:** Translators combine the two, three or four translation strategies mentioned above to deal with one problem.

2.3.2 Aixelà's Theory (1996)

Aixelà is a professional Spanish translator who has been doing research on the manipulation of culture in translation studies for over 20 years.

From Aixelà's theory of culture-specific items (CSIs), we have learnt that culture is dynamic, attributing to the dynamic relationships between translation and intercultural studies. There is not one cultural item that retains the same meaning over a sufficient period. Thus, Aixelà broadened the definition of CSIs as mentioned in 1.2 and proposed 14 possible manipulations based on Newmark's theory. He grouped these translation strategies into three: conservation, substitution and other potential strategies, with examples of English-to-Spanish translations. Specifically, conservation entails repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss. Substitution includes synonymy, limited universalisation, absolute universalisation,

naturalisation and autonomous creation. Other possible translation strategies are compensation, dislocation and attenuation.

(1) **Repetition:** 'The translators keep as much as they can of the original reference' (Aixelá, 1996, p.61). One example here is the treatment of most toponyms: the English word 'Seattle' is translated into 'Seattle' in Spanish. This translation strategy increases the exotic character of CSIs. To be specific, their linguistic form and cultural distance will help alienate readers.

(2) **Orthographic adaptation:** This strategy includes transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the target language. For example, the name of the Russian character 'Kemidov' in the 1930 English novel *The Maltese Falcon* is changed into 'Kenidof' in the Spanish translation.

(3) **Linguistic (non-cultural) translation:** By using the 'pre-established translation within the intertextural corpus of the target language or making the use of the linguistic transparency reference to the original', translators could increase the comprehensibility for readers (Aixelá, 1996, p.62). At the same time, CSIs can still be recognised as belonging to the source culture. Here are two examples: the equivalent form of non-metric measures and currencies such as 'dollars' and 'inch' can be translated into

'dólares' (dollars) and 'pulgada' (inch) in Spanish.

(4) **Extratextual gloss:** Translators use one of the above procedures and offer some more explanations provided outside the text in the form of a footnote, endnote, glossary and others. For example, the celebrity name 'Arnold Rothstein' could be translated into 'Célebre gangster de los años 1920. (N. del T.)', which means 'famous gangster of the years 1920' (translator's note).

(5) **Intratextual gloss:** This is tantamount to the previous case, but the explanation is included within the text as an 'indistinct part of the text, so as not to disturb to the reader's attention' (Aixelá, 1996, p.62). For example, 'St. Mark' is rendered as 'Hotel St. Mark'. This strategy is a universal trait of translation since it usually offers variation for solving ambiguities.

(6) **Synonymy:** CSIs are replaced by synonymy or a parallel item to avoid repeating it. Aixelà (1996) applied this in a stylistic sense where, after introducing the cultural term for the first time, the recurrent appearances could be replaced by synonyms. One example given here is replacing the spirit trademark 'Bacardi' with 'del sabroso aguardiente de caña' (delicious liquor of sugar cane).

(7) **Limited universalisation:** Replacing the CSIs for another reference also belong to the source culture but is considered less

specific and closer to the reader's understanding. An example is changing 'five grands' into 'cinco mil dólares' (five thousand dollars).

(8) **Absolute universalisation:** This strategy applies in the same situation mentioned above, but it replaces the CSIs for a neutral reference by deleting any foreign connotations. For example, 'a Chesterfield' (a leather couch with rolled arms and equal back and arm height) is translated into 'un sofa' (sofa).

(9) **Naturalisation:** This translation strategy replaces CSIs with those that belong to the target culture. Aixelà (1996) claimed that this technique was not very frequent in literal translation. An example is changing 'dollars' into Spanish 'duros' (five-peseta coins).

(10) **Deletion:** Translators omit CSIs for ideological or stylistic reasons or because it is 'not relevant enough for the effort of comprehension required of their readers, or that it is too obscure, and they are not allowed or do not want to use procedures such as the glossed' (Aixelá, 1996, p.64). An example Aixelà provided is shortening 'dark Cadillac sedan' to 'Cadillac oscuro' (dark Cadillac).

(11) **Autonomous creation:** A non-existing reference in the source text is added to the text in the translation. For example, the title of the novel *The Maltese Falcon* is changed in its Spanish translation into *El Halcón del Rey de España* (The Falcon of the King of Spain) introducing the additional reference to the king. Aixelà (1996)

claimed that this technique was used only rarely.

(12) **Compensation:** This is a combination of 'deletion' and 'autonomous creation'.

(13) **Dislocation:** This entails the 'displacement in the text of the same reference'.

(14) **Attenuation:** This strategy means replacing an ideologically 'too strong' or 'unaccepted' reference for a 'softer' and more acceptable reference in the target culture.

2.3.3 Zhou Zhipei's Theory (2003)

Zhou Zhipei is a well-known expert in Chinese linguistics and translation. He proposed the theory of 'cultural words' and 'culturally loaded words'. His theory was based on the division of culture, which originated from Newmark's concept of cultural division.

As mentioned in 2.1.3.2, Zhou Zhipei defined 'cultural words' and divided it into 'cultural words' and 'culturally loaded words'. He also mentioned corresponding translation strategies to deal with 'cultural words' and 'culturally loaded words'.

With regard to Zhou Zhipei's strategies, we find that the translation strategies of 'cultural words' and 'culturally loaded words' overlap to some extent. Therefore, I will combine these translation strategies into six types as follows:

(1) **Fully borrowing:** This usually applies to two languages of the same language family, such as English and French, or Italian and Spanish. For example, 'garage', 'reservoir' and 'détente' are fully borrowed from French; 'pizza', 'soprano' and 'scherzo' are borrowed from Italian and so on. Although Chinese and English are not in the same language family, full borrowing could also be applied in some special cases, such as WTO, MBA, and APEC, which are pervasively used in China.

(2) **Semi-borrowing:** In semi-borrowing, there are no equivalents in the target culture. Translators could maintain the original word but slightly change the spelling and/or the pronunciation. For example, 'serenade' was kept in its form, but the pronunciation was changed into English; 'comrade' was semi-borrowed from the Spanish word 'comarada', which changed in both spelling and pronunciation.

(3) **Transliteration/loan words:** When there is no corresponding equivalent from one culture to another, translators usually perform transliteration. There are two ways to apply transliteration. One is

to translate from letter to letter, which is normally used in translating two languages in the same language family. For example, 'candy' was transliterated from the Arabic word 'qandi'; 'Soviet' is a loan word from the Russian 'COBET'. The other one is to translate from syllable to syllable, which is commonly applied in a target language that uses characters. For example, 'kowtow' came from a Chinese word, '磕头'; '三明治', which is transliterated from the English word 'sandwich'.

(4) **Semi-transliteration:** Compound words consisting of two and more morphemes or words could be treated with semi-transliteration. To be specific, translators could use semi-transliteration for parts of words and translate sense-for-sense for other parts. For example, '迷你裙' (miniskirt) comes from English. '迷你'(mini) is a semi-transliteration, and '裙'(skirt) is a sense-for-sense translation.

(5) **Loan translation/calque:** Compound words could be fully translated through sense-for-sense translation. For example, '蜜月' comes from 'honeymoon', and '篮球' comes from 'basketball'.

(6) **Substitution:** The first case to adopt substitution is where words are segmented and categorised, which could contribute to various

ranges of the same meaning. In the condition where the general meaning is unchanged, translators could replace a subordinate with a superordinate and vice versa. For example, in Chinese, '寺', '庙', '观', '庵' refer to '佛寺', '神庙', '道观', '尼姑庵', respectively. In English, the only equivalent is 'temple'. If the context does not necessarily need to specify '佛' is '神' or '道', 'temple' could be the substitution. In English, 'mountain,' 'mount' and 'hill' are different; in Chinese, however, '山' is the only equivalent. The second case is where the same cultural item could have different associations because of different socio-cultural influence. Diametrically, different cultural items could have the same association. In these scenarios, substitution could be suitable. For example, '笨猪' in Chinese is 'silly ass' in English; 'pig-headed' is '犟驴' in Chinese; '蓝眼睛' in Chinese is 'foreigners' (外国人); and 'blue-eyed' in English means '受宠爱' (having or presenting childlike innocence). If the examples above are loan-translated, the meaning would be confusing. Thus, substitution is a plausible solution.

(7) **Paraphrasing/definition:** If words are not necessarily to be transliterated, paraphrasing and definition would be a practical choice. For example, 'single-folded eyelids' and 'double eyelids' are important to describe if a person is beautiful or not. Western people do not have single-folded eyelids. It is not necessary to distinguish, as there is no substitution in English. At the same time,

transliteration is not imperative. Applying 'paraphrasing/ definition'

undoubtedly is a good choice. '单眼皮' means 'eyelids that do not

have a distinct fold along the edges'. '双眼皮' means 'eyelids that

have double distinct folded folds along the edges'. However, these

definitions are too long. In some unimportant cases, the definition

could be shortened as 'double-folded eyelids' or even simplified as

'beautiful eyelids'.

2.3.4 Discussion of the Three Models

Newmark proposed eight translation strategies for dealing with CWs in

1988, which has become the foundation of Aixelà and Zhou Zhipei's

theories in later decades.

Although the three models above presented different sets of terminologies,

there seems to be significant similarities among practices. For an easier

comparison of the models and to show where they overlap, Figure 2.6

below summarises the three models.

Definition of Translation Strategies	Newmark (1988)	Aixelà (1996)		Zhou (2003)
Maintain the source text term in translation	Transference	**Conservation**	Repetition	(Semi-) borrowing
Transliteration			Orthographic adaptation	(Semi-) transliteration
Denotatively very close reference to the original but using a target language version, which can be still be recognised as belonging to the source culture	Neutralisation		Linguistic (non-cultural) translation	Loan translation/ calque
Keep the original item and add explanatory information	Paraphrase		Intratextual gloss	Paraphrase/ definition
The explanation may be given in the form of a footnote	Notes		Extratextual gloss	___
What the source text says is expressed but without the use of cultural elements	___	**Substitution**	Synonymy	___
A more general concept is used instead of a specific one	Synonym		Limited universalisation	Substitution

Replacing the CSI for a neutral reference for readers and deleting any foreign connotations	___	Absolute universalisation	
Substitution of an equivalent or a rough equivalent in the culture of the target language	Cultural equivalent	Naturalisation	
Delete the cultural reference altogether	Deletion	Deletion	___
A non-existing reference in the source text is added to the text in translation	___	Autonomous creation	
Deletion plus autonomous creation	___	Compensation	
Displacement in the text of the same reference	___	**Other** Dislocation	
Replacing an ideologically 'too strong' reference for a 'softer' and more acceptable one in the target culture		Attenuation	
Combination of two or more procedures mentioned above	Couplet, triplet and quadruplet	___	

Figure 2.6 Comparison of Three Models

From Figure 2.6 above, we can observe the similarity of these three models of translation CWs in that in a given situation, the translators use either SL expressions closer to the source culture or TL expressions standard for equivalents in the target cultural situation instead of treating translation as a generally interlineal practice. From choosing SL or TL expressions, they adopt many translation strategies according to different degrees of cultural orientation.

As Figure 2.6 shows, Aixelà's categorisation is more detailed than that of Zhou Zhipei and Newmark.

Newmark's model is more general, but he did not mention any procedures corresponding to his division of culture (refer to 2.1.3.1).

Aixelà's model is more refined and covers more translation procedures than those of Zhou Zhipei and Newmark. Besides this, his translation strategies cover the source cultural–oriented and the target cultural–oriented.

Zhou Zhipei's model aims to propose translation methods according to different categorisations of cultural words and culturally loaded words. However, the flaw of his model is that his methods are more dedicated to translating CWs closer to the source culture. His definition of 'substitution' covers wider definitions than other translation theorists, which would

somehow make for an ambiguous analysis of translation procedures.

2.3.5 The Modified Model

To achieve a more effective examination of CWs, an adaptation of the three models above using some other works is attempted here. The new modified model consists of the following categories and is then presented in Figure 2.7 for comparison:

(1) **Conservation:** This term is borrowed from Aixelà. Different from his definition, this term only includes 'repetition', 'orthographic adaptation' and 'linguistic (non-cultural) translation'. These procedures function as keeping the original reference, transliteration and giving a denotive translation to the original, respectively, which makes the translation closer to the source culture.

(2) **Addition:** This covers two procedures by Aixelà, which are intratextual gloss and extratextual gloss. This term refers to the interpretation process performed by translators in the target texts. It aims to encompass all forms of paraphrasing and explanation inside or outside a literal text.

(3) **Standardisation:** This term has the same meaning as Aixelà's

synonymy, limited universalisation and absolute universalisation discussed in 2.3.2. The common point of these terms is that translators try to avoid using cultural elements. Thus, they are called 'standardization'.

(4) **Naturalisation:** This refers to replacing a CW with an equivalent or a rough equivalent in the target culture (Aixelá, 1996, p.63).

(5) **Deletion:** Translators may sometimes delete words, sentences or even paragraphs and chapters for ideological or stylistic reasons, or 'because it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure' (Aixelá, 1996, p.64).

(6) **Compensation:** Newmark explained that compensation occurred when the loss of meaning in one part of a sentence is counterbalanced in another part (Newmark, 1988a, p.90).

In addition, Hervey and Higgins (1992) introduced two types of compensation. First is compensation in kind, where 'one type of textural effect in the ST' is made up for by another type in the TT; for example, a loss of humour derived from the use of dialect may be compensated by a humorous pun. Second is compensation in place, where a 'particular effect found at a given place in the ST'

is made up for by 're-creating a corresponding effect at an earlier

or later place in the TT' (1992, p.34-40).

(7) **Attenuation:** See Aixelà's definition in 2.3.2.

(8) **Combination:** This term originated from Newmark's couplet,

triplet and quadruplet theory. Newmark (1988) combined several

strategies, such as transferring, naturalising or calque, to avoid

any misunderstanding. This term expands to all the translation

strategies that are possibly combined to solve one problem.

Definition of Translation Strategies	Newmark (1988)	Aixelà (1996)		Zhou (2003)	**New Model**
Maintain the source text term in translation	Transference	**Conservation**	Repetition	(Semi-) borrowing	**Conservation**
Transliteration			Orthographic Adaptation	(Semi-) transliteration	
Denotatively very close reference to the original but using a target language version which can still be recognised as	Neutralisation		Linguistic (non-cultural) translation	Loan translation/ calque	

belonging to the source culture					
Keep the original item and add explanatory information or paraphrase	Paraphrase		Intratextual gloss	Paraphrase /definition	**Addition**
The explanation may be given in the form of a footnote	Notes		Extratextual gloss	___	
What the source text says is expressed but without the use of the cultural elements	___		Synonymy	___	**Standardisation**
A more general concept is used instead of a specific one	Synonymy		Limited universalisation	Substitution	
Replacing the CSI for a neutral reference for the readers, deleting any foreign connotations	___	**Substitution**	Absolute universalisation		
Substitution of an equivalent in the culture of the target language	Cultural equivalent		Naturalisation		**Naturalisation**

Deleting the cultural reference altogether	Deletion		Deletion	___	**Deletion**
A non-existing reference in the source text is added to the text in translation	___		Autonomous creation	___	**Compensation**
Deletion plus autonomous creation	___		Compensation	___	**Compensation**
Displacement in the text of the same reference	___	**Other**	Dislocation	___	**Compensation**
Replacing an ideologically 'too strong' reference for a 'softer' and more acceptable one in the target culture	___		Attenuation		**Attenuation**
Combination of two or more procedures mentioned above	Couplet, triplet and quadruplet		___		**Combination**

Figure 2.7 New Model of Translating CWs

The model will be examined in the following chapters and will be refined in Chapter 8.

2.4 Methodology

My research selected the three works of Thomas Hardy as source texts: *Tess of the d'Urbervilles*. *Jude the Obscure* and *The Return of the Native*. *Tess of the d'Urbervilles* will be main focus for analysis. This research examined three separate translators' versions of *Tess of the d'Urbervilles*, namely, Zhang Guruo, Sun Fali and Zheng Damin. According to the statistics this research calculated currently, there are another 53 versions of *Tess of the d'Urbervilles* of different translators after Zhang Guruo's translation version. This research chose Sun Fali's version because his translation principle is same as Zhang Guruo, which is using foreignization by adding footnotes and paraphrasing to keep the original flavour of British culture. He translated *Tess of the d'Urbervilles* in 1994 when vernacular Chinese became a popular language in China. It will help this research compare his translation with Zhang Guruo's version to find out the differences of translating CWs by vernacular Chinese in a different era and what influences cultural changes make on translating CWs. In Zheng Damin's version, he added much fewer footnotes than Zhang Guruo, which will help this research compare the translating effect with sufficient footnotes added by Zhang Guruo and fewer footnotes added by Zheng Damin. Thus, this research could figure out the trend and functions of using footnotes and the importance of adding footnotes for translating CWs in certain cultural strata.

This research will be carried out in the following steps:

(1) Analyse different cultural system levels according to three cultural theorists and build one as the foundation of categorising CWs. Based on the definition of each cultural stratum and previous research on different categories of CWs, I will list a number of cultural categories in each cultural stratum as guidance and reference for finding CWs.

(2) Compare the three novels of Thomas Hardy with Zhang Guruo's and other 6 translators' translations. Following step (1), I will find CWs strictly conforming to the definition of CWs. At the same time, I will compare English CWs with Zhang Guruo and other 6 translators' translation, figuring out if the cultural meaning of English CWs in the is unique, identical or overlapping in Chinese culture. These CWs will be oriented in each cultural level, with a significant focus on the deeper levels of CWs, providing around 20 categories; furthermore, I wish to find at least 10 examples for each category and highlight common examples to support my theory.

(3) Investigate other translation theorists' translation strategies and build a new model for further examination. In this step, I will analyse and list the definitions of translation strategies defined by 3 translation theorists, finding the similarities and differences of their definitions and names of their strategies. Then I will redefine and rename these translation strategies to build a modified model for better evaluating CWs.

(4) Evaluate Zhang Guruo's and other 6 translators' work in each category and explore the varying translation strategies they apply. With the modified model of translation strategies, I will define what translation strategies that Zhang Guruo and other 6 translators use. Then I will compare their options of translation strategies from accuracy, usage of words, functions of CWs in the texts, compensation of cultural information with consideration of language and cultural change from Zhang Guruo's era to 21st century. Due to the complexities are different in the five cultural strata, the standard of using translation strategies vary. Generally speaking, I will evaluate the correct translation without considering the cultural background as acceptable. Accurate translations with considering cultural background could be seen as accurate or 'exactness'. Those that fulfil the function in the texts and compensate cultural information will be regarded as effective. At the same time, the frequency of the appearance of every CW category against the frequency of translation procedures adopted is counted to determine the translation features of translating CWs such as consistency.

(5) Explore appropriate translation strategies in the field of cultural translation and hopefully provide a complete and refined new model for translating CWs. With comparing Zhang Guruo and other 6 translator's versions, I could conclude the feature of Zhang Guruo's

translation by referencing from relevant Chinese and British cultural information. There are some potential features could be assumed. For example, some categories of CWs translated by Zhang Guruo might be accurate and effective. They are retained in later 80 years. Some categories used Chinese CWs to replace but turn to be confusing to the reader nowadays compared to other translators' versions. Thus, I could also figure out the general feature of translation strategies by comparing cultural and language change. Finally, I could build a refined model for translating CWs nowadays.

Chapter 3 Ecological Stratum

3.1 Introduction

As defined in the *Collins English Dictionary* (2019, p.242), 'ecology' is 'the study of the relationship between people, animals, and plants, and their environment'. What we usually acknowledge in ecology are plants, animals, landforms, climates, and so on. While these items seem to have no relation with human beings, they are recognised and defined by human beings. Under some circumstances, human beings attach certain emotions and implications to these natural items, which may carry different cultural connotations in different cultures. For instance, 'west wind' means 'bleak and declining' in Chinese culture. It was used in '西风残照' (BT: a setting sun in the west wind) and '古道西风瘦马' (BT: ancient road, west wind, lean nag) by poets Li Bai and Ma Zhiyuan. However, it means hope in Britain. The famous poet Shelley once wrote 'Ode to the West Wind' to eulogise it. Therefore, ecology becomes one part that constitutes cultural stratums. In the search and comparison among CWs in *Tess of the d'Urbervilles*, *Jude the Obscure*, and *The Return of the Native*, animals and plants are selected as the representing categories in the ecological stratum.

3.2 Translating Plants

3.2.1 Culture-related Reference in Translating Plants

Klingberg, a translator in children's literature, proposed possible translation strategies to deal with CWs in food, customs and practices, buildings and home furnishing, weights and measures, and other categories.

Klingberg (1986, pp.41-43) proposed that generally, the 'natural concepts' should be retained while translating plants and animals. In this situation, it might be difficult to translate when the plant or animal does not exist in the target culture or when the translator has no idea of the specific species. For example, in Joan Robinson's *When Marnie Was There* (1967), the Swedish translator had difficulty in translating the plant 'samphire', for it has four meanings in English, and there are no equivalents in Swedish culture.

Klingberg suggested three solutions to this problem. First, biological research is an option, but should it become arduous, the translator could preserve the cultural item in the translation. Second, the translator could coin a name in the target language by using the literal meaning of the source name. Third, explanatory translation (e.g. 'samphire' → 'pickle plants') is the last option, but it all depends on the importance of the CWs in the novel.

3.2.2 Analysis

In most cases, Zhang Guruo's translation matches those of other translators from a different period. For florals, they all translated 'maybloom' (Hardy, 1999, p.376), 'lilacs' (Hardy, 1999, p.376), 'ragged robins' (Hardy, 1999, p.376), and 'daffodils' (Hardy, 1999, p.376) into '山楂花', '丁香花', '(布谷鸟)剪秋罗', and '(黄)水仙', respectively. For plants, they all rendered 'prinkles' (Hardy, 1999, p.56), 'lichen' (Hardy, 1999, p.56), and 'moss' (Hardy, 1999, p.56) as '荆棘', '地衣/绿藓', and '青苔/苔藓', respectively. Zhang Guruo may have used an established translation of plants as other translators had. From the investigation of these translations, we could determine that they are replaced by the corresponding cultural items in the Chinese culture. Therefore, these items might be identical in both cultures.

Zhang Guruo mistranslated two cases in *The Return of the Native*, which are 'furze' (Hardy, 1999, p.38) and 'fern' (Hardy, 1999, p.38). 'Furze' is a wild bush with sharp stems and bright yellow flowers. Nowadays, it is called '荆豆' in China. Wang Zhiguang (2016, p.38) and Sun Yu (2006, p.33) generalised this item as '荆丛/荆', which is also understood by readers. However, Zhang Guruo translated it into '常青棘' (1980a, p.47). According to biological studies in Chinese, '常青棘' was only used by Zhang Guruo in *The Return of the Native*. In addition, the feature of this

plant is not evergreen（常青）. Therefore, this may be considered a mistranslation.

Additionally, 'fern(s)' appeared twice. Zhang Guruo dealt with both as '凤尾草' (1980a, p.47). '凤尾草' is a phoenix-tail fern. In the novels, 'fern' was used in the description of the environment. No other context specifically refers to the fern species. These two cases could also be regarded as mistranslations. Translating it into '羊齿草' (2016, p.38) or '蕨草' (2006, p.33), as Wang Zhiguang and Sun Yu have, is accurate.

Given different ecologies, a number of plants and florals in Britain do not exist in the Chinese environment. In the meantime, if the names of these items are not frequently mentioned or used in Chinese culture, translators are unable to deal with them accurately.

Some words in Zhang Guruo's translation in the 1960s are out of date. For example, 'bluebell' (Hardy, 1999, p.376) and 'hart's-tongue fern' (Hardy, 2001, p.5) to '青钟' (1980a, p.487) and '鹿舌羊齿类植物' (1996, p.4), respectively, turn out to be semi-transliterated as old expressions. Nowadays, these two items are called '蓝风铃儿花' and '荷叶蕨', respectively, which are widely used in China.

Two special cases imply cultural meaning treated by addition by Zhang Guruo:

(1): 'Then she fell to reflecting again, and in looking downward, <u>a thorn of the rose</u> remaining in her breast accidentally pricked her chin. Like all the cottages in Blackmoor Vale, Tess was steeped in fancies and pre-figurative superstitions; she thought this an ill omen – the first she had noticed that day.' (Hardy, 2008, p.47)

Zhang Guruo (1980b, p.61): '有一回，她低下头去，冷不防叫留在胸前的一个<u>玫瑰花刺儿扎了一下</u>。苔丝也和布蕾谷里所有乡下人一样，好作无稽的幻想，迷信遇见吉凶的先兆；她觉得，叫玫瑰花扎了，是个不祥之兆，这是她那天头一次觉出来的预兆。（张谷若注释到：玫瑰花扎了，是不祥预兆：赛木尔·楚在他的《哈代评传》里说，'哈代年轻的时候，维赛司还保存了许多迷信风俗，直到现在，还未全觉。于是吉凶先兆，为乡人永远留意之事。钥折镜碎，为可怕凶兆。左耳鸣或喜鹊见，是要发生杀人案。苔丝叫玫瑰花扎了，便很不安。'

Sun Fali (1997, p.35): '在她低下头看时，胸脯前的<u>一朵玫瑰在她的下巴上扎了一下</u>。苔丝跟黑原谷所有的村民一样满脑子幻想，也迷信预兆。她认为那是个不吉利的兆头，是那天她所注意到的头一个不吉利的兆头。'

Zheng Damin (2011, p.50): '在她低下头去的时候，冷不防<u>被仍插在胸前的一朵玫瑰花刺了下巴</u>。苔丝跟布雷克摩谷所有的村民一样，头脑里充满着

各种奇怪的念头和迷信，以为有些征兆可以预示吉凶，她认为被玫瑰花刺

是一个凶兆。这也是她在这一天所注意到的第一个预兆。'

In this example, 'a thorn of the rose' carries the cultural meaning, opposite to the Chinese one. In Chinese culture, a rose is seen as the symbol of beauty and love, indeed the same case for the majority of the British people. However, when Hardy was young, people in Dorset were concerned about certain superstitious customs; for example, 'a thorn of the rose' is regarded as an ill omen. Zhang Guruo added a footnote referencing from *Thomas Hardy, poet and novelist* written by Samuel Chew in 1921 to explain the customs of the area where the author had lived. Thus, readers would understand the situation where Tess felt suspicious about working for Alex. This decision might change Tess's life, hence why Tess was rather disturbed by a thorn from a rose. Otherwise, Chinese readers would get confused as to why a rose, which holds positive meaning (in Chinese), would make Tess panic.

(2): 'but Joan Durbeyfield must mind that she <u>don't get green malt in floor</u>.' (Hardy, 2008, p.28)

Zhang Guruo (1980b, p.40): '不过，昭安·德北可要小心，可<u>别把不干的麦芽弄到地里</u>。' (啤酒原料，以大麦为主，主要经水泡，出芽 ... 这一句，解释为未婚受孕之意。)

Sun Fali (1997, p.21): '不过，琼恩·杜波菲尔德，你可以多加小心，<u>不要让</u><u>绿油油的种子钻进地里去了</u>。' (意思是受孕)

Zheng Damin (2011, p.30): '不过琼·德北比一定要当心，不要让那孩子<u>把</u><u>已经开始发芽的谷粒撒到地里</u>。'(是使自己怀孕的意思。)

'Green malt' is a kind of crop both in English and Chinese culture. In this situation, Joan Durbeyfield is mocked because her daughter Tess has become pregnant before getting married. Thus, the 'green malt' is especially used in the novel to signify that someone is pregnant. Zhang Guruo noted, '啤酒原料，以大麦为主，主要经水泡，出芽 ... 这一句，解释为未婚受孕之意.'

From Klingberg's three strategies of translating plants, Zhang Guruo's translation coincides with Klingberg's first theory – preserving the source cultural plants. Apart from two mistranslations, he maintained the plants and florals in the source culture in most cases. The features of Zhang Guruo's translation of plants is his effort for accuracy and the attempt to keep the plants from the source culture. Although he mistranslated in two cases and some of his expressions are out of date, these words are refined by other translators with the development of cultural communication. Zhang Guruo also used footnotes to explain the implications of 'a thorn of the rose' and 'green malt' in Dorset culture. Although Klingberg did not mention adding any annotations for CWs in the

category of plants, it can be considered as one of the features of Zhang Guruo's translation of plants.

3.3 Translating Animals

First, Zhang Guruo used the existing translation of animals in most cases. For instance, he translated 'bustard' (Hardy, 1999, p.88), 'a wild-mallard' (Hardy, 1999, p.88), 'robin' (Hardy, 1999, p.120), and 'nightjars' (Hardy, 1999, p.286) into '鸨鸟' (1980a, p.118), '野鸭' (1980a, p.119), '知更鸟' (1980a, p.160), and '蚊母鸟' (1980a, p.377), respectively. Comparing with Wang Zhiguang's and Sun Yu's translations, we can determine that these animals have different names in different regions in China. A 'wild-mallard' can also be called '绿头鸭' (Wang, 2016, p.84); 'nightjars' can also be called '夜鹰' (Wang, 2016, p.281) or '欧夜鹰' (Sun, 2006, p.323).

Second, there exist mistranslations by Zhang Guruo. For example, 'marsh-harriers' (Hardy, 1999, p.88) was translated into '泽鹏' (1980a, p.118). This word is not found in any Chinese dictionaries or literary works except for Zhang Guruo's translation of *The Return of the Native*. 'Marsh' means '沼泽' in Chinese. 'Harriers' generally refers to birds in ancient Chinese. It might be regarded as an ancient Chinese transliteration by Zhang Guruo. Nowadays, it is translated into '白头鹞' because it describes the features of the marsh-harriers' appearance.

Another example is 'tiger beetles' (Hardy, 1999, p.92), which was mistranslated into '金蜣螂' (1980a, p.123) by Zhang Guruo. Tiger beetles are from the *Cicindelinae* subfamily. However, '金蜣螂' (BT: 'dung beetle') are from the subfamilies of *Aphodiinae* and *Scarabaeinae*.

Third, Zhang Guruo also transliterates the names of animals in one case. 'Cream-coloured courser' is rendered as '考色鸟'. Two other translators translated this word into '走行鸟' because 'courser' means 'runners' in Latin, which can be regarded as a descriptive translation. This is a special case since 'cream-coloured courser' still has no official translation in Chinese. Both interpretations are considered reasonable.

From the analysis above, we could conclude that Zhang Guruo possessed no clear translation strategy in translating animals. Translating animals without doing in-depth research on their class, order, family, genera, and species as well as their habits and regions is not practical. As Klingberg (1986, p.49) considered, the names of animals should be translated using the same strategies applied to personal names. Thus, their names have descriptive meanings, which can be converted or explained by translators. During Zhang Guruo's era, it was impossible for him to do in-depth research online or perform a wide range of biological research and difficult for him to find the corresponding species to translate.

3.4 Findings in Translating the Ecological Stratum

Given a wide range of overlapping animals and plants in both cultures, most of these CWs have existing translations that preserve the animal and plant terms from the source culture. However, as shown by Zhang Guruo's translation, mistranslations and the use of super-ordinates occurs in some cases while translating animals and plants. From the analysis of Zhang Guruo's translation features, we can conclude that the obstacle of translating these two categories is the translator's background knowledge of biology.

In translating these two categories in the ecological stratum, I propose that the translator should prioritise exactness as the main aim. Exactness refers to the ability to distinguish the exact species first before translation. For instance, a translator must figure out that 'tiger beetles' are from the *Cicindelinae* subfamily. Thus, it would be possible for the translator to render it accurately as '虎甲虫' instead of '金蜣螂'. To prevent the translator from doing a large quantity of biological research and remove the possibility of mistranslating animals and plants, I suggest that the translator could use binomial nomenclature to name animals and plants or to do research on the Latin names of animals and plants. Binomial nomenclature was formally introduced by a Swedish biologist, Carl Linnaeus, who standardised this system in *Species Plantarum* in 1753.

Linnaeus (1957) defined binomial nomenclature as a formal system of naming species of living things by giving each a name composed of two parts, both of which use Latin grammatical forms. Such a name is called a binomial name; more informally, it is also called a Latin name. The first part of the name, the generic name, identifies the genus to which the species belongs, while the second part, the specific name or specific epithet, identifies the species within the genus. This technique was first applied in plants in 1753. Linnaeus broadened this system of naming to any large group of organisms, including animals, bacteriology, and so on in his later research in 1758.

Before this system was widely used, one species was usually assigned with two or more names. This system provided one correct name under the appropriate nomenclature code (Starr, 2007, p.493). As a classical language, Latin is stable and unique. Thus, assigning a unique Latin name to each species is comparatively stable and makes it easy to distinguish their genus, which in turn helps the translator find the exact term he needs to translate. For example, in *The Return of the Native*, Zhang Guruo rendered 'robin' (Hardy, 1999, p.120) accurately as '知更鸟' (1980a, p.160); however, Wang Zhiguang (2016, p.125) and Sun Yu (2006, p.134) both mistranslated it into '旅鸫'.

By searching the Latin name of robin, the translator can determine that its Latin name is *Erithacus rubecula*, which means the robin is included in the genus *Erithacus*; however, '旅鸫' is included in the genus *Turdidae*, and its Latin name is *Turdus migratorius*. In this way, the translator can easily determine that '知更鸟' and '旅鸫' do not belong to the same genus and thus avoid mistranslation. By learning the Latin name *Erithacus rubecula*, one can establish that it means 'European robin' in English, widely known as 'robin' in British culture.

In the ecological stratum, it is essential to translate the exact CWs accurately because they not only represent the ecological features of a foreign culture but also might carry cultural images and associations in some circumstances.

Chapter 4 Material Stratum

4.1 Introduction

In the cultural system, the material stratum encompasses all material things in relation to all kinds of human activities. This can also be defined as 'materialised culture' (Liu, 2016b, p.25).

Materials include a variety of cultural items, such as food, clothes, buildings and transport. In material culture, each country has various cultural features. For example, in China, people make Chinese food such as 馒头 ('steamed bread'), 饺子 ('dumplings'), 包子 ('steamed bread with fillings'), and 汤圆 ('sweet dumplings'). However, in the UK, British people make different food such as fish and chips, laver bread, black pudding, and so on. For clothing, the Chinese wear 汉服 (Han Chinese clothing), 旗袍 (Chirpaur/Cheongsam), and 长袍马褂 (robe); the British wear Sunday clothing and tuxedoes.

The relations refer to natural phenomena and sceneries transformed, utilised, and remoulded by humans, such as caves, paths, and stone steps. It is essential that we recognise materialised culture from cultural creativity and the experience of human beings, which means that this stratum lies in humanism (Liu, 2016b, p.25).

In this stratum, food, clothing, transportation, and buildings as well as weights, measures, and currency units are selected as the main categories for exploring the trends and characteristics of the material stratum.

4.2 Translating Clothing

4.2.1 Culture-related Reference in Translating Clothing

Liu Guijie, a Chinese translation researcher, dedicated his work to comparisons between English and Chinese culture. He did in-depth research in linguistics, natural culture, social culture, folk culture, and other cultures practiced by both the Chinese and the English to determine the relationship between culture and translation. As for translation in the category of clothing, Liu Guijie (2016a, p.177) proposed that the translator could adopt literal and liberal translations. Two examples are provided by Liu Guijie, as shown below.

When the connotations of both British and Chinese customs are similar, the translator could apply literal translation. For example,

原来是一个十七八岁极标志的小姑娘，梳着溜油光的头，穿着<u>大红袄儿，白绫裙子</u>。(曹雪芹《红楼梦》)(Yang and Gladys, 1994)

In this case, '梳着溜油光的头穿着大红袄儿，白绫裙子' can be translated as 'with hair as glossy as oil, wearing a red tunic and a white silk skirt', which is a typical literal translation. It not only retains the features of traditional Chinese culture but also is understood by foreign readers.

The translator sometimes adopts liberal translation by choosing appropriate words and sentences to express the connotation of the source text in the condition of being faithful to the cultural meaning from the source culture. For example,

> 那男孩的母亲已有三十开外，穿件半旧的黑纱旗袍，满面劳碌困倦，加上天生的倒挂眉毛，愈觉愁苦可怜。(钱钟书《围城》) (Qian, 1980)

The toddler's mother, already in her thirties, was wearing <u>an old black chiffon Chinese dress</u>; a face marked by a toil and weariness, her slanting downward eyebrows made her look even more miserable. (珍妮·凯利、毛国权 译) (translated by Kelly and Mao.)

In the case above, '旗袍' is translated into 'a Chinese dress' through liberal translation, which makes it easy for the reader to understand.

4.2.2 Analysis

Zhang Guruo has three translation strategies in translating terms in the clothing category, namely, addition, standardisation, and naturalisation. For adopting addition, there are four representative examples, as shown in the following chart:

CWs	Page No.	Zhang Guruo (1980)	Page No.	Sun Fali (1997)	Page No.	Zheng Damin (2011)	Page No.
High pattens	p.168	厚底木头套鞋	p.194	套鞋	p.124	厚底木头套鞋	p.181
Curtain-bonnet	p.177	带檐儿的便帽	p.206	遮阳女帽	p.132	带檐便帽	p.192
Field-gowns	p.328	女工衣服	p.381	下地干活时穿的最旧的衣服	p.247	在庄稼地里干活时穿的衣服	p.359
Week-day clothes	p.53	平常子穿的衣服	p.67	日常服装	p.39	平时穿的衣服	p.55

Figure 4.1 Four Cases of Addition in Clothing Category

These CWs are paraphrased or reworded by Zhang Guruo to fulfil the descriptive features or functions of these items. More specifically, Zhang Guruo rendered 'high pattens' and 'curtain bonnet' as '厚底木头套鞋' (BT: 'wooden shoes with a raised sole') and '带檐儿便帽' (BT: 'a hat with curtains'), respectively, which explicitly described the style of the patterns. As for 'field gowns' and 'week-day clothes', Zhang Guruo reworded these as '女工衣服' and '平常日子穿的衣服', which shows the use and purpose of these clothes. Although the clothes worn in China and Britain are different in design, colour, national features, and other aspects (Liu, 2016a, p.169), using addition in translation could help the target readers draw a clear mental picture of these clothing items apart from just knowing their names.

There is one special case of addition. Hardy (2008, p.53) wrote, 'and then came down in her ordinary week-day clothes, her Sunday apparel being carefully folded in her box.' Zhang Guruo translated 'Sunday apparel' into '过年过节穿的好衣服' (Zhang, 1980b, p.67). Sun Fali (1997, p.39) and Zheng Damin (2011, p.55) also reworded it as '节日盛装' and '星期天或者其他特殊场合的最好的衣服', respectively. In this way, 'Sunday apparel' is a contrast to 'week-day clothes'. Since 'week-day clothes' is '平常日子的衣服' (trans. 'clothes for ordinary days'), 'Sunday apparel' refers to clothes for festivals and important occasions. However, 'Sunday apparel' has a religious meaning in the source culture, especially in the Victorian era. It

is also called 'Sunday best', the attire that people wear to church on Sunday.

The terms 'Sunday apparels/suit/frocks' or 'best clothes' appeared in *Tess of the d'Urbervilles* and *Jude the Obscure* five times. Zhang Guruo reworded them yet fully diminished their cultural meanings. Compared with other translators, Liu Rongyue rendered two of them as '礼拜服' (2012b, p.159), but his translation was inconsistent. In the other two cases, he did the same as Zhang Guruo. It could be translated into '礼拜的衣服/礼拜服' to retain its religion feature.

Finally, another special addition case is when Zhang Guruo added a footnote for 'black clothes'.

(1): 'and we'll ride in her coach and wear <u>black clothes</u>!' (Hardy, 2008, p.27)

Zhang Guruo (1980b, p.39): '那时儿咱们就能坐她的大马车，就能穿<u>黑衣裳</u>了！'(英国人的衣服，以黑色为尚。同时穷人家平时置不起好衣服，只有遇到丧事的时候，可以多花几个钱置一套丧服，因此黑色衣服和好衣服便变成一回事了。)

Sun Fali (1997, p.21): '坐她的大马车，还穿<u>黑礼服</u>！'

Zheng Damin (2011, p.29): '我们要坐她的马车，还可以穿黑色的礼服了！'

In this case, Zhang Guruo explained that British people value black clothes and that poor people only buy articles of good clothing when they have funerals. Therefore, black clothes and fine clothing became the same thing. This annotation makes this CW visible to Chinese readers. Otherwise, the reader would easily skip this term without knowing why Tess's family is expecting to wear black clothes to visit Tess if she could marry the rich man, Alex. Sun Fali's and Zheng Damin's versions are also accurate and acceptable. However, without the explanation of 'black clothes', Chinese readers would not even notice this special cultural phenomenon in Britain.

This is the only case found wherein Zhang Guruo added footnotes for CWs in the category of clothing but is still noteworthy as it could be a useful translation strategy for CWs carrying strong cultural meaning.

In regards to standardisation, Zhang Guruo used synonymy or super-ordinates to replace the item of the source culture. For example, the 'bonnet' and 'cap' differ in style. A 'cap' refers to a type of soft flat hat with a peak. A 'bonnet' refers to a hat tied with strings under the chin, worn by babies and especially women in the past. Zhang Guruo generalised all these specific items as '帽子/小帽' in four cases. Sun Fali and Zheng

Damin also rendered these items the same way. The figure below shows the translations of Zhang Guruo, Sun Fali, and Zheng Damin.

CWs	Page No.	Zhang Guruo (1980)	Page No.	Sun Fali (1997)	Page No.	Zheng Damin (2011)	Page No.
A rabbit-skin cap	p.106	兔皮帽子	p.123	兔皮小帽	p.78	兔皮帽	p.114
A pretty bonnet	p.54	帽子	p.68	帽子	p.39	帽子	p.56
A dandy cap	p.56	小帽	p.70	小帽	p.41	帽子	p.58
Cotton bonnets	p.104	布帽子	p.121	布质帽子	p.76	布帽子	p.111

Figure 4.2 Four Cases of Standardization in Clothing Category

In two other cases of the same strategy, Zhang Guruo treated 'pinner' (Hardy, 2008, p.132) and 'petticoat' (Hardy, 2008, p.104) as '围裙' (1980b, p.153) and '裙子' (1980b, p.121), respectively. A 'pinner' is an apron with a bib. A 'petticoat' is a piece of women's underwear that lies beneath a thin dress or skirt. Zhang Guruo did not intend to describe or paraphrase these terms to give readers clear and concrete impressions of the 'pinner'

and the 'petticoat' but instead used super-ordinates to generalise these specific items.

Given the functions of clothing items in the novels, these CWs are part of the descriptions of characters. Though they are not essential factors in character building or plot development in most cases, they nevertheless carry cultural meanings of the source culture. Thus, Zhang Guruo used standardisation as a safe strategy because replacing CWs with their super-ordinates/synonymy does not affect the readers' understanding but would cause the loss of foreign flavour to some extent. However, when it comes to national costumes and religious attires, using standardisation is too general a method to present the source culture.

In the translations of three novels of Thomas Hardy, naturalisation is one of Zhang Guruo's frequently used strategies. Compared to Zhang Guruo's recurrent usage of naturalisation, only a few items were translated via naturalisation by other translators. For example, in *Tess of the d'Urbervilles*, Zhang Guruo translated 'a soft grey woollen gown' (Hardy, 2008, p.347), 'a black velvet jacket' (Hardy, 2008, p.347), 'a drab jacket' (Hardy, 2008, p.56) and 'white frock' (Hardy, 2008, p.67) into '一件浅灰色的毛布长袍儿' (1980b, p.403), '一件黑色天鹅绒外掛儿' (1980b, p.403), '褂子' (1980b, p.70), and '白色长衫' (1980b, p.53) respectively. In *Jude the Obscure*, Zhang Guruo rendered 'his long dangling coat' (Hardy, 2008,

p.112) as '长褂子' (1980b, p.108). '褂子' is a kind of formal attire in the Qing Dynasty which especially refers to jackets, excluding vests and cotton-padded jackets. '长衫' is also called '长褂' or '中式长衫'. The Han people adapted the uniform of the Qing Dynasty by wearing robes. The Chinese used this as their regular dress in the late Qing Dynasty.

The 'frock' appeared twice in *Tess of the d'Urbervilles*. Zhang Guruo rendered both as '长袍' (Zhang, 1980b, p.115) and '长衫' (Zhang, 1980b, p.67), respectively, which are attempts at naturalisation. The word 'frock' originated from German in Late Middle English. It is a traditional dress in Britain, while '长袍' (BT: 'robe') and '长衫' are the national costumes of the Manchu and Han nationalities, respectively, in the Qing Dynasty. In the context, 'frock' in both instances is used to refer to a pretty dress for special occasions. Replacing this with '长袍' and '长衫' could present the formality of the dressing code, and their style is similar to that of clothing items in British culture.

In *The Return of the Native*, Zhang Guruo dealt with 'his great holy surplice' (Hardy, 1999, p.51) and 'his surplice' (Hardy, 1999, p.176) as '大白袍' (1980a, p.64) and '白法衣' (1980a, p.236), respectively. '袍' is a Chinese costume, while '法衣' is a costume from Taoism. '白法衣' especially refers to the Taoist costume for funerals, which has nothing to do with Christian

culture. In addition, the 'surplice' in the novels is the costume worn by priests when they are performing their duties.

More cases exist wherein Zhang Guruo also used naturalisation leading to mistranslations.

(2): 'Gorget, gusset, bassinet, cuirass, gauntlet, sleeve, all alike in the view of these feminine eyes were practicable spaces whereon to sew scraps of fluttering colour.' (Hardy, 1999, p.163)

Zhang Guruo (1999, p.163): '据这些女性的眼光来看，盔甲上面的云肩、掩心镜、护领、护腕、袍袖等等部分，都是实际有用的好地方，可以在那儿缝上彩色鲜明、飘动翩翻的条带。'

Wang Zhiguang (2016, p.117): '据这些女性的眼光看来，护喉甲胄、护腋甲片、轻钢盔、护腕、套袖等，统统是实用的地方，可以缝上随风飘动的彩带。'

Sun Yu (2006, p.137): '在这些女性的眼中，护喉甲、护腋甲、戴面具的轻钢盔、胸甲、护手套、袖子，统统都成了她们将各种色彩的布条缝制上去的好地方。'

The gorget, gusset, bassinet, cuirass, gauntlet, and sleeve are different parts of armour. In *The Return of the Native*, these especially refer to

armour used in the medieval period in Britain. Therefore, this kind of armour is different from Chinese ones in style but might include some parts to which translators could find equivalents. Zhang replaced the first three items with parts of Chinese armour, which might be easy for readers to understand. However, a 'gorget' is a collar-like piece of armour worn to protect the throat instead of a decorative short cape ('云肩') made of silk and originating from the Han ethnicity. A 'gusset' is an extra piece of cloth rather than a piece of armour to protect the heart ('掩心镜'). A 'bassinet' refers to a close-fitting medieval helmet of light steel, usually with a visor; however, Zhang Guruo did not translate this item. All these Chinese terms are not equivalents but might be mistranslations. Compared to Zhang Guruo, two other translators used addition to translate these three items. '护喉甲胄', '护腋甲片', and '轻钢盔' clearly demonstrate the material and function of these CWs. Though not showing any medieval features, they are already ideal translations for Chinese readers.

From the abovementioned reference and the analysis of Zhang Guruo's translation, we can conclude that Zhang Guruo considers addition and standardisation (called 'literal translation' and 'liberal translation' by Liu Guijie) as important translation strategies to deal with the clothing category, in addition to naturalisation. Zhang Guruo translated *Tess* in the 1930s. At that time, readers could accept his translation because replacing clothing terms with those of Chinese costumes helps Chinese readers understand the novels. In addition, there might have been the

development of vernacular Chinese with the culture drift. During the last few decades, Chinese readers have been pervasively influenced by globalisation and more aware of Western culture. Thus, this translation strategy is presently unacceptable. It would be more appealing if the translator chooses to keep the original flavour of the source culture, especially in regards to religious and traditional costumes.

4.3 Translating Transportation

Tess of the d'Urbervilles and *Jude the Obscure* was set in the early Victorian era, when horse-drawn vehicles were the main mode of transportation in rural areas. Upper-class families would use a fancy four-wheel carriage with a fold-up hood and seats that faced each other for everyday use. For those who didn't own vehicles, carriages were available for hire. Country dwellers relied on open vehicles such as wagons and drays. These were larger and heavier than carriages and thus slower, although they were useful for moving goods. For longer trips through the country, one could purchase a ticket for a seat in a coach. These differences show that the means of transportation distinguish social classes. In translating transportation terms, Zhang Guruo used two translation strategies: standardisation and addition.

In *Tess of the d'Urbervilles* and *Jude the Obscure,* 'trap', 'barrow', 'cart', 'spring-cart', 'waggon', and 'spring-waggon' appeared several times.

Zhang Guruo used a super-ordinate, '车' or '马车', to place all those modes of transportation in the Victorian era. However, other translators tried to use addition to deal with these items in most cases. Eight examples are shown in the following figure:

CWs	Page No.	Zhang Guruo (1980)	Page No.	Sun Fali (1997)	Page No.	Zheng Damin (2011)	Page No.
trap	p.121	小马车	p.139	双轮马车	p.91	单马双轮轻便马车	p.132
barrow	p.56	车	p.70	手车	p.41	手推车	p.58
spring-cart	p.54	大车	p.68	弹簧车	p.40	大车	p.56
spring-cart	p.216	大马车	p.254	大弹簧车	p.164	大马车	p.239
trucks	p.54	小车	p.68	手车	p.40	大车	p.56

Figure 4.3 CWs of Transportation in *Tess of the d'Urbervilles*

CWs	Page No.	Zhang Guruo (1996)	Page No.	Fang Huawen (2015)	Page No.	Liu Rongyue (2012)	Page No.
waggon	p.21	大车	p.20	马车	p.16	运货马车	p.21

cart	p.79	车	p.75	马车	p.63	小车	p.79
white tilted cart	p.3	带白篷的小车	p.1	二轮运货马车	p.3	带白篷的小车	p.2

Figure 4.4 CWs of Transportation in *Jude the Obscure*

In Figure 4.3, 'trap', refers to a light carriage with two wheels pulled by a horse. Sun Fali translated it into '双轮马车'. Zheng Damin rendered it as '单马双轮轻便马车'. Compared to Zhang Guruo's translation, '小马车', these two translations explicitly explained the features of the 'trap' as explained in its definition. Compared to Sun Fali's translation, Zheng Damin's is more detailed and specific.

The second example is 'barrow' in Figure 4.3. It refers to a small open vehicle with two wheels from which fruit, vegetables, and others are sold in the street. Zhang Guruo generalised it as '小车' in two cases. However, two other translators, using addition, rendered it as '手推车'/'推车', which described the function of the barrow. When Tess set off, she hired a lad to transport her luggage with a barrow. The boy with the barrow was mentioned twice in this plot. As a contrast to the spring-cart that Alex sent for Tess later, the features of the barrow should be translated with as

much detail as possible. However, '小车' shows no characteristics of a vehicle. Chinese readers cannot figure out if '小车' uses horses, whether it is fancy, and whether it is closed. To be more specific, it does not hint at Tess's social class and background.

The third example is 'cart' in Figure 4.3 and Figure 4.4, which means a vehicle with two or four wheels that is pulled by a horse and used for carrying loads. Zhang translated 'cart' into '车'/ '小车' in two cases. Liu Rongyue dealt with it as '二轮运货马车', which clearly illustrated its features and functions.

The fourth example is 'waggon' in Figure 4.4. 'Waggon' refers to any kind of wheeled vehicle drawn by a horse or tractor. Zhang rendered it as '大车', while Liu Rongyue translated it into '运货马车', specifying the purpose of this mode of transportation.

Using addition, in the case of 'gig or dog cart' (Hardy, 2008, p.56), Zhang Guruo translated 'gig' into '轻便二轮小马车' (1980b, p.70) as it is defined – a small light carriage with two wheels pulled by one horse – and translated 'dog cart' into '狗车' (1980b, p.70). 'Dog cart' means a light horse-drawn two-wheeled vehicle, originally one containing a box or

section for transporting gun dogs. This translation shows the purpose of the cart. Sun Fali's and Zheng Damin's translations match that of Zhang Guruo. Furthermore, they added footnotes for 'dog cart'. Sun Fali explained, '这种二轮单马车过去在座位下有一个箱子，供打猎的人装猎狗用，故称狗车。狗车的座位通常是背对背安装' (1997, p.41). Zheng Damin's version stated, '没背靠双轮轻便马车，原先在座位下有载狗车厢，故名' (2011, p.58). Tess's family could not afford losing their only horse, Prince, whom Tess rode to leave home and work for Alex. When Alex came to pick up Tess, he sent a spring-cart and, at the same time, drove 'a spick-and-span gig or dog-cart, highly vanished and equipped' by himself, which 'was not a humble conveyance like the first (the spring-cart sent for Tess)' (Hardy, 2008, p.56). In this plot, Hardy described Alex as a 'handsome, horsey young buck' wearing 'a dandy cap, drab jacket, breeches of the same hue, white neck-cloth, stick-up collar, and brown driving gloves' (Hardy, 2008, p.56). These mentions of vehicles and clothing details show that Alex is a rich man.

By comparing all translation versions, it can be found that Zhang Guruo generalised means of transportation as '车' or '马车' in most cases. Therefore, this translation strategy does not show differences among social classes. Consequently, it does not help in the descriptions of the main characters' social classes (referred to 4.6 Findings in Material Stratum).

4.4 Translating Food

Most food items found in the selections of Thomas Hardy's novels overlap or are identical in both Chinese and British culture. For example, 'ale' (Hardy, 2008, p.383), 'mead' (Hardy, 2008, p.184), and 'treacle' (Hardy, 2008, p.77) already have corresponding equivalents in Chinese. All the translators referred to them as '麦酒', '蜜酒', and '糖浆', respectively. As for unique CWs, 'cigar' (Hardy, 2008, p.90) and 'brandy' (Hardy, 2001, p.115) are transliterated into '雪茄' and '白兰地', respectively, which are already widely used in China.

Zhang Guruo rendered food items with different translation strategies. In regards to addition, three typical examples are provided. The first is that Zhang Guruo dealt with 'rum' as '甘蔗酒' (1980a, p139) and '甜酒' (1980b, p17) in two different cases. Rum is made from sugarcane by-products, such as molasses, or directly from sugarcane juice. '甘蔗酒' shows the raw material of making rum, while '甜酒' shows its flavour. These two translations deliver different kinds of features of rum to Chinese readers, which is easy to understand and introduces a new CW to Chinese culture. However, they do not show any foreign features of British alcohol. Zhang Guruo's translation was not used in later decades. From the translations of Zheng Damin (who translated *Tess of the d'Urbervilles* in 2011) and Sun Yu (who translated *The Return of the Native* in 2006) as well as the

common use of 'rum' nowadays, rum is normally recognised by its transliteration – '朗姆 (酒)'.

The second example is 'boiled bacon' (Hardy, 2001, p.148). Zhang Guruo rendered it as '煮熟的咸肉' (BT: 'boiled salty meat') (1996, p.142), which clearly shows the salty flavour of bacon. Zhang Guruo translated *Jude the Obscure* in the 1950s, during which 'bacon' as a British food was not widely known. However, Fang Huawen translated this book in 2015, as did Liu Rongyue in 2012, when British culture had been accepted by the Chinese to a larger extent. 'Bacon' has already been acknowledged by its transliteration – '培根'. The three translations do not present 'bacon' as a typical British food to the reader, implying the loss of its cultural features.

The third example is 'black pudding' (Hardy, 2008, p.184), a type of blood sausage originating in Great Britain and Ireland. It is made from pork blood, with pork fat or beef suet, and cereal. Zhang Guruo's translation, '脂血肠' (1980b, p.214), is a attributive-headed word structure. '脂' and '血' clearly inform readers of the raw material of this item. Sun Fali translated this item word by word (conservation) into '黑布丁' (1997, p.139). From the definition of 'black pudding', we can conclude that Sun Fali did not research on this item. This might be a mistranslation. Zheng Damin rendered this item as '黑香肠' (2011, p.205). This shows the colour

of 'black pudding', which Chinese readers can understand. However, as there are '红肠' (BT: 'red sausages'), '白肠' (BT: 'white sausages'), and other kinds of sausages in China, '黑香肠' sounds like a similar expression and therefore seems like a typical Chinese rather than British food item. Nowadays, no official translation of 'black pudding' exists in China. Besides, '黑布丁' had been used frequently while it was introduced as a typical British food.

Apart from all these examples, two special cases are worth noting here. The first one is the translation of 'swedes' (1980a, p332). Zhang Guruo used conservation to render it as '瑞典萝卜' (BT: 'Swedish turnips') (1980b, p.386), which explains its origin. Chinese readers can easily recognise this vegetable, but the translation does not show that it is a cross between a turnip and a cabbage. As a result, this translation may still be incomplete. 'Swedes' is now widely recognised as a cross between a turnip and a cabbage, planted in most countries. In China, it already has an equivalent – '芜菁甘蓝', which matches Zheng Damin's translation. This parallel structure fulfils the translations of 'turnip' and 'cabbage' altogether.

The other case uses naturalisation. For instance, Zhang Guruo translated 'cake' into '糕' (1980a, p.7) and 'bride-cake' into '喜糕' (1980a, p.56). These two terms refer to typical Chinese food items. These replacements

show the characteristics of Chinese rather than British food. Zhang Guruo also added a footnote for '喜糕': '喜糕是英国人结婚时的'早餐'（即使在下午，也叫'早餐'）席上必有的点心，由新娘割头一块，赠给参加婚礼的人。没参加的朋友，可以寄赠'. He explained that 'bride-cake' is the 'breakfast dessert' of the wedding. The bride cuts it into pieces and gives these to the guests, and the cake is posted to those unable to attend the wedding. This is a British wedding custom. Zhang Guruo's explanation informs the reader of the cultural meaning that the 'bride-cake' carries. This translation is a combination of domestication and foreignisation. It combines a Chinese dessert with an explanation of British culture. Nowadays, 'bride-cake' is accepted as '结婚蛋糕', but its cultural meaning still needs to be further explained to the reader. Therefore, using addition would be a more appropriate strategy.

As seen by Zhang Guruo's method of translating terms under the food category, it can be concluded that Zhang prioritises achieving descriptive translations and preserving food terms from the source culture. He explicitly used addition in most cases to translate British food items into Chinese culture. Although most of his translations were not maintained in later decades and were replaced by transliteration, this translation strategy is still an effective choice while introducing new CWs into a target culture. Meanwhile, naturalisation is discouraged since intercultural communication has already introduced different cultures to China.

Chinese readers have a better understanding of Western culture than they had 80 years ago.

4.5 Translating Buildings

In this category, most items do not carry strong cultural characteristics. In other words, they overlap in both British and Chinese cultures. From the translations of the three translators in all these cases, we can assume that they all have established equivalents via addition. The following figure shows a series of examples:

CWs	Page No.	Zhang Guruo (1996)	Page No.	Fang Huawen (2015)	Page No.	Liu Rongyue (2012)	Page No.
Crocketed pinnacles	p.81	尖阁	p.77	尖塔	p.65	尖塔	p.81
Path porticoes	p.81	门廊	p.77	门廊	p.65	门廊	p.81
oriels	p.81	凸窗	p.77	凸窗	p.65	凸肚窗	p.81
traceries	p.88	花窗格	p.84	花窗格	p.70	窗花格	p.88
mullions	p.88	直窗棂	p.84	棂窗	p.70	窗门直棂	p.88
transoms	p.88	横窗框	p.84	横窗框	p.70	门顶窗	p.88
shafts	p.88	柱身	p.84	柱身	p.70	柱身	p.88

Figure 4.5 CWs of Building Category

In this part, the only special case is translating 'cottage'. Zhang Guruo rendered it as '茅屋' (1980b, p.132), '寓所' (1980b, p.434), '草房' (1980b, p.77), and '小房儿' (1980b, p.15) in *Tess of the d'Urbervilles* and '草房' in *Jude the Obscure*. In Britain, during this time, most houses in rural areas comprised two types: mansions and cottages. The cottages were built with bricks and roofed with either hay (thatch) or tiles. The building materials depended on what was locally produced. Although '茅屋' (BT: 'thatch house') and '草屋' (BT: 'thatch house') show the poor lives of Tess and Jude, they cannot be simply translated into how the Chinese describe houses in rural areas. Translating 'cottage' into '寓所' is reasonable but not very appropriate because this 'cottage' in the text only refers to where Tess is living, which has nothing to do with the plot or the novel's cultural features. Considering this item has no strong connection with any plot in the two novels and necessary expressions of cultural differences, it can be rendered as its super-ordinate, '房子', as shown below:

(3): 'There are several families among the <u>cottages</u> of this country of almost equal luster . . .' (Hardy, 2008, p.6)

Zhang Guruo (1980b, p.15): '本郡里面现在住<u>小房儿</u>的人家，以前也几乎跟你们家一样声势显赫的，还有好几姓哪。'

In relation to the buildings of religions, Zhang Guruo chose to use naturalisation. 'Abbey' (Hardy, 2008, p.247), 'temple' (Hardy, 2001, p.6), and 'shrine' (Hardy, 2008, p.247) were all replaced with Chinese religious buildings. To be specific, Zhang Guruo translated 'abbey' into '寺院' in two different cases. '寺院' usually refers to a place where Buddhists practice any kind of religious activity. This translation drives Chinese readers further away from comprehending Christianity. Zheng Damin and Fang Huawen rendered this item as '修道院', which adopted addition, explaining that it is a church attached to many buildings where monks live and perform religious duties. Although these two translations are all adapted from dictionaries, '寺院' is still not a primary choice since intercultural translation intends to introduce the target readers to exotic and foreign cultural features.

Another example is 'the ancient temple'. Zhang Guruo translated it into '古庙' (1996, p.5). '庙' is illustrated as a place either for worshipping ancestors or for practicing Buddhist activities. Liu Rongyue's version is '古老的教堂' (2012b, p.6), which is closer to Christian culture.

The third one is 'shrine'. Zhang Guruo rendered it as '祠社' (1996, p.205). Fang Huawen and Liu Rongyue translated it into '神殿'. '祠社' originated

from Taoism, which worships and enshrines the God of the Land. Compared to Fang Huawen's and Liu Rongyue's versions, '祠社' is a substitution from Chinese culture. However, '神殿' is considered nowadays as a temple originated from Greece.

From the analysis above, we can conclude that Zhang Guruo used existing translations by adopting addition in most cases. All these equivalents are accurate and equivalent to those from the source culture. For several cases relating to religious buildings, however, Zhang Guruo substituted them with Buddhist buildings. This inconsistency will be discussed in the next section.

4.6 Findings in the Material Stratum

Since language is culturally bound, all CWs are culturally characterised in different degrees. The categories of food, clothing, building, and transportation overlap fairly frequently in British and Chinese culture. Therefore, for the identical CWs, some corresponding equivalents in the target culture already exist, which eases translation. For other overlapping and unique CWs, Zhang Guruo used diversified translation strategies.

In translating terms under the category of clothing, Zhang Guruo adopted the following: (1) addition to describe the functions, purposes, colours,

styles, and religious or national characteristics of the CWs in 34 per cent of the cases; (2) standardisation to replace CWs with super-ordinates in 23 per cent of the cases; and (3) naturalisation to replace common British clothing and religious clothing terms with those of Chinese national costumes and Buddhist costumes in 31 per cent of the cases. Given the proximity of the frequency of these three translation strategies, we cannot clearly determine Zhang Guruo's translation regulations in this category.

In regards to transportation terms, Zhang Guruo used super-ordinates to replace British transportation terms in the Victorian era in 60 per cent of all cases. He also adopted addition to describe the usage of some vehicles. From my investigation of other categories in the material stratum, such as clothing, Zhang Guruo and other translators often used super-ordinates to replace CWs from the source culture as a translation strategy. In the category of transportation, this situation is more obvious, especially in Zhang Guruo's translation. Using super-ordinates might result from the difference between Chinese and English cultures. Different cultures have different classification of super-ordinates and hyponyms. The quantity of super-ordinates and hyponyms is closely related to the development of the society. The most relevant things in people's lives will have a higher degree of lexicalisation (Cai, 2008, p.61). Namely, these things will have more hyponyms. In the early Victorian era, horses were used as driving vehicles and further represented social classes. Thus, it has various hyponyms of horse-drawn vehicles. In Chinese culture, horses are mainly

used for war instead of vehicles. The vehicles stand for social classes is '轿子'(BT: sedan chairs). Thus, horse-drawn vehicles could not be broken down into many hyponyms in Chinese. Therefore, most of the diversified vehicles in Victorian culture have no corresponding equivalents in Chinese culture.

Using the attributive-headed word structure is a common method to create a hyponym in Chinese. To be specific, adding the specific difference before a super-ordinate can create a linguistic unit. However, this structure is unstable, and the semantic meaning is obvious. Therefore, an expression with unstable structure cannot be adapted into dictionaries. However, it can be adopted as a translation strategy to deal with unique CWs from one culture to another. '车' and '马车', used by Zhang Guruo, are super-ordinates, which are generally used to represent all kinds of vehicles in Chinese culture. Even though various Victorian vehicles are rendered generally, they are understood by Chinese readers. If the translator uses too many super-ordinates, they would make the text and the context of the source culture ambiguous. Therefore, the CWs will be invisible to the target reader. While using super-ordinates would not affect the understanding of the novel, the invisible CWs would lose their meaning as representatives of the source culture. In a sense, CWs come from the context (culture) and work for the text (novels). The translator needs to consider both factors while dealing with CWs.

For the category of food, Zhang Guruo mainly adopted addition and also used naturalisation in some cases. Zhang Guruo translated *Tess of the d'Urbervilles* and *The Return of the Native* in the 1930s and *Jude the Obscure* in the 1950s. Most British food items did not have standard names at that time. Zhang Guruo used addition to explain the taste, composition, and other features of these foreign food items to the reader. However, in the last 80 years, most typical British food items were all named using transliteration in Chinese. Compared to Zhang Guruo's translation, transliterating food names makes CWs visible to the target reader. For example, translating 'bacon' into '培根' (transliteration) shows readers that it is a foreign food. However, translating 'bacon' into '煮熟的咸肉' (BT: 'boiled salty meat'), as Zhang Guruo had done, may cause the target reader to ignore the cultural difference. In other words, it makes the CWs invisible to the reader. Translating culture fulfils cultural reappearance. The translator needs to make CWs visible and then represent them. Fang Huawen and Liu Rongyue translated this item in 2015 and 2012, respectively. They still rendered 'bacon' as '煮熟的咸肉' (BT: 'boiled salty meat'). In this example, using transliteration can be used as a priority only when the transliteration of CWs is widely accepted and known in the target culture. Otherwise, using addition to explain foreign food to the reader is a safer translation strategy.

In translating buildings, Zhang Guruo used existing translations in most cases. In the case of religious buildings, Zhang Guruo used naturalisation. He replaced Christian buildings with either Buddhist or Taoist buildings.

The reason might be that in Zhang Guruo's era, most Chinese people had less interaction and communication with the Western world, hence a high possibility that they lacked knowledge of Christian culture. Zhang Guruo used domestic Chinese religious replacements to get rid of the reading barriers and make the translation fluent to the reader.

Chapter 5 Institutional Stratum

5.1 Introduction

The institutional stratum is also called the system stratum. It can be divided into three parts – convention, system, and institution – which maintain social order in human history (Liu, 2016b, p.25).

Convention includes written convention and unwritten convention. Convention is regarded as the 'symbol and necessity' of social development, involving the naming, ranking, orientation, grade, and law (Liu, 2016b, p.25). As for the categories of convention, toponymy is selected since the naming of administrative regions, local government units, cities, and rural areas is under administration and government.

The system of convention is the production of humanity. It covers the economic management system, the education system, the performance evaluation system, and other systems relating to supervision and management (Liu, 2016b, p.26). In this division, the titles of systems are chosen to illustrate the corresponding translation strategies, including religious systems and political systems. Weights, measures, and currency units are selected to present the economic system.

The nature of the institution is cultural. Different institutions symbolise different phases of the development of human society (Liu, 2016b, p.26). In my research, there is a corpus found in 9 translations, which is recognised as school. School is a symbol of social development and also can be regarded as an institution. Thus, it is selected as the typical category in this division.

5.2 Weights, Measures, and Currency Units

5.2.1 Culture-related Reference in Translating Weights and Measures

In Klingberg's (1986, p.54) observation, changing measures in translation could have the desired result if translators conduct their work correctly (e.g. 'mile' was translated in Swedish as 'mil', which is equivalent to ten kilometres). He also accepts the incorrect translation of measures if they were approximate. He encourages the use of equivalents of non-metric measures in the target language. If this is not possible, he suggests the preservation of the source form in the target text.

As for the treatment of currency, Klingberg (1986, p.55) puts up different solutions: (1) to keep the denominations of the foreign currency; (2) to use transliteration; (3) to explain and reword; and (4) to use an equivalent of the target culture. However, Klingberg does not recommend the fourth

solution because changing the currency will change the connotation of the currency units.

5.2.2 Analysis

Zhang Guruo has a clear strategy in translating weights, measures, and currency units. As in most cases, he chose to apply conservation. For example, 'pound' (Hardy, 2008, p.55), 'shilling' (Hardy, 2008, p.7), and 'crown' (Hardy, 2008, p.150) were transliterated into '镑' (1980b, p.69), '先令' (1980b, p.17), and '克朗' (1980b, p.50) respectively, 'pint' (Hardy, 2008, p.114), 'quart' (Hardy, 2008, p.6), and 'noggin' (Hardy, 2008, p.7) were translated into '品特' (1980b, p.134), '夸特' (1980b, p.15), and '纳金' (1980b, p.17) respectively, and 'miles' (Hardy, 2008, p.9) was rendered as '哩' (1980b, p.18) or '英里'(1996, p.1). These examples are all transliterations.

It is worth noting that Zhang Guruo added footnotes to 'quart', 'noggin', and 'guinea' after transliteration. These three units are not widely known among Chinese readers.

(1): 'I'll lay <u>a guinea</u> he's after Tess.' (Hardy, 2008, p.383)

Zhang Guruo (1980b, p.444): '"他要不是追苔丝的，俺就输一个<u>几尼</u>给你。"' (英国从前钱币名，值二十一先令，现在只是一种货币价值名)

Sun Fali (1997, p.290): '"我敢拿一个<u>金币</u>打赌，是来追求苔丝的。"'

Zheng Damin (2011, p.421): '"我跟你赌一个<u>畿尼</u> ，他是追苔丝的。"'

In this example, Tess's friends Izz and Marian were betting at work that Alex was chasing after Tess. However, from the novel, we could determine that they were poor working women. Izz tried betting on the money, which meant a lot to her, showing she was quite sure about it. Zhang Guruo defined 'a guinea' as '英国从前钱币名，值二十一先令，现在只是一种货币价值名' (1980b, p.444). We know that a guinea is an old British gold coin or unit of money worth 21 shillings. Compared to Zheng Damin's transliteration without any explanations, Zhang Guruo's footnote compensated the value of 'a guinea', helping the Chinese readers understand this plot.

(2): 'But you'll turn back and have <u>a quart</u> of beer wi' me on the strength o't, Pa'son Tringham?' (Hardy, 2008, p.6)

Zhang Guruo (1980b, p.7): '可是崇干牧师，既是这样，那你回来跟俺去喝它<u>一夸特</u>啤酒，好不好?' (英容量名，等于两品特)

Sun Fali (1997, p.6): '你肯不肯回头走几步，跟我去喝<u>杯</u>啤酒呢，特令安牧师?'

Zheng Damin (2011, p.8): '可是，特林厄姆牧师，你我既有这样的缘分，那你就回来跟我喝<u>一夸脱</u>啤酒吧。'

In the novel, Tess's father invited Parson Tringham to have a beer and to know more about his glorious family history. Zhang Guruo transliterated 'a quart' into '一夸特'. He also defined '夸特' in the footnote as '英容量名，等于两品特'. In the same case, Sun Fali translated 'a quart of beer' into '喝<u>杯</u>啤酒' (1997, p.6), which adopted standardisation. In Chinese, '杯' is a measure word of 'beer', meaning to 'have some beer'. Since 1 quart is 1.13 litres, 'having a quart of beer' is not the same as '喝杯酒' in Chinese. As for Zheng Damin's transliteration, '一夸脱' without any explanations is still unfamiliar for Chinese readers. Thus, compared to Zhang's translation, both Sun Fali and Zheng Damin's versions are vague.

(3): 'And in the bottom o' the carriage they be to put <u>a noggin</u> o' rum in a small bottle . . .' (Hardy, 2008, p.7)

Zhang Guruo (1980b, p.7): '在车底下带一小瓶<u>一纳金重</u>的甜酒来 . . .'

Sun Fali (1997, p.7): '车上放<u>一小瓶</u>甜酒，. . .'

Zheng Damin (2011, p.9): '用一个小瓶子装<u>一点儿</u>朗姆酒，. . .'

In the third case, Zhang Guruo (1980b, p.7) added '英容量名，等于四分之一品特' as an annotation. In this example, Zhang Guruo attempted to use annotation to show the reader that Tess's father was asking for a small amount of rum from the young man who was paid by Tess's father to run an errand. Sun Fali translated this sentence into '放一小瓶甜酒' (1997, p.7). Zheng Damin rendered it as '用一个小瓶子装一点朗姆' (2011, p.9). However, Sun Fali had only translated 'in a small bottle' without translating 'a noggin of'. Since a noggin is 1/8 quart (140 ml), 140 ml of rum means a small amount of rum. Therefore, '一小瓶甜酒' might be a mistranslation because the writer had meant to convey 'a small amount of rum' instead of 'a small bottle of rum'. Zheng Damin tried to substitute a neutral reference without any cultural connotations. Since 140 ml of rum constitutes a small amount, it is the same as '一点朗姆' in Chinese, which is understood by the readers. However, this expression is also ambiguous. Zhang Guruo's version, '用瓶子装一纳金甜酒', may be more accurate.

In one case, Zhang Guruo adopted naturalisation. He translated 'acres' (Hardy, 2008, p.123) into a Chinese measure unit, '亩' (mǔ) (1980b, p.142). One acre is 6.075 mǔ (亩). This shows a considerable difference between one acre and one mǔ. In this case, Zhang Guruo fails to consider accuracy. '亩' (mǔ) might be easily understood by Chinese readers but does not show any accuracy and cultural meaning in the translation. Considering

this is the only case wherein Zhang Guruo adopted naturalisation, this might be a mistranslation.

From two other translators' versions, we could determine that in half the cases, they either adopted conservation or used the conventional translation of weights, measures, and currency units. For the other half, they used standardisation to replace these units from the source culture.

(4): Sun Fali translated 'I lay <u>a guinea</u>' (Hardy, 2008, p.383) into '我跟你赌<u>一个金币</u>' (1997, p.290).

(5): Sun Fali translated 'I won't take <u>a penny</u> less' (Hardy, 2008, p.55) into '少<u>一个钱</u>也不行' (1997, p.40).

In these two cases, Sun Fali rendered a more general rather than specific concept of money. In the first example, the guinea was adopted to a gold standard in Britain and minted by gold in Victorian times. '一个金币' shows the material of the guinea but does not explain its value to the reader. According to Zhang's footnote, 'a guinea' equalled 21 shillings at that time, which clearly illustrates the value and avoids ambiguity.

In the second case, Tess's father wanted to sell the title of the d'Urbervilles to Alex. The penny is the lowest valued coin in circulation in the UK. From

the text, we can determine that Tess's father was very proud of his family glory. 'I won't take a penny less' shows his pride and determination. Sun Fali used '一个钱' instead of '一便士', which fails to achieve the same effect on the reader. Using super-ordinates, '金币' and '一个钱', of the currency unit, 'a guinea' would not affect the understanding of the text. However, the cultural meaning is lost to some extent.

The third case is that Zheng Damin translated 'square yards' (Hardy, 2008, p.100) into '平方米' (2011, p.108) (BT: 'square meters'). The square meter is under the International System of Units. One square yard equals 0.836 square meters. Zheng Damin considered approximation instead of accuracy in this case, which is also acceptable for Chinese readers to understand how small Tess's room was.

From the above examples, we can conclude that Zhang Guruo adopted the four solutions that Klingberg had proposed for translating weights, measures, and currency units. Excluding one case of using naturalisation, Zhang dealt with CWs of this category with conservation for the sake of accuracy, which means he put particular emphasis on conservation over Klingberg's other translation strategies. This not only makes Chinese readers more familiar with British culture but also fulfils the function of weights, measures, and currency units in the text. Adding footnotes after some uncommon CWs gives the reader a deeper understanding of the source culture and an accurate understanding of the function of these

units. Thus, the essential feature of Zhang's translation of this category is accuracy. In addition, among the abovementioned 34 CWs found in *Tess the d'Urbervilles*, *Jude the Obscure*, and *The Return of the Native*, Zhang translated 33 with conservation, which also proves that consistency is another feature of Zhang's translation.

5.3 Translating Toponymy

5.3.1 Culture-related Reference in Translating Toponymy

Hervey and Higgins (1992, p.29) concluded four ways that translators could apply in translating toponyms.

First, transliteration is less extreme; conversional conventions are used to alter the phonic/graphic shape of an ST name so that it is more in line with TL patterns of pronunciation and spelling. Transliteration is a standard way of coping with, for example, Chinese names in English texts. How a name is transliterated may be entirely up to the translator if there is no established precedent for transcribing the name in question, or it may require following a standard transliteration created by earlier translators. Standard transliteration varies from language to language.

Therefore, second, translators need not use transliteration but could directly use standard indigenous TL equivalents in some cases (Hervey

and Higgins, 1992, p.29). Where such conventional equivalence exists, the translator may feel constrained to use them. Not to do so would either display ignorance or be interpreted as a significant stylistic choice.

Third, translating names is cultural transplantation. This option is an extreme degree of cultural transposition. SL names are replaced by indigenous TL names that are not their literal equivalents but have similar cultural connotations.

Hervey and Higgins (1992, p.29) stated that when translating names, one must therefore be aware of three things: first, existing options for translating a particular name; second, the implication of following a particular option; and third, all the implications of a choice among exoticism, transliteration, and cultural transplantation.

5.3.2 Analysis

For the three novels, Zhang Guruo adopted conservation over other procedures without exceptions. Additionally, Zhang Guruo translated CWs of this category in four different ways.

The first is that Zhang Guruo transliterated toponyms syllable by syllable. For instance, he transliterated 'Aldbrickham' (2001, p.59), 'Fenthworth'

(2001, p.72) and 'Lumsdon' (2001, p.106) into '奥尔布里坎' (1996, p.57), '芬司渥司' (1996, p.69) and '伦姆顿' (1996, p.103) respectively. Transliterating syllable by syllable is frequently used since no corresponding equivalents exist in the target culture, especially when the Chinese are unfamiliar with British toponymy. Transliterating syllable by syllable would also retain the original flavour of Britain.

Second, Zhang Guruo transliterated toponyms word by word. It was usually called 'translating letter by letter'. Since this research is based on English–Chinese translation, this research would use word-by-word translation instead. For example, Zhang Guruo rendered 'Weatherbury' (2008, p.122), 'Wellbridge' (2008, p.15), and 'Kingsbere' (2008, p.15) as '天气堡' (1980b, p.140), '井桥' (1980b, p.15), and '王陴' (1980b, p.15), respectively.

In *Tess of the d'Urbervilles*, Thomas Hardy (2008, p.255) wrote, 'reaching the <u>Wellbridge</u>, turned away from the village to the left, and over the great Elizabethan bridge which gives the place half its name.' Zhang Guruo (1980b, p.297) translated this sentence into '到了<u>井桥</u>以后，又往左一拐，离开了村子，跨过了一座依丽莎白时代的古桥，就是因为有这座桥，村名儿才带了一个桥字'. From this, we can determine that Wellbridge was named with an origin. At the same time, this was also a place where Tess and Angel had got married and where Tess's ancestors were buried. However,

Zheng Damin (2011, p.278) translated this sentence into '便到了<u>韦尔布里奇</u>，然后往左拐弯，离开村子，过了一座伊丽莎白时代的大桥 – 这个村子名称的一半来自这座桥'. Then he added a footnote: '韦尔布里奇的布里奇，在英文中即是桥.' Compared to transliterating into '韦尔布里奇' and adding a footnote, translating into '桥' could directly show the characteristics of this place, helping readers understand the plot easily.

Another example is the translation of 'Kingsbere'. The ancient d'Urbervilles were renowned knights of William the Conqueror. They were buried in Kingsbere. When 'Kingsbere' was translated into '王陴', it showed the glory of the family. However, whether Kingsbere is a noble vault or Wellbridge is a real place with a bridge cannot be testified. Thus, this method is still too controversial for frequent use unless mentioned by the author in the novels.

Third, Zhang Guruo used Semi-transliteration 1 in several cases. For instance, he translated 'Port-Bredy' (2008, p.320) and 'River Brit' (2008, p.324) into '布蕾港' (2008, p.372) and '布蕾河' (2008, p.377). '布蕾' is transliterated syllable by syllable. '港' and '河' are liberal translations of Chinese proper nouns. Using Semi-transliteration 1 would help the reader understand the geographical features in the novels.

Fourth, Zhang Guruo applied Semi-transliteration 2, which created a surprising effect on the text. For 'Shaston' (2008, p.1), 'Sherton' (2008, p.5), and 'Sandbourn' (2008, p.436), Zhang Guruo rendered them as '沙氏屯' (1980b, p.11), '谢屯' (1980b, p.15), and '沙埠' (1980b, p.507), respectively, instead of '沙斯顿', '谢顿', and '桑德波恩', respectively, as other translators had. '屯' means 'villages' in Chinese. '埠' generally refers to 'towns'. Knowing that Shaston and Sherton are villages in Dorset and Sandbourn is a town, Zhang Guruo dealt with these regional names by using and conforming to typical Chinese language characteristics to carry the meaning across to the readers unfamiliar with the context. In this way, '屯' and '埠' convey a sense of the rural and urban features of Shaston, Sherton, and Sandbourn. Therefore, Semi-transliteration 2 is a combination of transliteration and liberal translation according to the plot.

Another point worth noting here is that Shaston, Sherton, and Sandbourn are three essential places where all the main scenes took place. Shaston is the village where the story began and Tess's family lived. Sherton is where Tess's ancestors had properties. Sandbourn is the city where Tess had a better life with Alex and where Angel tried to find Tess. More importantly, it is where Tess killed Alex and was sentenced to death afterwards. From *Tess of the d'Urbervilles*, only these three places were semi-translated with rural and urban features by Zhang Guruo, which proves the importance of letting the reader know about the features of these places.

Conservation is often adopted for translating the names of places as geographical names are usually different phonologically and morphologically. Zhang Guruo used conservation with his features, adopting only one of the three translation strategies proposed by Higgins and Hervey. Compared to transliterating this category syllable by syllable in all cases by six other translators, the four ways above show that Zhang Guruo weighed up the function of toponyms in the relevant context and used different strategies to deal with toponyms according to different functions and levels of importance in the novel. Therefore, Chinese readers could have an insight into the plot, which shows the purpose of the mobility of the heroine and the contrast between rural and urban areas in the transformation from agricultural society to the Industrial Revolution.

5.4 Translating Titles of Systems

In terms of translating the titles of political and educational systems, Zhang Guruo had a clear translation strategy – using addition to explain the functions of these titles.

>   (6): 'then official characters – such men as <u>Governor-Generals</u>, and <u>Lord-Lieutenants</u>, in whom he took little interests; <u>Chief-Justice</u> and <u>Lord Chancellors</u>, silent thin-lipped figures of whom he knew barely the names.' (Hardy, 2001, p.83)

Zhang Guruo (1996, p.79): '跟着又有一批政界人物——像<u>总督</u>、<u>行政长官</u>之类，这一班人他不大感兴趣；还有<u>大法官</u>和<u>裁判长</u>之类，他们都是不爱说话、嘴唇很薄的人物，他不知道他们的名字而已。'

Fang Huawen (2015, p.66): '随后来了些政府官员——如<u>总督</u>和<u>副总督大人</u>等，对他们裘德一点儿也不感兴趣；那些<u>法院院长</u>和<u>大法官</u>默默寡语，嘴唇薄薄的，裘德几乎连名字也不知道。'

Liu Rongyue (2012b, p.83): '接着出现的是那些官员们——如英国领地的总督和郡治安官，裘德对这些人不感兴趣；接着是那些言语不多、嘴唇薄薄的首席法官和大法官们。'

Zhang Guruo rendered these underlined titles as '总督', '行政长官', '大法官', and '裁判长官' (1996, p.79), respectively. Fang Huawen rendered them as '总督', '副总督大人', '法院院长', and '大法官' (2015, p.66), respectively. Liu Rongyue rendered them as '英国领地的总督和郡治安官' and '首席法官和大法官们' (2012b, p.83). However, Fang Huawen's translation of '副总督大人' is a mistranslation. A 'lord-lieutenant' is an officer in charge of local governments and local judges in the UK instead of a '副总督' (BT: 'vice governor'). Zhang Guruo's translations correctly illustrated the functions of these titles. After comparison, we can conclude that Liu Rongyue's translations conform to the current habit of expressions.

(7): 'he accordingly placed himself in such positions about the city as would afford him glimpses of several of the most distinguished among the <u>Provosts</u>, <u>Wardens</u>, and <u>other Heads of Houses</u>.' (Hardy, 2001, p.121)

Zhang Guruo (1996, p.117): '……，就老往城里那种他有机会看到最有声望那些<u>院长</u>、<u>寮长</u>、<u>监督</u>以及各学院其他首长的地方去。'

Fang Huawen (2015, p.98): '他在城里四处走动，看到了一些极为杰出的<u>院长</u>、<u>学监</u>及<u>其他学院领导人</u>。'

Liu Rongyue (2012b, p.124): '他便流连于城市里可以看到一些最出类拔萃的<u>学院院长</u>、<u>大学校长</u>和<u>其他机构的头面人物</u>的地方。'

Zhang Guruo rendered these titles as '院长', '寮长', and '监督以及各学院其他首长' (Zhang, 1996, p.117), respectively. These translations are accurate except for '寮长' and '监督'. Zhang Guruo separated 'wardens' into two parts: '寮长' and '监督'. '寮长' refers to administrators in the She ethnicity in the Qing Dynasty. In addition, Zhang Guruo added '监督' as a compensation of the basic definition of 'warden' to illustrate the function of '寮长', which means a person who is responsible for a particular place and making sure that the rules are obeyed. However, another meaning for 'warden' is the head of a college or institution. Therefore, this

compensation also failed to explain this title. Translating 'warden' into '学监' (Fang, 2015, p.98) or '大学校长' (Liu, 2012b, p.124) is more precise.

The term 'Her Majesty's school inspector' appeared in *Jude the Obscure* twice. Zhang Guruo rendered them as '政府的督学' (1996, p.111) and '部里的督学' (1996, p.107), which is also understandable and accurate. It can also be rendered as '女王陛下的督学', as Fang Huawen had done (2015, p.89).

(8): 'rendering it probable that the personal charms which Tess could boast of were in main part her mother's gifts, and therefore <u>unknightly</u>, unhistorical.' (Hardy, 2008, p.19)

Zhang Guruo (1980b, p.30): '……所以，我们可以大概说，苔丝所以那种足以自夸的美貌，大半都是她母亲遗传给他、她的，因此<u>和爵士、世家都不相干</u>。'

Sun Fali (1997, p.28): '……使人感到苔丝身上的魅力主要来自母亲的天赋，于<u>骑士血统</u>和历史渊源并无关系。'

Zheng Damin (2011, p.31): '……人们相信，苔丝能引以自豪的美貌多半是母亲给她的，因此跟历史那个<u>世家望族</u>没多大关系。'

China and Britain have different historical backgrounds; thus, their hierarchies have no corresponding equivalents both linguistically and culturally. In this context, Hardy mentions the lineage of the noble d'Urbervilles ironically as Tess's parents continuously want to use this point to gain an advantage. 'Knight' could be translated into '骑士' or '爵士' in Chinese. 'Unknightly' has no equivalents in Chinese, but according to the meaning of 'knight', it can be translated into one sentence: '和爵士、世家都不相干' or '跟骑士血统和历史渊源并无关系'. Zheng's translation, '世家望族', is general and broad, which cannot express the exact title that Tess's parents are proud of.

In regards to translating titles in the religious system, Zhang Guruo used both naturalisation and addition to translate CWs in the same sentence. In this situation, (9) and (10) will be compared.

(9): 'The spot was the burial-place of a king and a queen, of <u>abbots</u> and <u>abbesses</u>, <u>saints</u> and <u>bishops</u>, knights and squires.' (Hardy, 2001, p.217)

Zhang Guruo (1996, p.206): '埋葬在这个地方上的，有一个国王、一个王后、许多<u>寺院方丈</u>和<u>尼庵主持</u>，许多<u>圣者</u>和<u>主教</u>、武士和侍从。'

Fang Huawen (2015, p.176): '这儿曾经埋葬过一个国王、一位王后和<u>男女修道院的院长</u>，埋葬过<u>圣人</u>、<u>主教</u>、骑士以及乡绅。'

Liu Rongyue (2012b, p.223): '这是一个国王和一个王后以及一些<u>男修道院</u><u>院长</u>、<u>女修道院院长</u>、<u>圣徒</u>、<u>主教</u>、骑士和乡绅的藏身之地。'

(10): 'and girls in white pinafores over red and blue frocks appeared dancing along the paths which <u>abbess</u>, <u>prioress</u>, <u>sub-prioress</u>, and fifty <u>nuns</u> had demurely paced.' (Hardy, 2001, p.219)

Zhang Guruo (1996, p.208): '看见小女孩子们，里面穿着红红绿绿的连衣裙，外面带着护襟，在路上连蹦带跳的走来。那条路，三个世纪以前，本是<u>尼庵主持</u>，<u>女修道院长</u>，<u>副院长</u>和五十个<u>女尼</u>缓步沉思地溜达的地方。'

Fang Huawen (2015, p.178): '小姑娘们身着红色和蓝色的连衣裙，外边套着白色的围裙，蹦蹦跳跳行走在小径上。三个世纪前，那些<u>女修道院院长</u>，<u>修女院院长</u>、<u>副院长</u>以及五十位<u>修女</u>也曾娴静舒雅地漫步于这条小路上。'

Liu Rongyue (2012b, p.225): '看见小姑娘身穿红红蓝蓝的外衣，围着白色的围涎，手舞足蹈地沿小路出现——3 个世纪前，尼庵住持、女修道院院长和副院长以及 50 多名修女们，就是带着娴静严肃的神态往返于这些小路上的。'

From the two examples, we can determine that Zhang Guruo translated all these Christian terms with both addition and naturalisation. In his translation of (9), '寺院方丈' and '尼庵住持' are 'Buddhist abbot' and

'Buddhist abbess'. This replacement with target cultural items will help readers understand the plot to some extent. However, in the same sentence, Zhang Guruo translated 'saints' and 'bishops' into '圣者' and '主教', respectively, which explained these CWs and rendered them closer to the source culture, thus confusing the readers. Whether real Buddhist abbots and abbesses were buried in Shaston with saints and bishops or Christians with different titles were buried in Shaston cannot be recognised by Chinese readers.

The same chaos is observed in (10). Zhang Guruo's using '尼庵住持' and '女尼' from the target culture and '女修道院院长' and '副院长' from the source culture makes the whole translation confusing. The mixed translation of the titles from the same religion in the same sentence might result from the fact that 'abbess' and 'prioress' are synonymous terms. Although the definitions of these two are similar, the prioress is generally lower in rank than the abbess in Christian culture. Fang Huawen encountered the same problem and tried to translate these into '女修道院院长' and '修女院院长'. However, this does not distinguish the two terms. Therefore, they can be rendered as '修女院' and '小修女院'. At the same time, Zhang Guruo's translation, '女尼', meaning 'Buddhist nuns', can be rendered as '修女', corresponding to the suggested translations of 'abbess' and 'prioress'.

While translating 'rector', Zhang Guruo used addition to render it as '教区长' (1996, p.2) and added a footnote: '就是管辖一个教区上宗教事宜的牧师，也监管风化、道德、教育各方面的事宜'. However, no other translators added any footnotes for this CW. Compared to Zhang Guruo's version, Fang Huawen's version, '牧师', is a general term that fails to clarify that it is the priest who is in charge of a particular area. Apart from this, Zhang Guruo rendered other CWs with naturalisation.

In this category, Zhang Guruo mainly used two translation strategies: addition and naturalisation. Using addition, Zhang Guruo introduced British political and educational titles with accuracy. When translating religious titles, he prioritised naturalisation. His mixing of translation strategies in one sentence would cause confusion for the reader and keep them from understanding the plot and the source culture. Since 20th century, many Chinese translators translated a large number of Western literatures into Chinese, integrating many Christian terms into Chinese vocabulary. The Christian culture reflected in these Western literatures has a subtle effect on lifestyle and way of thinking of Chinese people (Wang, 2006, p.40). In a word, readers nowadays are more familiar with Christian culture than during Zhang Guruo's era. Therefore, using addition as a consistent translation strategy would transplant the source culture to the Chinese reader and avoid misunderstanding.

5.5 Translating Schools

Zhang Guruo used addition while translating terms under the category of schools. The figure listing below comprises the five examples of Zhang Guruo's translation and those of other translators as comparisons.

CWs	Page No.	Zhang Guruo (1996)	Page No.	Fang Huawen (2015)	Page No.	Liu Rongyue (2012b)	Page No.
Sixth Standard Training	p.146	六年小学	p.170	标准化的六年教育	p.110	六年小学	p.162
night school	p.4	夜校	p.2	夜校	p.3	夜校	p.4
(pupils of) regular school	p.4	白天上课的正式学校	p.2	正式学校	p.3	日间学校	p.4
Training School Committee	p.175	师范学校的委员会	p.169	师范学院的校委会	p142	师范学校的委员会	p.181
the matron	p.153	女管理员	p.146	女管理员	p.123	女舍监	p.156

Figure 5.1 Five Examples of Using Addition in School Category

From the figure above, we can establish that all the translations have adopted addition to explicitly represent the functions of these CWs. In the

following example, Zhang Guruo used addition by adding footnotes for unfamiliar CWs.

(11): 'who had passed the <u>Six Standard</u> in the <u>National School</u>.' (Hardy, 2001, p.19)

Zhang Guruo put the footnotes '六年级仍是英国小学里最高的一个班级' for '六年级' (1996, p.36) and '十九世纪初年，英人白勒 (Dr Bell) 组织了国家国教贫民教育促进会，促进了许多教授英国国教的小学，后来这个会的会名缩为国家会，他们所设的小学就叫做国家学校，受政府补助' for '国家学校' (1996, p.36). Compared to those of Zhang Guruo, Fang Huawen's and Liu Rongyue's footnotes for 'national school' are not as explicit. Fang Huawen's version is '英国当时的国立学校是由政府资助的贫民教育促进会按照英国国教的原则办的，六年级标准是从该类学校所能得到的最高教育' (2015, p.15), while Liu Rongyue's is '英国维多利亚时代初期以国教原则促进穷人教育全国委员会所建立的小学' (2012b, p.22). While translating 'national schoolmaster', Zhang Guruo added the footnote for 'national school' again – '国家学校为一八一一年成立之'促进贫民国教教义国家教育会'所办。维多利亚初期英国小学主要为这个会所兴建' (1996, p.165), which is unnecessary to add footnotes for the same CWs, would affect the reading speed of the reader.

(12): 'She had passed some sort of examination for <u>a Queen's scholarship</u>.' (1996, p.138)

Zhang Guruo mistranslated 'a Queen's scholarship' into '皇后奖学金竞赛'. According to the historical background of *Jude the Obscure*, this story took place in the Victorian era. 'Queen' specifically refers to Queen of the British Empire instead of '皇后'. Therefore, Fang Huawen's version, '女王奖学金的考试', is accurate (2015, p.110).

5.6 Findings in the Institutional Stratum

In summary, for the institutional stratum, Zhang Guruo used conservation to transliterate toponyms. Specifically, he valued the functions of toponyms and therefore used four different kinds of conservation syllable by syllable or word by word in regards to both the context and the text.

The category of weights, measures, and currency units has strong cultural characterisation because it relates to the social factors of a culture. In this category, Zhang Guruo used conservation as the main translation strategy to fulfil the functions of these units in the text and introduce foreign elements to Chinese readers. Accuracy is the essential feature that Zhang Guruo wanted to achieve. Thus, conservation can be an effective translation strategy in translating weights, measures, and currency units.

In other categories, he mainly adopted addition to explain the functions or duties of those systems and institutions. However, when the CWs in these categories carried religious features, Zhang Guruo rendered them with naturalisation in most cases. During Zhang Guruo's era, most Chinese readers merely had communication with British culture. It is reasonable for Zhang Guruo to replace Christian elements with Buddhist or Taoist elements. However, in the 21st century, Christianity not only directly spreads doctrine and religious culture through religious activities, but also indirectly influences Chinese culture and language through literatures and media (Wang, 2006, p.40). Thus, Chinese readers had better acknowledgement of British and Christian culture. Using naturalisation nowadays would cause confusion rather than help the reader understand the text. For example, Zhang Guruo used naturalisation in (9) and (10) for some CWs, which caused misunderstandings that those were Chinese religious titles instead of Christian ones. We can deduce that retaining Christian culture in the text would avoid confusion for the Chinese reader. Therefore, addition is the primary choice of translating the titles of schools and systems.

Chapter 6 Customary and Behavioural Stratum

6.1 Introduction

The customary and behavioural stratum stands for diachronically agreed and accepted norms and conventions by a community, a clan, or a nation. In this stratum, all the categories have strong national and cultural characteristics. Kinship, customs, festivals, music, and dance are selected as the categories to present the trend and features in translating the customary and behavioural stratum.

6.2 Translating Kinship

6.2.1 Related Cultural Reference of Kin Terminologies

Different cultures classify kinship relations differently. Therefore, they use different systems of kinship terminology. In British culture, kinship is classified into five classifications: parents, sons and daughters, grandparents, grandsons and granddaughters, as well as siblings, including maternal and paternal lineage (Liu, 2016a, p.142). These five classifications have specific titles; however, other kin do not have precise appellations.

Morgan (1870) identified that the Chinese kinship system is called the 'Sundanese' or 'descriptive' system for family. He also stated that in the Chinese kinship system,

(1) maternal and paternal lineages are distinguished,

(2) the relative age of a sibling relation is considered,

(3) the gender of the relative is distinguished, as in English, and

(4) the generation from the ego is indicated, as in English.

Thus, the translator needs to consider the source culture and context while translating kinship terminologies.

6.2.2 Analysis

CWs	Page No.	Zhang Guruo (1996)	Page No.	Fang Huawen (2015)	Page No.	Liu Rongyue (2012)	Page No.
Great-aunt	p.11	老姑太太	p.10	姑婆	p.8	姑婆	p.11
great nephew	p.7	侄孙儿	p.6	侄孙子	p.5	侄孙子	p.7
Niece	p.8	侄女	p.8	侄女	p.6	侄女	p.8
Cousin	p.8	表妹	p.8	表妹	p.6	表妹	p.8

Figure 6.1 Four Examples in Kinship Category

The four examples above are selected kinship terms from *Jude the Obscure*. From Ms Fawley's conversations with other people in the novel, it is easy to figure out that (1) Jude is Ms Fawley's great nephew; (2) Ms

Fawley is Jude's great aunt; (3) Ms Fawley is a sister of Jude's grandfather; (4) Jude and Sue are cousins from Jude's father's lineage; and (5) Sue's mother is Ms Fawley's niece. Therefore, Zhang Guruo's and other translators' versions are accurate. However, when kinship relations are not mentioned in the context, it is impossible to translate these into Chinese precisely.

(1): 'I met mis'ess Yeobright, the young bride's <u>aunt</u>, last night.' (Hardy, 1999, p.23)

(2): 'O yes, it is I, <u>aunt</u>,' she cried. (Hardy, 1999, p.41)

The 'aunt' in the above two examples refers to Ms Yeobright's aunt in *The Return of the Native*. In this novel, the author did not introduce Yeobright's family. We can only assume from the matching surnames and the context that Ms Yeobright is Mrs Yeobright's niece. However, the translator cannot confirm whether this aunt is the wife of an uncle from the paternal side or just a paternal aunt. Zhang Guruo referred to all of them with '大妈' (1980a, p.25) (BT: 'the wife of an paternal uncle'), Wang Zhiguang rendered them as '姑姑' (2016, p.20) (BT: 'paternal aunt'), and Sun Yu translated them into '阿姨' (2006, p.17) (BT: 'maternal aunt'). While Zhang Guruo's and Wang Zhiguang's translations are correct, Sun Yu's version is a mistranslation of the relationship between Mrs Yeobright and Ms Yeobright. These choices of translation indicate that only when the family

relations are manifested can translators clearly render the kinship appellations accurately into Chinese. If the context was not given, the only solution would have been to retain the consistency of translating the same kinship relations into the same title.

The next case is a special one. Zhang Guruo and two other translators substituted an equivalent from Chinese, but they all turned out to be inappropriate.

(3): 'She wished that she had not fallen in so readily with her mother's plans for "claiming kin", and had endeavoured to gain assistance nearer home.' (Hardy, 2008, p.59)

Zhang Guruo (1980b, p.75): '她现在后悔不该没好好地想一想，就按照母亲的计划前来"认本家"。她想，应该先在家门附近，找找有谁能帮忙才是。'

Sun Fali (1997, p.70): '她真希望自己没有如此轻易接受妈妈的"认亲"计划，而只在自己家门附近寻求帮助。'

Zheng Damin (2011, p.74): '她后悔自己如此轻易地依从了母亲的安排跑到这儿来"认亲戚"，后悔没有去争取邻居们的帮助。'

In British culture, 'claiming kinship' potentially means that people are asking for the protection or patronage of someone in a better position on the grounds that they are related. In this text, Tess's mother asks Tess to

claim kinship to the d'Urbervilles to seek an advantage. This cultural meaning overlaps to a large extent with the Chinese one. However, '认亲' and '认亲戚' hold three different meanings: (1) treating someone as a relative; (2) referring to relatives who have not met for a long time; and (3) the first meeting of two families before marriage. None of these express the craving of Tess's mother to gain an advantage from sharing a lineage with the d'Urbervilles. '认本家' is close to the literal meaning of 'claiming kinship'; however, it does not express the potential meaning that someone is asking for patronage. A more accurate and corresponding term in Chinese would be '攀亲'.

In this category, given the profound culture of kinship in Chinese culture, Zhang Guruo's translations have no huge differences from those of other translators since translating terms under this category correctly lies in the sufficient background information provided in the novels.

6.3 Translating Customs

Religious, legal, and marriage customs are included in this category since in the Victorian era, religion, law, and marriage interact with one another in society. The figure shown below includes six cases wherein Zhang Guruo and two other translators used addition to illustrate Christian customs. With these explanations of the connotations of these Christian

customs, Chinese readers can better understand unfamiliar British customs.

CWs	Page No.	Zhang Guruo (1996)	Page No.	Fang Huawen (2015)	Page No.	Liu Rongyue (2012)	Page No.
then to be ordained	p.4	再在教会里弄一名圣职做一做	p.3	取得圣职任职资格	p.3	被正式授予圣职	p.4
special Sunday dinner	p.54	礼拜天的特别正餐	p.51	隆重的星期日晚餐	p.43	每周一次的星期日特别正餐	p.52
a short morning service	p.102	晨间简式礼拜	p.99	简短的晨祷仪式	p.82	一个简短的早祷	p.104
her perfunctory genuflections	p.102	按照仪式屈膝下跪	p.99	屈膝做礼拜的样子	p.82	敷衍的屈膝动作	p.104
the Great Sunday wash	p.169	礼拜日的大沐浴	p.225	礼拜天大洗澡	p.163	星期日郑重行事的沐浴	p.190
the Great Sunday dressing	p.169	礼拜日的大梳妆	p.225	礼拜天大梳妆	p.163	星期日的服装	p.190

Figure 6.2 Six Examples of Using Addition in Custom Category

In the following five examples, Zhang Guruo used addition. To be specific, he added footnotes after all these marriage, religion, and law customs.

(4): 'I <u>baptized</u> thee in the name of the Father, and of the Son, and of the Holy Ghost.' (Hardy, 2008, p.111)

Zhang Guruo (1980b, p139): '我现在以天父，天子及圣灵的名义，给你<u>行洗礼</u>' (婴孩洗礼有两种，一种是在教会里当着会众行的，一种是在婴孩家中行的。现在这里所用的仪式是第二种。)

Sun Fali (1997, p.82): '"现在我以圣父、圣子和圣灵的名义给你<u>施洗</u>。"'

Zheng Damin (2011, p.121): '"我以圣父、圣子、圣灵的名义给你<u>施洗礼</u>。"'

In this case, Zhang Guruo added a footnote for '行洗礼', while two other translators did not. From the novel, we know that Tess's child was illegitimate thus cannot be baptised in a church. Therefore, she found a priest to baptise her child at home to ensure that her child would go to heaven after death. Usually, baptising in a church is a fixed idea for Chinese readers in both Zhang Guruo's era and nowadays. It seems reasonable not to add any annotations for this custom. Zhang Guruo denoted that baptising can take place either in a church or at home. Thus, a footnote is useful for understanding the plot and knowing about Christian customs and also meaningful for the readers' understanding nowadays.

(5): 'The <u>banns</u> were put in and published the very next Sunday.'

(Hardy, 2001, p.58)

Zhang Guruo (1996, p.56): '紧接着在下一个礼拜天，<u>结婚通告</u>就提出而公布了。' (用结婚通告，是英国结婚的方式之一。须在教堂里在礼拜天做礼拜的时候由牧师宣布，某处某人与某处某人，将于某月某日举行婚礼，任何人如有理由反对，可以当众提出。一共要在三个礼拜天宣布三次。)

Fang Huawen (2015, p.46): '第二个星期的星期天，<u>结婚通告</u>的内容经商定后登载了出来。'

Liu Rongyue (2012b, p.56): '他们<u>结婚的通告</u>第二个星期天就提出并公布了。'

This term appeared several times in *Jude the Obscure* and *The Return of the Native*. Publishing banns every Sunday for three weeks is a legal process to note that a couple are getting married. This is not a part of the Chinese wedding process. If the translator had not added footnotes, as Liu Rongyue had not, Chinese readers might have paid attention to this process without knowing its origin and the purpose of this religious custom. Therefore, Zhang Guruo's interpretation is helpful for Chinese readers to comprehend this process.

(6): 'and on the seventh as a man in shining broad-cloth <u>in his family pew</u> at church . . .' (Hardy, 2008, p.127)

Zhang Guruo (1980b, p.147): '坐在教堂里自己一家的位置上'(自己一家的座位：英国习惯，给教堂若干钱，可以包占座位。)

Sun Fali (1997, p.95): '家庭的座位上'

Zheng Damin (2011, p.140): '他们那一家的固定位置上'

Compared to Sun Fali and Zheng Damin, Zhang Guruo is the only translator who added a footnote for 'in his family pew'. There is a custom in Britain wherein one pays an amount of money to reserve seats for family members in the church. This footnote clarifies for the Chinese reader why the master dairyman's family could sit in their 'family pew'. This concise footnote is an ideal compensation for the text.

(7): '"There, I don't believe in old superstitions, but I'll do it." She <u>threw a slipper</u> at the retreating figure of the girl, who turned, smiled, and went on again.' (Hardy, 1999, p.158)

Zhang Guruo (1980a, p.211): '"我本来不信服那老一套的迷信的，不过我还是要那么办。" 她朝着那位慢慢远去了的姑娘<u>扔了一只便鞋</u>， 那女孩回过头来，笑了一笑，又转身走了。'(英国习惯，结婚礼成席散，新郎新娘要

走的时候，亲友们都跑到门口，朝着他们两个扔旧鞋或者便鞋，以及米和纸屑等物。便鞋是取吉利的意思。）

Wang Zhiguang (2016, p.152): '"唉，我本来不信那一套老迷信的，但是还是要那么办。"她朝着那位步步离去的姑娘扔了一只便鞋，姑娘回过头来笑了笑，又转身走去。'（英国习俗，婚礼后新郎新娘走的时候，亲友们都跑到门口，朝着他们扔旧鞋或者便鞋，以及米和纸屑等物。取吉利的意思。）

Sun Yu (2006, p.178): '"嗯，我并不信那些老迷信的东西，但这事我一定得做！"她朝走出去的姑娘身后扔了只拖鞋，姑娘回过头，笑起来，然后又折身走去。'

The tradition (or superstition) of throwing a slipper to the newly wedded couple is auspicious. Thomasin went through hardship and suffering and finally married Wildeve. To make Thomasin cheerful, Mrs Yeobright did this when she had left. Adding a footnote for 'threw a slipper' is essential to avoid misunderstanding. In Chinese culture, throwing a slipper at someone is derogatory. If the translation was made without annotations, this would cause confusion as to why Thomasin smiled at Mrs Yeobright after she had thrown a slipper to her. Zhang Guruo's annotation therefore educates the reader and helps them comprehend the plot.

(8): '"Ye are to declare it," were the parson's word.' (Hardy, 1999, p.24)

Zhang Guruo (1980a, p.27): '牧师说: "你们要当众说出来。"' (英国从前的法律，结婚用结婚通告 (banns) 的，须由牧师在礼拜天作早祷读完了第二遍圣经经文的时候，当众宣布，连着宣布三个礼拜天。如有人反对，结婚通告就算无效。牧师宣布的时候总是说：" 我现在宣布某处某人和某处某人的结婚通告。如果你们之中，有哪个知道他们两个，有什么原因，不能作这种神圣的结合，你们要当众说出来，这是第一次(第二次，或者第三次) 我问你们。")

Wang Zhiguang (2016, p.19): '牧师说："你们要当众声明。"'(这是法定的结婚公告程序。)

Sun Yu (2006, p.22): '"你们要当众说明，" 牧师说了这么句话。'

The 'parson's word' is a process in the wedding. As explained for 'banns', a footnote of the wedding process is the key to making the plot more understandable for the target readers. However, this footnote turned out to be too long. In addition, Zhang Guruo annotated all the wedding processes explicitly and tirelessly regardless of how many times they had appeared in the novel, which will affect the reading speed of the reader. Therefore, compared to Zhang Guruo's version, Wang Zhiguang's footnote is more concise.

(9): 'had taken <u>a free,</u> fully <u>licensed public</u>, in Lambeth.' (Hardy, 2001, p.209)

Zhang Guruo (1996, p.199): '得到了在兰白斯<u>开酒店的全份许可</u>。' (英国法律，对于酒业，订有许多规章。凡卖酒者都必须先取得政府许可。许可大约有两种，一种是只许卖酒而不许卖座，另一种是许卖酒也许卖座。后这叫做全份许可。)

Fang Huawen (2015, p.170): '并且在朗白斯办有自由<u>全权售酒执照</u>，开了一家酒店。'

Liu Rongyue(2012b, p.215): '在兰贝斯区买下了<u>一家执照上写明经营项目不受限制的旅馆</u>。'

If we compare the three translations, we could see that Fang Huawen's is explicit and concise. His use of addition provides enough information for the reader to understand the definition of 'fully licensed'. Liu Rongyue's version is a mistranslation because 'fully licensed' is not equal to 'without any restrictions' ('不受限制'). Zhang Guruo's translation, '开酒店的全份许可', clearly demonstrates the meaning of 'fully licensed'. In Britain, this is the legislation one needs to acquire license premises in the sale of alcohol for a bar or restaurant. One type of license is for selling alcohol only; the other one is fully licensed, which allows the bar or pub to serve alcohol and provide other licensable activities. Zhang Guruo added footnotes on

British legislation, providing the reader with a better background of British culture.

From the analysis above and the corpus of the CWs of customs, we can conclude that Zhang Guruo adopted all the cases in addition either by paraphrasing the custom into concise explanations or by adding footnotes to them. This translation strategy brings British customs closer to the Chinese reader and assists the reader in understanding the plot. Zhang Guruo paraphrased half the cases for those that can be simply explained in a few condensed words or are already familiar to the target readers. For the other half, he added footnotes, which not only introduced British culture to the readers but also expressed the intention that Thomas Harvey had wanted to convey in the novels. Therefore, adding footnotes could compensate for culture gaps and get rid of barriers between the reader and the text.

6.4 Translating Festivals

Zhang Guruo has a clear strategy for translating terms under the category of festivals. He used two combined translation strategies in all cases, divided into two types: transliteration plus footnotes and definition plus footnotes. Apart from 'Lady-Day' (Hardy, 2008, p.373) and 'Sabbath morn' (Hardy, 2008, p.94), other festivals were all rendered with footnotes. Zhang Guruo translated 'Lady-Day' and 'Sabbath morn' into '圣母节'

(1980b, p.432) and '安息日' (1980b, p.109), respectively. The Old Lady Day was illustrated with a footnote before Lady-Day. Thus, Zhang Guruo did not add any footnotes here to avoid repetition.

(10): 'The May-Day dance, for instance, was to be discerned on the afternoon under notice.' (Hardy, 2008, p.10)

Zhang Guruo (1980b, p.20): '譬如现在所讲的那个下午里，就可以看出五朔节舞的旧风。' (古罗马的少年，到了五月一日那一天，都跑到田野里去，跳舞唱歌，纪念花神馥罗拉。)

Sun Fali (1997, p.8): '例如，眼前那天下午的五月节舞会就是以乡社喜庆的形式出现的。'

Zheng Damin (2011, p.12): '例如，在这个下午，五朔节舞会这一风俗就以联欢聚会— 或者按当地的叫法"联欢游行" — 的形式表现出来。' (每年五月一日，是欧洲人的传统节日，在这一天为春天的到来举行庆祝活动。)

Zhang Guruo's translation of 'May-Day' is accurate not only because of its accuracy but also because of the word he chose. '朔' means the first day of May in Chinese. Compared to '五月节', translated by Sun Fali, '五朔节' fully expresses that the May-Day is celebrated every first of May. Zhang Guruo's footnote also explained the background of May-Day, letting the target reader know why Tess went to dance with other people that day

and why Angel joined the dance when he passed by. From Zhang Guruo's and Zheng Damin's footnotes, we can establish that Zhang Guruo's footnote focuses on the purpose and activities of May-Day. He explicitly pointed out that people dance on 1 May in the memory of Flora. Zheng Damin's explanation is vague; he just mentioned that it is a tradition of celebrating spring for Europeans.

(11): 'Old Lady-Day' (Hardy, 2008, p.333)

Zhang Guruo (1980b, p.387): '旧历圣母节' (英国采取新历，始于一七五二年，但是直到现在，乡间还有些地方用旧历计算日子。圣母节为英国一年四个结账节之一，纪念圣母玛利亚被天使卜锐勒通知耶稣降世，按新历是三月二十五日，按旧历是四月六日。)

Sun Fali (1997, p.251): '圣女节' (在每年的三月二十五日。按基督教传统是天使迦百列向圣母玛利亚报喜她即将生耶稣的日子，又称天使报喜节。)

Zheng Damin (2011, p.346): '圣母领报节' (即 3 月 25 日。)

Zhang Guruo explained in the footnotes that although Britain started to use New Style days in 1752, some rural areas still used Old Style days as the calendar convention. He also indicated that Old Lady-Day is in

memory of the birthday of Jesus, which is on 25 March in the New Style and 6 April in the Old Style. This illustration is very detailed and useful for the reader as the Old Style days – Old Lady-Day and Lady-Days – appeared several times in *Tess of the d'Urbervilles*. This footnote would help readers distinguish these different terms and avoiding confusion. Compared to Zhang Guruo's footnote, Sun Fali's and Zheng Damin's footnotes lack details and accuracy. Although they had also explained the origin and date of this day, they did not mention 25 March according to the Old Style or the New Style, which would cause confusion to the reader.

(12): 'Candlemas' (Hardy, 2008, p.375)

Zhang Guruo (1980b, p.434): '蜡节会' (教堂的一个节日，日期是二月二日，为圣母玛利亚清净节(The Purification of Virgin Mary)。 因为一年之中，祭坛上或者别的祭神用的蜡烛，都在这天加以祝福，故名。)

Sun Fali (1997, p.283): '圣烛节' (在每年的二月二日庆祝，是纪念圣玛利亚的圣洁的节日。)

Zheng Damin (2011, p.412): '圣烛节' (2 月 2 日，此节为纪念圣母玛利亚产后净秽携耶稣往圣殿之日，以点燃之烛庆之，故名。)

In this example, Zhang Guruo and two other translators all demonstrated that Candlemas Day was on 2 February and that people lit candles in memory of the purification of the Virgin Mary. Their footnotes are all very concise. This day has no special meaning in the plot; therefore, explaining the date and the origin of this day provides enough cultural background for the reader.

(13): 'Shilling Day' (Hardy, 2001, p.317)

Zhang Guruo (1996, p.302): '先令日' (指门票只卖一先令的日子，英国习惯，开这样展览会的时候，票价按日分别高低，像有一天很贱，有一天很贵之类，以便不同阶级的人不相混杂。这是英国阶级不平等的表现之一)

Fang Huawen (2015, p.261): '先令日' (门票只卖一先令的日子，尤其展览会期间)

Liu Rongyue (2012b, p.332): '先令日' (指门票只卖 1 先令的日子，20 先令为一镑)

Zhang Guruo's annotation of 'Shilling Day' is very precise and detailed. He also illustrated that the ticket prices varied every day for the exhibition to avoid mixing people from different social classes. This is a manifestation of inequality across social classes in Britain, which explains why Jude and Sue could have had a chance to see the exhibition that day.

Fang Huawen's and Liu Rongyue's versions simply explained that it was a day when tickets cost only one shilling.

(14): 'The club of Marlott alone lived to uphold the local <u>Cerealia</u>.' (Hardy, 2008, p.10)

Zhang Guruo (1980b, p.20): '只有马洛村的游行会还照旧存留着，来纪念本地的<u>司瑞神节</u>。' (司瑞神节：司瑞，古罗马管五谷的女神，罗马人每年四月十九日纪念她。)

Sun Fali (1997, p.9): '如今只有马洛特村的乡社硕果仅存，还在举行着当地的<u>希瑞丝节</u>了。' (希瑞丝节：祭祀农神希瑞丝的传统节日。希瑞丝是古罗马"大地母亲"的名字，是谷物和果类的保护神。)

Zheng Damin (2011, p.12): '只有马勒特村的联欢游行仍然被保留下来，当地人用这一仪式纪念<u>刻瑞斯节</u>。' (罗马神话中的谷物和耕作女神，每年 4 月 12 日至 19 日是纪念她的节日。)

Crerealia is a typical British festival. Zhang Guruo, Sun Fali, and Zheng Damin all used semi-transliteration to retain some of the original phonetics of 'Cerealia' and added footnotes stating that Cerealia is a festival people held in memory of the goddess Ceres on 19 April every year to deliver a concrete meaning or definition for the reader.

(15): 'that they were spending their <u>Whitsun</u> holidays in a walking

tour through the Vale of Blackmoor . . .' (Hardy, 2008, p.14)

Zhang Guruo (1980b, p.25): '他们是在<u>白衣节</u>假期里步行游历布蕾谷的。'

(白衣节，基督教堂重要节日之一，复活节后第五十天举行。英国国法，白

衣节星期一，一律休假。暑假也从这时候开始。)

Sun Fali (1997, p.11): '他们是因为过<u>圣神降临节</u>作短足旅行才从黑原谷经

过的。' (复活节后的第七个礼拜日)

Zheng Damin (2011, p.16): '他们正在利用<u>圣灵降临节</u>的假期，徒步游览布

雷克摩谷。' (复活节后的第七个礼拜日)

Whitsun is a holiday in Britain which commemorates the descent of the Holy Spirit upon Christ's disciples. Women are dressed in white on this day. Zhang Guruo's translation focuses on '白衣' (BT: 'white clothes'), while two other translators focus more on the religious feature of these CWs. Translating 'Whitsun' into '圣神降临节' would be closer to British culture as Whitsun is an important religious holiday in Britain. Zhang Guruo's annotation of 'Whitsun' is more concrete than the other two footnotes and delivers information on this holiday to Chinese readers. In the meantime, it also reveals why every woman and girl was in a white frock in the novel on Whitsun. Simply putting '复活节后的第七个礼拜日' after 'Whitsun' does not add any religious knowledge for this holiday or the background for the plot.

(16): 'Rememberance Day' (Hardy, 2001, p.355)

Zhang Guruo(1996, p.335): '纪念节'(牛津大学每年六月学期末过纪念节，纪念大学的创办人和捐助人，作赞颂他们的拉丁文演讲，赠予名誉学位，一部分得奖的诗与论文，亦在会上宣读；地点是谢勒顿礼堂。过去在纪念周里有划船游行队，有船十五只，划过大学画舫致敬，一八九三年以后停止。游行队到谢勒顿礼堂也是仪式的一部分。)

Fang Huawen (2015, p.292): '纪念日'(此为牛津周年庆典，纪念学院创造人，并颁发荣誉学位。)

Liu Rongyue (2012b, p.373): '校庆日'(牛津大学每一年一度的校庆日在六月学期末举行，以纪念大学的创办人和捐助人，举行名誉学位授予仪式等。)

In his footnote, Zhang Guruo used 131 words to demonstrate Rememberance Day. In *Jude the Obscure*, Jude's pursuit was to study in Oxford University for life. He had especially chosen Rememberance Day to observe the procession held by Oxford. A precise and short annotation like Fang Huawen's is sufficient to explain this term. Zhang Guruo's version seems to be too long, and his entire explanation of the process of the ceremony is also irrelevant to the plot. For this footnote, Zhang Guruo might have paid too much attention to illustrating the source culture instead of taking the needs of the text into consideration, which isolates the context from the text. This might be Zhang Guruo's consideration that

the Chinese readers were not familiar with British festivals in 1930s. Thus, he preferred to illustrate Rememberance Day as specific as possible.

Zhang Guruo added footnotes for most cases in this category. His main idea is to compensate the cultural default of British festivals for the target reader. Zhang Guruo's footnotes are more concrete and comprehensive than those of other translators. In his footnotes, he explained places, dates, activities, and origins for all the festivals and sometimes added his own explanations to help the target reader (e.g. Shilling Day). However, the other translators' footnotes only included one or two elements to explain these festivals.

6.5 Translating Music and Dance

Zhang Guruo used addition in translating music and dance terms in all cases. He also added footnotes for unfamiliar CWs for Chinese readers.

(17): 'She liked to hear the <u>chanting</u>-such as it was- and the <u>old Psalms</u>, and to join in the <u>Morning Hymn</u>.' (Hardy, 2008, p.99)

Zhang Guruo (1980b, p.155): '她喜欢听<u>礼拜时的歌咏</u>——虽然只不过是那种歌咏—— 和<u>古老的圣诗</u>，喜欢跟着他们唱<u>晨祷的颂歌</u>。'

Sun Fali (1997, p.73): '她喜欢听<u>唱歌</u>—— 还是过去的老样子—— 喜欢听那些<u>古老的雅歌</u>，也喜欢参加<u>晨间圣歌</u>。'

Zheng Damin (2011, p.107): '她喜欢听<u>礼拜时的诗篇吟诵</u>——尽管那种吟诵不怎么优美动听——喜欢那些<u>古老的圣诗</u>，还喜欢跟着大伙儿<u>在晨祷时唱圣歌</u>。'

(18): 'in horpipes' (Hardy, 1999, p.26)

Zhang Guruo (1980a, p.29): '跳水兵舞'

Wang Zhiguang (2016, p.24): '跳角笛舞'

Sun Yu (2006, p.20): '跳水兵号笛舞'

(19): 'A wedding at home means <u>five and six handed reels</u> by the hour.' (Hardy, 1999, p.25)

Zhang Guruo (1980a, p.29): '跳五对舞和六对舞'

Wang Zhiguang (2016, p.20): '跳五六人的里尔舞' (快速的苏格兰双人舞)

Sun Yu (2006, p.23): '跳五对和六对里尔舞' (一种轻快活泼的苏格兰民间舞蹈)

The three examples above show that Zhang Guruo provided the definitions of these music and dance terms, which is explicit for the acceptance of readers; however, adding any footnotes seems

unnecessary. The following three cases are typical annotations in this category using transliteration plus footnotes:

(20): 'When the chants came on one of her favourites happened to be chosen among the rest – the old double chant "Langdon" – but she did not know what it was called, though she would much have liked to know.' (Hardy, 2008, p.100)

Zhang Guruo (1980b, p.116): '叫做"浪敦"的老双节歌咏' (叫做"浪敦"的老双节歌咏：歌咏有单节、双节、四节之分，看哪一个调子唱几节而定。歌咏多为短调，故前有"只不过是那种歌咏"之语。浪敦即查理·浪敦 (Richard Langdon, 1735-1803), 英国风琴家，尝为爱思特大教堂等风琴师。著有"神乐谱"， 为圣诗及"赞美诗"乐谱。)

Sun Fali (1997, p.73): '郎顿二部合唱' (这合唱曲是英国风琴师查理·郎顿（1735-1803）把《圣经·雅歌》第 102 首配乐写成的，内容是一个痛苦的人向上帝祈求保护，其中不少话符合苔丝此时的心情。)

Zheng Damin (2011, p.107): ' 一首叫"兰登"的古老的双节乐曲'

Zhang Guruo transliterated 'Langdon' and annotated its meaning with a thorough explanation. He not only introduced three kinds of 'Langdon' but also explained the origin – named from a musician, Richard Langdon. Although Zhang Guruo's intention was to dispense cultural knowledge to the reader, compared to Sun Fali's footnote, his footnote is too long and

irrelevant to the plot. Sun Fali explained that Langdon is adapted from the Bible and that its lyrics echo Tess's feelings, which is more useful for the reader to understand the plot.

(21): 'With his stick in his hand, he began to jig a private <u>minuet</u>.' (Hardy, 1999, p.21)

Zhang Guruo (1980a, p.23): '梅吕哀舞' (动作庄严，稳重，文雅；本在 1650 年左右起于法国，在英国查理第二王朝才传到英国，一直兴到十九世纪。)

Wang Zhiguang (2016, p.18): '单人的未奴哀舞' (17-18 世纪间流行的一种缓慢而庄严的小步舞。)

Sun Yu (2006, p.16): '米奴哀小舞步'

Zhang Guruo transliterated 'minuet' and added a footnote on its style and origin. A 'minuet' is an unfamiliar dance for Chinese readers, and adding footnotes could inform the readers about the features of this dance. Transliterating the name of the dance without explanation, as Sun Yu had done, would be acceptable for the reader as this dance is unimportant to any part of the plot or characters in the novel, but it might lose cultural features and keep the reader from acknowledging such a part of foreign culture.

(22): 'Egdon mummers' (Hardy, 1999, p.121)

Zhang Guruo (1980a, p.162): '爱敦幕面剧' (英国的一种民间戏剧，起于中古，盛行英国各处，演于节日，特别是圣诞节，演员们都穿着光怪陆离的服装，面批条带，在人家房外或者屋内演奏。现在只有少数地方还照旧演奏。详情见英国文学史家钱博斯(E.K. Chambers)的"英国民剧" (English Folk-Play)。"幕面剧"意兼音译，以这种戏的演员脸上垂着许多条带像面幕。)

Wang Zhiguang (2016, p.116): '假面剧'

Sun Yu (2006, p.136): '假面戏'

Rendering this term as '假面戏' or '假面剧' is sufficient for the target reader to understand. According to the given description in the plot, everyone is preparing costumes for the mummers. Zhang Guruo specifically defined mummers in his footnote as folk dramas which originated in the Middle Ages and prevailed throughout the UK, played in festivals, especially Christmas. The actors wore grotesque costumes and played inside or outside the house. Only a few places hold mummers nowadays. He also mentioned that the origin is an English folk play by the English literary historian E. K. Chambers. His translation, '幕面剧', is also a transliteration, referring to the many strips on the actor's face. In this footnote, Zhang Guruo not only provided the cultural background of Egdon mummers but also explained his translation techniques. However, such a footnote should be more concise instead of long and tedious.

In translating terms under the category of music and dance, Zhang Guruo adopted both addition and transliteration (conservation) plus footnotes. Compared to other translators, Zhang Guruo was dedicated to introducing background knowledge of these music and dance traditions as sufficiently as possible, but some footnotes turned out to be too long.

6.6 Findings

In this stratum, Zhang Guruo had clear strategies of translating terms under kinship, customs, festivals, and music and dance. In the category of kinship, the translator should investigate the context and decide on the titles of appellations given the complexity of Chinese kinship culture. Zhang Guruo used addition to explain British customs. He added footnotes for half of the cases to provide cultural information for the target reader. In the category of festivals, Zhang Guruo used two combined translation strategies: transliteration plus footnotes (conservation) and explanation plus footnotes (addition). Compared to other translators, Zhang Guruo added footnotes for almost all cases. As for translating terms under music and dance, Zhang Guruo used addition in all cases, adding footnotes in most cases.

Adding footnotes has become a feature of Zhang Guruo's translation. Zhang Guruo made over 200 footnotes in each of his translation works. For example, according to the statistics, calculated by Liu Dan (2003,

p.107), Zhang Guruo made 438 annotations in *Tess of the d'Urbervilles* under eight categorisations: social norms and local habits, historical events and stories, religion, arts and literature, Bible stories, historical celebrities, explanation of the source language, research on Hardy's works (Liu, 2003, p.107).

Social norms	Historical stories	Religion	Literature and art	Bible	Historical celebrities	Translation of SL	Hardy's work
106	26	26	53	118	46	31	49

Figure 6.3 Annotations of *Tess of the d'Urbervilles* by Zhang Guruo (Liu, 2003, p.107)

From the categories analysed above, we can conclude the following: (1) Zhang Guruo used footnotes more frequently than did other six translators of Hardy who came after him; (2) his footnotes are more precise and comprehensive, explaining the culture and Hardy's intentions (e.g. in translating festivals, he explained places, dates, activities, and origins in most cases); and (3) some footnotes added by Zhang Guruo may be too long, tedious, and even irrelevant to the novel, which would affect the reading speed of the reader nowadays.

In the customary and behavioural stratum, we can observe that finding the cultural equivalents of certain CWs in most cases is difficult given the

differences between Chinese and British culture. The translator is expected to explain the deeper meanings of the CWs that are not easily translated, explained, or compensated in the source texts. This involves not only the semantic meaning but also the context and the cultural situation of the source culture (Appiah, 1993, p.808). To achieve cultural communication and avoid cultural misunderstanding or distortion, utilising footnotes is an effective and necessary translation strategy. This method could be widely used in the categories oriented in the customary and behavioural as well as mental strata.

Based on Zhang Guruo's characteristics and shortcomings in regards to using footnotes, we could propose several strategies in the customary and behavioural stratum: (1) the footnote should be as concise as possible; (2) the footnote should dispense relevant cultural information for the target reader; and (3) the footnote should serve the same function as the original CW in the source text for the reader.

Chapter 7 Mental Stratum

7.1 Introduction

The mental stratum covers a wide range of categories in psychology, the system of values, and cognitive intelligence activities, which include works of literature, academic studies, and so on. Given the limitation of the samples found in the three novels, this stratum will only focus on cognitive intelligence activities, sub-categorised into mythologies, religious references, proverbs and idioms.

7.2 Translating Mythologies

There are 61 CWs found in the category of mythologies. Zhang Guruo used both conservation (transliteration) in 90 per cent of the cases and naturalisation in 10 per cent of the cases. In addition, he added footnotes for all the 61 CWs. Thus, Zhang Guruo has a clear strategy of translating mythologies — he mainly used transliteration plus footnotes. The following cases are representative examples that worth analysing in this category.

(1): 'the distinctness shaping them to <u>satyrs</u> clasping <u>nymphs</u> – a multiplicity of <u>Pans</u> whirling a multiplicity of <u>Syrinxes</u>; <u>Lotis</u> attempting to elude <u>Priapus</u>, and always failing.' (Hardy, 2008, p.73)

Zhang Guruo (1980b, p.87): '那种黯淡不明使他们成了一群<u>林神</u>，拥抱着一群<u>仙女</u>──一大群<u>盘恩</u>和一大群<u>随林</u>回旋，一些<u>娄提</u>想躲开一些<u>蒲来</u>却

永远办不到。' (林神：希腊罗马神话，形如人，惟脚与腿形似和三一个，头上有短角，全身被厚毛。侍从酒神，在酒神节中他们以乱舞出名。仙女，希腊罗马神话，树木甚多，掌管山林、河流、泉源、洋海等地。盘恩，希腊神话，为牧神，喜跳舞音乐，常导诸位仙女共舞。随林：希腊神话，亦为仙女，为盘恩所逐，逃于河畔，因自祈祷，遂变芦苇。娄提想、蒲来：希腊罗马神话，前者是一个仙女，为后者所逐，逃亡水滨，化为莲花。后者是酒神的儿子，司牛、羊、蜂蜜、葡萄。）

Sun Fali (1997, p.52): '朦胧的光线把他们幻化成了一群群搂着<u>水妖</u>的<u>山精</u>，无数的<u>半羊神</u>在和无数的水中<u>仙女</u>飞旋，是<u>荷花仙女</u>在逃避生殖之神的追逐，却老被他捉住。' (作者在这里使用了几个希腊神话中的角色。山精是半人半兽的怪物，水妖是水中的精灵。半羊神是畜牧和狩猎之神，水中仙女叫希林克斯，为了逃避半羊神的追逐化作了芦苇。荷花仙女叫洛蒂斯，为了逃避生殖之神普利亚帕斯的追逐变成了荷花。)

Zheng Damin (2011, p.75): 这一点大体上看得出来——烛光昏暗，是他们的形象如<u>萨梯</u>拥抱着<u>宁芙</u>，如许多<u>潘神</u>拉着许多<u>西林克丝</u>旋转不停，又好像<u>洛提丝</u>企图躲开<u>普利阿普斯</u>却总失败。(123456 皆为希腊神话中的人物：萨梯是森林之神，具人形而有羊的尾、耳、角等，性嗜嬉戏、好色；宁芙是居于山林水泽的仙女；潘神是畜牧神，人身羊足、头上有角，爱好音乐，创制排箫；西琳克丝是古希腊阿卡狄亚山区的山林女神，为了保护贞操免受潘神玷污而变成芦苇，于是潘神就用它坐成潘神箫；洛提丝是海神波塞冬

的女儿，收到普利阿普斯追逐时变成莲花；普利阿普斯时男性生殖力之神，

也是果园、酿酒和牧羊的保护神。)

This is a typical example of translating mythologies. Zhang Guruo transliterated the names of four characters and used addition while translating 'satyrs' and 'nymphs'. Sun Fali used addition for all the characters, which explained the features of these gods. For example, 'Priapus' was rendered as '生殖之神', which means that he is the god of fertility; 'satyr' was rendered as '半羊神' or a man with a goat's ears, tail, legs, and horns. Zheng Damin used transliteration for all cases. For the understanding of the readers, both addition and transliteration are reasonably presented. However, this may not be enough for the readers to know the cultural information carried by these mythological characters. Therefore, adding footnotes is necessary for cultural compensation.

The three translators also added footnotes for the six characters. Sun Fali's footnote simply illustrated that a satyr is a god whose body is half-human and half-animal, while a nymph is a spirit inhabiting rivers. Pan is the god of the wild, shepherds, and flocks. Syrinx was a nymph and a follower of Artemis, known for her chastity. Pursued by the amorous god Pan, she ran to a river's edge and asked for assistance from the river nymphs. Priapus pursued Lotis until the gods took pity on her and turned her into a lotus tree. Zheng Damin's version is similar but more detailed,

containing features of their appearance. However, although Sun Fali and Zheng Damin's footnotes compensated cultural information of six gods, they did not function the same way as the six CWs in the source text. In the plot, six characters were used as a metaphor to describe the chaotic but joyful dancing scene and the couples. It is essential for Chinese readers know why these six gods were selected as a metaphor. Zhang Guruo's version highlighted that satyrs are famous for dance and Pan is a great dancer, fond of music, which could help the reader correlate the dancing couples with these gods. His explanation of the relationship between Pan and Syrinx as well as that between Lotis and Priapus also vividly represented the dancing scene where people were 'racing up and down' (Hardy, 2008, p.73). Therefore, Zhang Guruo's footnotes help Chinese readers know the appearance of the six gods and their features to represent.

(2): 'Thor and Woden' (Hardy, 1999, p.20)

Zhang Guruo (1980a, p.20): '乌敦和叟儿的节日' (这是安格鲁人和萨克森人的神；同时也就是所有的日耳曼民族的神。乌敦是战神，也是道路、疆界的保护者；字是他创造的；同时没一个不落，都说他是他们王室的始祖。叟儿是雷神和雨神。)

Wang Zhiguang (2016, p.14): '祭祀托儿和沃登' (当地古代神话，即雷神和主神，父子关系。)

Sun Yu (2006, p.19): '托儿和沃登的祭火' (北欧神话中的雷神，主神奥丁之子；日耳曼神话中的主神，相当于北欧神话中的主神奥丁。)

In this case, the three translators all added footnotes. Wang Zhiguang and Sun Yu briefly introduced the relationship (father and son) and identities of these two gods from Germanic mythology. Zhang Guruo, however, thoroughly illustrated their identities, duties, relationship, and origins. He also highlighted that they are earliest ancestors of Ango-Saxon. Zhang Guruo's footnote seems to have no obvious differences from the other two translators' versions. However, his footnote can help Chinese readers understand the plot across a few lines or paragraphs. After mentioning 'Thor and Woden', in the paragraph followed, Hardy wrote, 'indeed, it is pretty well known that such blazes as this the heathman were now enjoying are rather the lineal descendants from jumbled Druidical rites and Saxon ceremonies than the invention of popular feeling about Gunpowder Plot' (Hardy, 1999, p.20). To inform the reader as to why Hardy mentioned that it is a jumble of Druidical rites and Saxon ceremonies, it is essential to tell the target reader that 'Woden and Thor' are Anglo-Saxon gods, as clearly illustrated in Zhang Guruo's footnote.

(3): 'Apollyon lying in wait for Christian' (Hardy, 2001, p.17)

Zhang Guruo (1996, p.16): '阿坡林怎样埋伏着想捉克锐斯提恩啦。' (阿坡林本为无底坑的使者，名字的意思是毁灭者，见《新约·启示录》第九章第

十一节。这儿是指班扬的天路历程里所说的而言。那本书的第一部里，说阿坡林以恶鬼的形状出现，鱼鳞、龙翼、熊足、狮喙，由腹内喷烟吐火，在辱身谷里拦住了克锐斯提恩(书中主角)，用火镖扎他，但终为克锐斯提恩所败。)

Fang Huawen (2015, p.13): '以及伏击克里金的<u>魔王</u>啦。'

Liu Rongyue (2012b, p.17): '埋伏等候"基督徒"的<u>恶魔</u>啦。' (恶魔，指英国 17 世纪作家约翰班扬（1682-1688）所著《天路历程》中的恶魔。"基督徒"是该书中的主人公。)

(4): 'The foreground of the scene had grown funereally dark, and near objects put on the hues and shapes of <u>chimæras</u>.' (Hardy, 2001, p.17)

Zhang Guruo (1996, p.16): '奇米拉' (奇米拉是希腊神话里的怪物，头像狮子，身子像山羊，尾巴像蛇。)

Fang Huawen (2015, p.13): '妖魔鬼怪'

Liu Rongyue (2012b, p.17): '奇形怪状'

In examples (3) and (4), Jude stayed out too late and 'started homewards at a run' (Hardy, 2001, p.17). As a child, Jude was too scared to run in the dark because he imagined several kinds of monsters around him, 'Apollyon' and 'chimæras'. Zhang Guruo transliterated these names and added footnotes for them, explicitly describing the physical features of the

monsters to compensate the cultural loss made only by transliteration. Such vivid descriptions would help the reader understand why Jude was so frightened. Compared to Zhang Guruo, Fang Huawen and Zheng Damin rendered both legendary characters as '魔王/恶魔' and '妖魔鬼怪/奇形怪状', whose back translations can be seen as 'monster'. This directly removes the cultural barrier for the target reader and makes it easy for them to understand the plot. However, Zhang Guruo's treatment provides more cultural information for the target reader.

(5): 'She still slept on inside his great-coat, looking warm as a new bun and boyish as a Ganymedes.' (Hardy, 2001, p.165)

Zhang Guruo (1996, p.159): '她在睡梦中看看，就像刚出炉的小圆糕一样热气腾腾，像干尼弥德一样年少翩翩。' (古代希腊的美少年，为天神宙斯所爱，摄之升天，使他做了天神的侍酒人。)

Fang Huawen (2015, p.134): '所以她裹着他的大衣沉睡不醒，看起来似刚出炉的圆糕一般暖气洋洋，好像甘尼米一样稚嫩。' (希腊神话中宙斯神的侍酒童子。)

Liu Rongyue (2012b, p.170): '她…穿着那件大衣，脸蛋像块刚烤出的面包那样热乎乎的，又像是希腊天神的侍酒俊童。'

In this case, when Sue was sleeping, Jude saw her as Ganymedes, famous for his gorgeous appearance. Zhang Guruo and Fang Huawen all transliterated this name and added footnotes. Zhang Guruo highlighted that he was a handsome prince who was carried off to heaven by Zeus. The reader would notice that Jude's metaphor is derived from her prettiness. However, Fang Huawen only introduced that Ganymedes was appointed as cup-bearer of the gods, which provides no useful information to help the reader understand this metaphor. Liu Rongyue transferred this Greek legend into an attributive-headed word structure, '希腊天神的侍酒俊童', easy to understand and an acceptable translation.

(6): 'His face is like the tragic mask of <u>Melpomene</u>,' said Sue. (Hardy, 2001, p.307)

Zhang Guruo (1996, p.290): '"他的脸和<u>迈尔帕米尼</u>的悲剧面具一样，"淑说。' (为希腊悲剧女神。希腊神话，司文学艺术之女神有九。在雕刻上，各有各的特有姿势和属性象征物；如抒情诗女神手执七弦琴。悲剧女神则手执悲剧面具。悲剧面具均属悲惨恐怖一类。)

Fang Huawen (2015, p.252): '"他的脸就像<u>麦尔波米妮</u>的悲剧面具，"苏说。' (希腊神话中掌管悲剧的女神。)

Liu Rongyue (2012b, p.321): '"他的脸就像<u>墨尔波墨涅</u>那悲惨的面具一样。" 淑说。'

When Jude and Sue picked up Jude's son, Sue mentioned that his son had 'a quaint and weird face' (Hardy, 2001, p.307), a 'tragic mask of Melpomene'. Zhang Guruo and Fang Huawen both transliterated this term and added footnotes for it. This metaphor foreshadows the child's tragic fate at the end of the story. However, Liu Rongyue only transliterated the name of the god Melpomene, which is also understood by the reader because Hardy had already mentioned that it was a tragic mask. Whether putting a footnote after this kind of term depends on the translator's intention to provide a cultural background for the reader. Zhang Guruo explained the features of Melpomene in detail, which compensated the cultural information for Chinese readers. Even though they can still understand the plot without a footnote in this case, Zhang Guruo's footnote could offer a supplement for Chinese readers to have a clear picture of this term.

In this category, Zhang Guruo mainly rendered mythologies by a combined translation strategy – transliteration by adding footnotes. Compared to other translators' footnotes, Zhang Guruo's are more detailed and comprehensive. His footnotes not only explained the origins, duties, appearances, and other features of the characters from different mythologies but also highlighted and linked these features, conforming to the meanings that the author wished to convey in the sentence. Therefore, Zhang Guruo's footnotes fulfil the function of compensation and help the

reader to understand the plot rather than briefly explain the mythologies referenced, as done by other translators.

7.3 Translating Religious References

Zhang Guruo has a clear translation strategy in dealing with religious references. There are 79 CWs found in this category. Zhang Guruo used conservation plus footnotes in 90 per cent of the cases and naturalisation in 10 per cent of the cases. In the following cases, (7) and (8) are typical examples of using naturalisation plus footnotes; (9) — (16) are representative examples of using conservation plus footnotes.

(7): 'Oh – nothing, nothing except chasten yourself with the thought of "how are the mighty fallen" . . .' (Hardy, 2008, p.15)

Zhang Guruo (1980b, p.15): '哦，没什么办法，没什么办法。"一世之雄，而今安在"，你只有记住这句好，训诫鞭策自己就是了，……' ("一世之雄，而今安在"， 意译原文，见"旧约""撒母耳下"第一章第十九节，旧译"大英雄何竟死亡。")

Sun Fali (1997, p.7): '啊，没办法，没办法喽，只好用《圣经》上的话来鞭策自己了："大英雄何竟死亡"。' (这句话见《圣经·旧约·撒母而记上、下》。扫罗受了重伤自杀了，他的三个儿子也战死，大卫为他做哀歌，歌中说："以色列啊，你尊崇者在山上被杀，大英雄何竟死亡。")

Zheng Damin (2011, p.8)：'你只有想想"大英雄何竟死亡"这句话，让自己得到一些安慰。'（见《圣经·旧约·撒母而记下》第 1 章第 19 节。）

'How are the mighty fallen' is derived from section 19, chapter 1 of the Book of the Old Testament (2 Samuel). The former translation in the Old Testament is '大英雄何竟死亡'. Zhang Guruo's translation utilised a Chinese idiom about Cao Cao (曹操), a hero from Chinese history. This idiom originates from an article written by Su Shi (苏轼), who regrets that a hero such as Cao Cao would never exist. 'Mighty' in this idiom refers to the hero Samuel, whose life ends tragically because of his arrogance. Therefore, Thomas Hardy clearly uses 'how are the mighty fallen' to imply the inevitable fall of the d'Urbervilles, which has the same meaning of the Chinese idiom. Therefore, Zhang Guruo's substitution can help the Chinese readers correlate and understand the implied meaning of the English idiom. As for footnotes, Zhang Guruo's version is concise; retaining the original translation from the Old Testament and adding a comprehensive footnote, as Sun Fali had done, would be better.

(8): 'Her mother's intelligence was that of a happy child: Joan Durbeyfield was simply an additional one, and that not the eldest, to her own long family of waiters on Providence.' (Hardy, 2008, p.67)

Zhang Guruo (1980b, p.59): '从智力方面看，她母亲完全是一个嘻嘻哈哈的小孩子；在这一大家无识无知，听天由命的孩子里面， 昭安德北也不过其中的一个而已，并且还不是其中顶年长的那一个哪。'（听天由命，原文 waiter on Providence，由 wait on the Lord 和 wait on God 而来， 屡见圣经，如诗篇第二十七篇第十四节，第三十七篇第三十四节等处。）

Sun Fali (1997, p.29): '妈妈的智力还只能算是嘻嘻哈哈的小姑娘，只能算是她自己那一长串凭上帝安排的子女们中的一个，而且算不上是年纪最大的一个。'

Zheng Damin (2011, p.41): '就智力而言，她母亲只是一个快活的孩子；琼·德比生育了这么一长串知足常乐的小孩，而她本人不过是又一个孩子，而且，在他们当中还算是年纪最大的一个。'

In Hardy's novels, there always exists a kind of fatalism or pessimistic attitude, which can be reflected in this sentence and which the translator should faithfully convey. 'Waiter on Providence', as Zhang Guruo explained in his footnote, originates from Bible, which means Christians should do what God can do. Zhang Guruo not only used '听天由命', the same meaning of the Bible quotation, as a proper translation but also added a note to further provide the reader enough background information to understand the phrase. Therefore, the Chinese readers can understand the meaning easily and know the cultural information of Christian at the same time. In Sun Fali's and Zheng Damin's versions, not much more

information than a translated sentence is given; hence, the cultural message is lost.

(9): 'You don't know what's inside me.'

'What?'

'The Ishmaelite.' (Hardy, 2001, p.148)

Zhang Guruo (1996, p.142): "'以实玛利的精神。'" (以实玛利是《圣经》里的一个人物，他是亚伯拉罕的儿子，生下的时候，耶和华说："他的手要攻打人，人的手也要攻打他。"所以以实玛利的精神就是反抗社会、反抗习俗的精神。)

Fang Huawen (2015, p.119): "'以实玛利式的。'" (是《圣经》中亚伯拉罕的庶子，虽受歧视，但富于反抗精神。)

Liu Rongyue (2012b, p.152): "'以实玛利精神。'" (以实玛利是《圣经》里的一个人物，以实玛利的精神就是反抗社会、反抗习俗的精神。)

In this plot, Jude was trying to argue with Sue. Sue said she liked countryside and wanted a free life here. But Jude thought that Sue was 'a product of civilisation' and definitely could not live in a place like this (Hardy, 2001, p.148). Thus, Sue said that she had 'the Ishmaelite' in her mind in order to convince Jude.

Zhang Guruo and two other translators all used transliteration and added footnotes to introduce this Bible character to the reader. Compared to those of the other translators, Zhang Guruo's footnote is more detailed, referencing the original Bible passage to tell the reader why an Ishmaelite is full of rebellious spirit. As Zhang Guruo referenced in his footnotes, Ishmael is the elder son of Abraham. When he was born, Jehovah said that 'his hand shall be against every man and every man's hand against him'. Therefore, he revolted against society and customs in his lifetime. This detailed explanation will help the readers understand what kind of spirit Sue had.

(10): 'it was glaringly inconsistent for him to pursue the idea of becoming the soldier and servant of a religion . . .' (Hardy, 2001, p.237)

Zhang Guruo (1996, p.225): '那就跟他想做教会的士兵和仆人那种观念，完全不能相容。'(基督教徒行洗礼，仪式举行到牧师给婴儿画十字时，牧师说，我为此婴儿画十字，以表示此后他……要在基督的旗帜下，与罪恶、尘世、魔鬼作战，一直做基督的忠实士兵和仆人，到死方止。)

Fang Huawen (2015, p.193): '使他无法追求有朝一日荣当宗教卫士和仆人的理想。'

Liu Rongyue (2012b, p.245): '那么要想成为一个宗教信仰的战士和仆人。'

In this case, the three translators all rendered 'pursue the idea of becoming the soldier and servant of a religion' word by word, which accurately delivers the literal meaning of the original text. However, in the novel, Jude knew that his love for Sue was 'regarded as its best a frailty, and at its worst damnation' (Hardy, 2001, p.237), opposite his pursuit of becoming a soldier and a servant of religion. The literal meaning does not explain why this idea has trapped Jude in this situation. Zhang Guruo added a footnote as an illustration: during Christian baptism, the priest claims 'the child for Christ our Saviour by the sign of the cross . . . to fight manfully under his banner, and to continue his faithful soldiers and servants unto your lives'. This footnote explains that this idea had been strongly rooted in Jude's mind since he was baptised as an infant. Thus, the reader can easily understand why Jude thought 'he was unfit, obviously, by nature, as he had been by social position, to fill the part of a propounder of accredited dogma' when he wanted to defend his love for Sue.

(11): 'You are Joseph the dreamer of dreams, dear Jude.' (Hardy, 2001, p.224)

Zhang Guruo (1996, p.213): '你就是一个好梦想的约瑟。'(约瑟，《圣经》人物，为雅各少子，因过于受父宠爱，众兄不喜欢他。他做了一个梦，梦见在田地里捆稼禾，他的捆起来站着，他哥哥们的围着他的下拜。后来他又梦

见太阳、月亮与十一星向他下拜。见《旧约·创世记》第三十七章三节到十

节。)

Fang Huawen (2015, p.182): '你就是<u>喜欢梦想的约瑟</u>。'(《圣经》中人物，

为雅各少子，因受父亲的溺爱，被众兄长所嫉妒。他做了一个梦，梦见在田

地里捆稼禾，兄长们捆的稼禾围着他的稼禾下跪。后来他又梦见日月星辰

向他下拜。)

Liu Rongyue (2012b, p.230): '你就是<u>爱幻想的约瑟</u>。'(约瑟，《圣经》人物，

为雅各少子，因过于受父宠爱，众兄不喜欢他。)

Zhang Guruo's footnote states that Joseph, son of Jacob, was spoiled by his father; therefore, his brothers disliked him and plotted his demise. In Joseph's dreams, Joseph and his brothers gathered bundles of grain, and those his brothers had gathered bowed to him. The sun (father), the moon (mother), and eleven stars (brothers) bowed to Joseph as well. In the novel, Sue compared Jude with Joseph, the dreamer, because Jude, as a low-class man, had always dreamt of living and studying in Christminster with no regard for social class as a barrier in that era. Therefore, if the footnote of this religious reference should narrate the complete story of Joseph, then the reader would better understand Sue's implication. Zhang Guruo's and Fang Huawen's footnotes fulfilled this function; however, Liu Rongyue's footnote failed to explain why Joseph was a dreamer. He had

only mentioned that Joseph's brothers disliked him, which cannot compensate for the implication that the author wanted to convey.

(12): 'On'y foreign tongues used in the days of the <u>Tower of Babel</u>, when two families spoke alike . . .' (Hardy, 2001, p.20)

Zhang Guruo (1996, p.19): '洪水以前、没有两家人说话一样的时候…' (《旧约·创世记》第六章及第七章说天下洪水，第十一章说上帝使世人变乱口音。这儿是乡下人把这两件事混而为一，年代颠倒。)

Fang Huawen (2015, p.15): '修通天塔时所用的那种各不相同的语言…' (《旧约·创世记》人们在古巴比伦修建一塔，拟使之通达天庭，上帝以其狂妄责罚之，使每个人突操不同的语言，导致计划落空。)

Liu Rongyue (2012b, p.20): '修通天塔时大家只说外国话，没有两家人说的是一个样。' (指《圣经》中没有建成的通天塔。上帝因诺亚的后代狂妄而发怒，使建塔人突然操不同的语言，塔因此终未建成。)

Here, the carter was trying to describe what scholars did in Christminster, where Jude craved to study, saying that scholars spoke in foreign tongues when people tried to build the Tower of Babel. Zhang Guruo's and two other translators' footnotes demonstrated that people tried to build the Tower of Babel to go to heaven. God made people speak different languages afterwards, which stopped people from working on the tower

together. Only Zhang Guruo had pointed out that the carter was wrong. In the Bible, people spoke the same language when building the Tower of Babel instead of speaking different ones, which began during the Great Flood in Genesis. Zhang Guruo mentioned that the carter had mixed two events: the Great Flood and the building of the Tower of Babel. This explanation is essential for the target reader unfamiliar with these Bible stories and who would easily believe the carter had referenced the right Bible stories. With Zhang Guruo's footnote, the reader understands the carter's illiteracy and ignorance.

(13): '"<u>The Heavenly Jerusalem</u>," suggested the serious urchin.'
(Hardy, 2001, p.16)

Zhang Guruo (1996, p.14): '"好像天上的耶路撒冷，是不是?"' (天上的耶路撒冷，也就是后面所说的新耶路撒冷，指《旧约·启示录》里第二十一章第十一节以下所写的而言。那儿说: "我又看见一个新天地，……又看见圣城新耶路撒冷由上帝那里从天而降。……城中有上帝的荣耀。城的光辉如同极贵的宝石，好像碧玉，明如水晶。……墙是碧玉造的，城是精金的，如同明净的玻璃。城墙的根基是用各种宝石修饰的。第一根基是碧玉，第二是蓝宝石，第三是绿玛瑙，第四是绿宝石，第五是红玛瑙，第六是红宝石"，等等。)

Fang Huawen (2015, p.12): '"像是神圣的耶路撒冷。"'

Liu Rongyue (2012b, p.15): '"像神圣的耶路撒冷。"' (耶路撒冷，巴勒斯坦著名古城，伊斯兰教、犹太教和基督教的"圣地"。)

Jude's dream was to study in Christminster throughout his lifetime. When he was a child, he had asked a tiler what Christminster looked like. When the tiler tried to describe it, Jude implied that it might look like the 'Heavenly Jerusalem'. Simply transliterating 'Heavenly Jerusalem' or adding a footnote on its origin does not deliver the meaning conveyed by the author. Zhang Guruo explicitly and thoroughly described the glory of the city with precious gems and crystals. The wall of 'Heavenly Jerusalem' is made of jasper, and the city is pure gold, like clear glass. The foundation of the city wall is decorated with various gemstones. The first base is jasper, the second sapphire, the third green agate, the fourth emerald, the fifth red agate, the sixth ruby, and so on. The vividness of these descriptions makes the target reader see that in Jude's eyes, Christminster is as splendid and glorious as 'Heavenly Jerusalem', a dream place to study in and worth striving for.

(14): 'before she had eaten of <u>the tree of knowledge</u> . . .' (Hardy, 2008, p.124)

Zhang Guruo (1980b, p.143): '她还没尝知识之果之前…' (知识之果："旧约""创世记"第二章说，耶和华上帝在伊甸立园，园中有生命树和知识树。…耶和华上帝吩咐亚当，园中各树的果子可随意吃，只知识树上的果子不可吃。…耶和华为亚当造了一个女人……当时夫妻二人，赤身露体，并不羞

耻。第三章说，蛇诱惑夏娃，吃了知识之果，并且给她丈夫吃了，二人的眼睛就明亮了，才知道自己是赤身裸体。)

Sun Fali (1997, p.93): '知识之果'

Zheng Damin (2011, p.137): '尝知识树果实之前'

In this example, Sun Fali and Zheng Damin translated 'the tree of knowledge' without footnotes, making the target reader unable to understand the literal meaning of this reference. Zhang Guruo explained in his footnotes that God had told Adam and Even not to eat from the tree in the Garden of Eden, but they disobeyed; thus, humanity inherited sin and guilt from Adam and Eve's sin (Genesis 2:17). The importance of adding footnotes here is that Tess thought about her own experience and considered that she was as guilty and sinful as Adam and Eve. This cultural information would help the reader to understand Tess's mind. Otherwise, translating this into '知识之树' would cause confusion in regards to how Tess felt to the reader.

(15): 'while she refuses to literate her mind from <u>an untenable redemptive theolatry</u>.' (Hardy, 2008, p.136)

Zhang Guruo (1980b, p.158): '要是它的思想不能从没法拥护的'<u>供奉上帝来赎罪</u>'那种观念里解放出来...' (供奉上帝来赎罪：据基督教的说法，人都有罪，耶稣基督降世死在十字架上，为人赎罪。)

Sun Fali (1997, p.102): '但是只要它不肯从<u>敬神赎罪</u>这种难以令人信服的理论下解放它的心灵，…'

Zheng Damin (2011, p.151): '可是，如果教会的思想不从那种站不住脚的<u>拜神赎罪</u>理论中解放出来，…'

In this example, Angel refused to be ordained, as his father and brother had been. Instead, he wanted to 'acquire a practical skill in the various processes of farming' (Hardy, 2008, p.135). His 'whole instinct in matters of religion is towards reconstruction' (Hardy, 2008, p.137) instead of faithfully believing in redemption. Given the three translators' translations, the reader can easily understand the literal meaning of 'redemption'. However, in regards to the context of this section, the reader would fail to know the difference between the redemption and the reconstruction of the religion since Chinese readers are generally unfamiliar with Christian culture. With Zhang Guruo's footnotes, the reader knows that Jesus paid the price with his death, releasing Christians from the bondage of sin and death, which is called 'redemption'. Therefore, they would understand why Angel and his father fiercely bickered with each other, which made his father 'stultified, shocked, paralysed' (Hardy, 2008, p.137).

(16): 'She was great at <u>Antinomianism</u> and Bible-classes . . .' (Hardy, 2001, p.185)

Zhang Guruo (1996, p.215): '这位小姐，对于<u>信心万能论</u>，对于"圣经"教义，都十分精通…' (信心万能论为宗教上的一派主张，说，在福音的制度下，道德条法对于基督徒没有用处，没有约束力，得救者唯一的条件就是信心。)

Fang Huawen (2015, p.140): '她对<u>废弃道德论</u>和《圣经》都很有研究…' ('废弃道德论',英国维多利亚时代的一种理论，认为道德律比起上帝的恩宠来是微不足道的。墨茜·常蒂是把它看作异端邪说的。)

Liu Rongyue (2012b, p.205): '钱特小姐对于<u>唯信仰论</u>和《圣经》教义都非常精通。' (基督教神学中认为基督教徒既蒙上帝救恩即无需遵守摩西法律的学说。)

'Antinomianism', in this example, is a principle of religion with no important influence on the development of the plot. The three translators all added via footnotes that Antinomianism is a principle that rejects laws or legalism and is against morality. Ms Mercy Chant believed in this principle, which was opposite Angel's idea and pursuit. Thus, the footnote would help the reader understand why Angel did not wish to marry Ms Mercy Chant.

In all cases under this category, Zhang Guruo added footnotes. Most religious references in the novel are either strongly connected to the plot development or used as metaphors to describe the characters. Without footnotes to explain their cultural meanings, it is impossible for the reader

to understand the whole story through transliterated names alone. In addition, Zhang Guruo added his own explanations in most cases by highlighting some important features of the religious references, which helps the reader understand specific lines or even paragraphs.

7.4 Translating Proverbs and Idioms

Proverbs and idioms are similar expressions. According to Baker's definition of idioms in her *The Other Words* (2011) and Ridout and Witting's definition of proverbs in their *English Proverbs Explained* (1969), the common features of idioms and proverbs are: (1) they use formulaic language; (2) they come from or are used in spoken language under most circumstances; (3) they are a genre of folklore; and (4) they are simple, concrete, and traditional. Thus, they are combined as one category to express the folklore culture behind them.

(17): 'Marry in haste and repent at leisure' (Hardy, 2001, p.315)

Zhang Guruo (2015, p.300): '忙里结婚闲中悔。' (英国谚语)

Fang Huawen (2015, p.259): '仓促结婚悠闲悔。'

Liu Rongyue (2012b, p.330): '草率结婚后悔多。'

Jude and Sue intended to get married but had not made it in the church. Both of them thought they were 'folk in whom domestic ties of a forced kind snuff out cordiality and spontaneousness' (Hardy, 2001, p.314). When they returned home, the widow was shocked that they had not married. People during her time were not afraid of getting married. She did not understand the couple's new notions. Therefore, she said, '[M]arry in haste and repent at leisure – spoiled like this by you two!' (Hardy, 2001, p.315). This old saying is paraphrased by the three translators. The only difference is that Zhang Guruo added a footnote that this sentence is a proverb, which turns out to be redundant because the widow already said that it is an old saying in the text.

(18): 'Out of the frying-pan, into the fire!' (Hardy, 2008, p.80)

Zhang Guruo (1980b, p.95): "'从锅里掉到火里！'"(英国成语；越来越糟的意思。)

Sun Fali (1997, p.57): "'才出了煎锅，又掉进大火！'"

Zheng Damin (2011, p.81): "'跳出了锅子掉进了火里！'"

In this case, Tess bickered with Car and made her angry. When Alex offered her a ride, she accepted even though she disliked Alex because 'coming at the invitation did the particular juncture when fear and indignation at these adversaries could be transformed by a spring of foot into a triumph over them' (Hardy, 2008, p.80). However, it turned out to be

a trap for Tess and made her life a tragedy. Thus, the folks said, '[O]ut of the frying-pan, into the fire' when they saw Tess leaving with Alex. Zhang Guruo and two other translators paraphrased this idiom, with Zhang Guruo added a footnote to explain that this idiom means that the situation is getting worse. This footnote is concise and helps the readers comprehend this idiom easily.

(19): 'Nothing venture, nothing have!' (Hardy, 2001, p.50)

Zhang Guruo (1996, p.48): "'偷鸡还得撒把米哪 ！...'"

Fang Huawen (2015, p.40): "'要成事就得冒点险。…'"

Liu Rongyue (2012b, p.48): "'不入虎穴，焉得虎子嘛！…'"

In the novel, Isabella wanted to chase after Jude and therefore schemed to make Jude obsessed with her. In this case, Zhang Guruo and Liu Rongyue used a Chinese idiom to replace the English one, while Fang Huawen paraphrased it instead. '偷鸡还得撒把米' means if one wants to steal chicken, he has to use rice as a lure, which means if one wants to achieve something, he has to lose something in return. '不入虎穴，焉得虎子' means if one wants to get a baby tiger, he has to risk going to the tiger's den, which means you have to venture further if you want to get something. Zhang Guruo's and Liu Rongyue's translations are more appealing since they used Chinese idioms; therefore, the Chinese reader

would easily understand the meaning of this idiom in the text. Fang Huawen's translation could be considered a safe translation.

(20): 'But it is never too late to mend.' (Hardy, 2001, p.56)

Zhang Guruo (1996, p.55): "'不过想要补救，总没有来不及的。'" (英国谚语：补救总无过时晚。)

Fang Huawen (2015, p.45): "'不过要补救也不算太迟。'"

Liu Rongyue (2012b, p.53): "'不过现在改正也不晚。'"

This proverb appeared in *Jude the Obscure* twice, and its literal meaning is easy to understand. Zhang Guruo and two other translators all paraphrased this proverb, with Zhang Guruo unnecessarily adding a footnote in which he paraphrased the proverb again.

(21): 'Don't you ask questions, and you won't hear lies.' (Hardy, 2001, p.195)

Zhang Guruo (1996, p.187): "'你不要查问，自然也就听不到谎话。'" (英国成语，曾见于英国小说兼戏剧家高尔斯密的剧本《屈身求爱》第一幕第三场。)

Fang Huawen (2015, p.158): "别提问题，你就不会听到谎话。"

Liu Rongyue (2012b, p.201): "你别问好啦，自然也就听不到谎话了。"

In this scene, Jude said this to Arabella because he did not want her to know about his poor and unpromising life after divorcing her. This idiom was paraphrased by Zhang Guruo and two other translators. Zhang Guruo also added a footnote that this idiom comes from *She Stoops to Conquer*, written by a British novelist and dramatist, Oliver Goldsmith. This footnote could be considered ineffective as it does not help the reader understand the plot or gain any cultural information.

(22): 'However, <u>if God disposed not, women did</u>.' (Hardy, 2001, p.226)

Zhang Guruo (1996, p.215): '但是如果安排一切的不是上帝，就是女人。' （英国谚语，谋划一切的都是人，但是安排一切的却是上帝。等于中文说："谋事在人，成事在天。"此处因上下文关系，不能用"成事在天"字样。）

Fang Huawen (2015, p.184): '如果安排事物的不是上帝，那就是女人。'

Liu Rongyue (2012b, p.233): '但是，如果成事不在天，却是在女人呢。'(英国有句谚语："谋事在人，成事在天。")

Jude wanted to love Sue but was stopped by their great aunt, Mrs Fawley. While he wished to see her, he could not find a reason to do so. Then Sue sent a letter to him. Mrs Fawley had fallen sick, which required Jude and Sue to see her, giving Jude a reason to meet Sue. The three translators all translated this proverb in the same way. In addition, Zhang Guruo and Liu Rongyue both explained in their footnotes that this proverb has the same meaning with its Chinese alternative, '谋事在人，成事在天'. Zhang Guruo also explained that he did not replace the proverb with the Chinese version because of the context. The original proverb is 'Man proposes, God disposes'. Hardy used a fraction of the proverb. In the context, Sue, as a woman, sent a letter to Jude, giving him the opportunity to meet her. Hardy portrayed Sue as the proposer. This footnote not only used a Chinese proverb to help the Chinese readers understand the meaning accurately but also provided the literal translation of the English proverb to compensate cultural information for the readers, which can be regarded as an effective note.

(23): 'May you long be happy together, <u>after</u> thus having been "<u>saved by fire</u>."' (Hardy, 2001, p.408)

Zhang Guruo (1996, p.387): '"我祝你们，这样'<u>从火里经过而得救</u>'以后，白头偕老，永远快活。"' (英国谚语，始见于十四世纪初。)

Fang Huawen (2015, p.338): '"愿你们从'火中获救'之后，能够白头偕老。"'

Liu Rongyue (2012b, p.429): "'你们已'从火里经过而得救',我祝你们终身幸福。'" (见《新约·哥林多前书》第 3 章第 15 节。)

Philloston and Sue were supposed to get married, but Sue married Jude and encountered a series of tragedies. Eventually, she married Philloston. During the wedding ceremony, the priest mentioned this proverb, implying that they had gone through a lot before getting married. Zhang Guruo and two other translators paraphrased this idiom. Zhang Guruo and Liu Rongyue both added footnotes. In Zhang Guruo's footnote, he only mentioned that this proverb was used in the early 14th century. In Liu Rongyue's footnote, he mentioned that this proverb came from Bible. After investigation, we could determine that Liu Rongyue's footnote is correct ('saved through fire' in the Bible).

(24): 'All's fair in love and war.' (Hardy, 2008, p.212)

Zhang Guruo (1980b, p.247): '在情场和战场上,用什么手段都应当。' (在情场和战场上,用什么手段都应当,是英国成语。)

Sun Fali (1997, p.160): '情场如战场,胜者便称王。' (英国谚语,用以说明私人感情纠纷一般超出社会法规范围,其中的不公平不合理只好听之任之,大体是我国"清官难断家务事"的意思。)

Zheng Damin (2011, p.235): '在情场上和战场上一切手段都是正当的。'

In this example, the dairyman was talking about the widow and her new husband. The widow got married without telling her new husband that the money had come from her dead husband's family. Once she was married again, she could not take money from them anymore. The widow knew that her new husband had married her for her money, so she had chosen to keep this a secret, which caused drama after the marriage. This proverb implies that the widow's choice is fair. 'All is fair in love and war' is a proverb attributed to John Lyly's *Euphues*. It means that unpleasant behaviour is acceptable during love and conflict. Zhang Guruo and Zheng Damin both paraphrased this proverb. Zhang Guruo added a footnote in which he repeated the proverb and highlighted that it is an English idiom. This is unnecessary as it provides no useful information to help the target reader understand the proverb. At the same time, the paraphrased version already conveys the literal meaning. Sun Fali used a simile comparing love to war and added that the winner is the king, which means the winner takes all. Therefore, from its original meaning and the plot, we can conclude that Sun Fali over-translated this proverb. In Sun Fali's footnote, he explained that emotional life is beyond the social norm and that people can only leave the injustice of it alone. He also added a Chinese proverb, '清官难断家务事', which turns out to be an inappropriate substitution as it means that measuring family affairs is difficult for an integrated judge. The further meaning of this Chinese proverb is that it is difficult for a judge to pass a sentence because he does not know how to punish family issues. Sun Fali's over-translation and footnote failed to take the plot into

consideration. However, in English proverbs, 'and' is inserted between two nouns, functioning the same way as 'like' (Chen, 2017, p.24). It compares the first noun to the second, which create a simile (Chen, 2017, p.24). Usually it can be translated into '像', '如', or '跟…一样'. In this case, it means that love is like war and that it is fair to use any plot. Zhang Guruo and Zheng Damin paid no attention to this and instead paraphrased it. Sun Fali's using a simile in his translation is better.

From the eight examples above, we can conclude that Zhang Guruo paraphrased proverbs and idioms in most cases as a safe translation strategy because on the one hand, the plot provides context for the reader, and on the other hand, proverbs and idioms are low register, fixed forms in spoken language, simple and easy to understand. Zhang Guruo also used naturalisation in a few cases as an effective translation strategy because a familiar proverb or idiom from the target culture would help the reader understand the foreign expression's meaning quickly. However, the translator should pay attention to whether the meaning, origin, and implications of the proverb or idiom conforms to that from the source culture before using it. Otherwise, it would deliver the wrong meaning and cause confusion.

7.5 Findings

In the mental stratum, Zhang Guruo used clear strategies in translating terms under the categories of mythologies, religious references, and proverbs and idioms. In translating terms under mythologies, Zhang Guruo used transliteration and added footnotes for all cases. In the category of religious references, Zhang Guruo used both addition and transliteration. He also added footnotes for all cases. In the category of proverbs and idioms, Zhang Guruo mainly used addition and adopted naturalisation in a few cases, adding footnotes for most cases.

In this stratum, translating terms under mythologies and religious references by using addition or transliteration is insufficient to translate CWs. On the one hand, Hardy used mythologies and religious references as metaphors to describe characters in most cases. On the other hand, from the novel, we could notice that the reader could only understand the CWs in these two categories by relating them across lines and even paragraphs. If cultural information is not provided in the text, adding footnotes outside of the text becomes a necessary and essential translation strategy. While adding footnotes for these two categories, Zhang Guruo not only illustrated the origins, quotations, and detailed stories but also added his own explanations in most cases to help the reader understand the context of the plot. In his footnotes, he highlighted the functions of specific features that the mythological or religious character possessed or added his own explanation to compensate the loss in the text. Therefore, the footnotes have the same effect as the original CWs in the novel, and the reader would easily understand the

CWs in the sentences or even across lines and paragraphs, consequently deeply understanding the novel and resonating with the author. Zhang Guruo's feature of adding footnotes in these two categories could be regarded as a practical and ideal strategy.

In translating proverbs and idioms, though Zhang Guruo had added footnotes in most cases, this turned out to be ineffective and unnecessary. From the five strata, we could determine that Zhang Guruo added footnotes more or less for CWs in all stratums. Several features of Zhang Guruo's footnotes can be established, as follows: (1) his footnotes are high in quantity and quality; and (2) he wrote footnotes to expand the knowledge of the reader. The three translations were published in the 1930s and the 1950s, when the Chinese had scant communication with the world. At the same time, the Chinese vernacular movements had just launched in China. Therefore, the Chinese reader at the time did not have a wide knowledge of British culture and literature. Zhang Guruo made comprehensive and detailed footnotes to provide cultural information for the Chinese reader but also fulfilled corresponding functions that footnotes could serve in the text. Lastly, although Zhang Guruo added his own explanations in some footnotes, he was faithful to the author and the intentions that the author wanted to convey.

Chapter 8 Conclusion

8.1 Summary of the Research

This study is located under the product-oriented sub-branch within the framework of DTS, which adopted a culturally oriented approach to explore translation strategies surrounding CWs from English to Chinese. It is based on the comparison of Zhang Guruo and other translators' translations of Thomas Hardy's three novels, namely, *Tess of the d'Urbervilles*, *Jude the Obscure,* and *The Return of the Native*. The main objective of this study is to evaluate and compare Zhang Guruo's translations with those of other translators from accuracy, usage of words, functions of CWs in the texts, compensation of cultural information with consideration of language and cultural change from Zhang Guruo's era to 21st century. Finally, this research could build a refined model of translation strategies for CWs.

From the research conducted in previous chapters, the main findings can be concluded into the following principal aspects: the perspective on Zhang Guruo's translation features in comparison with other translators and the perspective on the general features of translating CWs with cultural and language change deduced from the research.

8.2 Main Findings

8.2.1 The Perspective on Zhang Guruo's Translation Features in Comparison with Other Translators

In the ecological stratum, there are two categories – animals and plants – selected as representative categories. From these, we can find two circumstances of these CWs: (1) most animals and plants of British culture overlap in Chinese ecology, which consequently have corresponding Chinese translations, and (2) some animals and plants of British culture do not exist in the Chinese ecological system because of differences between British and Chinese ecologies. In the first circumstance, Zhang Guruo and other translators all preserved these CWs and used established translations. In the second, he did not have a clear strategy, and neither did other translators. Mistranslations occurred while translating some animals or plants being uncommon in Chinese ecology.

In material stratum, clothing, transportation, food and buildings were chosen for analysis. With regard to translating the category of clothing, Zhang Guruo mainly used addition and standardisation as did other translators. In 34 per cent of the cases, he used addition to describe the functions, purposes, colours, styles and religious or national characteristics of clothing. In 23 per cent of them, he used super-ordinates to replace CWs. In addition, he used naturalisation as an important translation strategy. In 31 per cent of the cases, he replaced British clothing and religious clothing with Chinese national costumes and

Buddhist costumes. With the development of globalisation and intercultural communication, this translation strategy is not practical since Chinese readers already have a better awareness of British culture than they had 80 years ago.

In translating transportation, Zhang Guruo adopted standardisation and addition. While other translators also used both translation strategies, Zhang Guruo mainly used standardisation to replace diversified vehicles with super-ordinates – '车' (大车/小车) – in most cases. While it is a safe translation strategy, it cannot be regarded as an effective one because it neither helps the descriptions of the main characters' social classes in the novels nor presents the features of the vehicles from the source culture. For better translations, using an attributive-headed word structure can create a hyponym in Chinese, which could then specify the features of these modes of transportations. This translation strategy can be included in addition.

As for the category of food, most CWs overlap or are identical in both British and Chinese cultures, which have corresponding equivalents in Chinese. For alien CWs, Zhang Guruo intended to achieve descriptive functions and preserve CWs from the source culture. He explicitly applied addition in most cases to translate the taste, raw materials and other features of British food items into Chinese. Compared with other translations, we find that Zhang Guruo's translations of food were not

maintained in later decades and were replaced by transliteration. However, addition could be used as a safe and effective translation strategy while introducing new CWs into a target culture. Zhang Guruo also adopted conservation and naturalisation individually in a few cases. With the Western culture's familiarity with Chinese people, using naturalisation is discouraged nowadays because it is important and possible to distinct Chinese food with British food these days. Using same or similar Chinese food to replace British food will cause misunderstandings for the reader.

With regard to translating buildings, Zhang Guruo used established translations via addition in most cases. He also used naturalisation to replace religious buildings with Buddhist ones. Zhang Guruo might have used this translation strategy to get rid of the reading barriers for the reader at that time, which turned out to be reasonable. However, since Chinese readers are more familiar with Western culture nowadays, it then becomes a barrier for them. Therefore, presenting religious features is an appropriate way to translate this category.

The institutional stratum can be subdivided into convention, system and institution. In convention, toponymy is chosen as the representative category. Meanwhile, in system, the titles of systems, weights, measures and currency units are selected to analyse the corresponding translation strategy. Under institution, the school is selected as a typical category.

In translating weights, measures and currency units, Zhang Guruo used conservation in 33 out of 34 cases. For some uncommon CWs, he also added footnotes to give the reader a deeper understanding of the source culture and an accurate understanding of these CWs' functions in the novel. Therefore, the essential features of Zhang Guruo's translation are accuracy and consistency.

In translating toponyms, in all cases Zhang Guruo used conservation over other translation strategies but in four different ways. The first one was transliterating toponyms syllable by syllable, which would retain their original British flavour. For instance, Zhang Guruo transliterated 'Aldbrickham' (2001, p.59), 'Fenthworth' (2001, p.72) and 'Lumsdon' (2001, p.106) into '奥尔布里坎' (1996, p.57), '芬司渥司' (1996, p.69) and '伦姆顿' (1996, p.103) respectively. The second was transliterating toponyms word by word, which can be regarded as semantic selection. For example, Zhang Guruo rendered 'Wellbridge' (2008, p.15) and 'Kingsbere' (2008, p.15) as '井桥' (1980b, p.15) and '王陴' (1980b, p.15). Nowadays, a Chinese translator would often use transliteration syllable by syllable. For example, 'Wellbridge' can also be purely transliterated syllable by syllable into '韦尔布里奇'. The third way is Semi-transliteration 1. It uses phonetic association with Chinese proper nouns. For instance, Zhang Guruo translated 'Port-Bredy' (2008, p.320) and 'River Brit' (2008, p.324) into '布蕾港' (2008, p.372) and '布蕾河' (2008, p.377). Using Semi-transliteration 1 would help the reader understand the geographical

features in the novels. The fourth way is Semi-transliteration 2, which could show the reader the features of important toponyms in the novel. For 'Shaston' (2008, p.1), 'Sherton' (2008, p.5), and 'Sandbourn' (2008, p.436), Zhang Guruo rendered them as '沙氏屯' (1980b, p.11), '谢屯' (1980b, p.15), and '沙埠' (1980b, p.507), respectively. By adopting conservation in four different ways, we can see that Zhang Guruo weighed up the function and levels of importance of toponyms in the relevant context.

To translate titles of systems, Zhang Guruo mainly used addition and naturalisation. By using addition, Zhang Guruo accurately rendered British political and educational titles. He also prioritised naturalisation in translating religious titles, which was then a practical translation strategy. However, nowadays this translation strategy would cause misunderstanding, as Chinese readers are more familiar with Christian culture than during Zhang Guruo's era.

For translating school, Zhang Guruo used addition in all cases to explicitly explain these CWs' functions. To be specific, he also added footnotes in some cases to comprehensively explain the cultural background of these CWs to Chinese readers.

In the customary and behavioural stratum, kinship, customs, festivals, music and dance were selected as the categories to present the trend and features of CWs.

For kinship, Zhang Guruo's translations were not substantially different from those of other translators since accurately translating the CWs of this category lies in the sufficient background information provided in the novels.

In translating customs, Zhang Guruo adopted addition in all cases. For half of the cases, he paraphrased the CWs that can be simply explained in a few condensed words or are already familiar to the reader. For the other half, he added footnotes, which not only introduced British culture but also expressed the intentions that Thomas Hardy wanted to convey in the novels.

As for translating festivals, Zhang Guruo adopted two combined translation strategies in all cases, dividing them into two types: transliteration with footnotes and definition with footnotes. These strategies compensate for the cultural default of British festivals for the target reader. Zhang Guruo's footnotes are more concrete and comprehensive than those of other translators.

In translating music and dances, Zhang Guruo used addition and transliteration with footnotes. Compared with other translators, Zhang Guruo was dedicated in introducing the background knowledge of these CWs as sufficiently as possible, but a few footnotes turned out to be too long.

The mental stratum includes mythologies, religious references, proverbs and idioms. In translating mythologies, Zhang Guruo mainly dealt with mythologies using a combined translation strategy – transliteration with footnotes – in 90 per cent of the cases. Compared with other translators' footnotes, Zhang Guruo's are more detailed and comprehensive, which provided relevant cultural information to help the reader understand the plot.

In translating religious references, Zhang Guruo used transliteration and added footnotes in 90 per cent of the cases. Compared with other translators' versions, his footnotes highlighted some important features of religious references, which helped the reader understand plot development and the metaphors used to describe the characters.

For proverbs and idioms, Zhang Guruo paraphrased these in most cases as a safe translation strategy because, on the one hand, the plot provides context for the reader, and on the other hand, proverbs and idioms are fixed forms in spoken language and are simple and easy to understand.

He also adopted naturalisation in a few cases because a familiar proverb or idiom from Chinese culture would help Chinese readers quickly understand the foreign expression's meaning.

With language and cultural change in the last 80 years, some of words that Zhang Guruo used turns to be old-fashioned for now. Some cases that use naturalisation might cause misunderstandings for current readers since it is possible to distinguish Chinese CWs with British CWs in the category of clothing, building and religious titles for Chinese readers nowadays. However, most of Zhang Guruo's translation strategies are still effective and practical for the contemporary reader.

8.2.2 The Perspective on the General Features of Translating CWs Deduced from the Research

In the ecological stratum, we can find that in most cases, plants and animals are representations of ecology in the novels. They are a part of narrations to describe the environment along with the plot, and only a few cases carry cultural meanings and implications. No matter what function they fulfil in the ecological stratum, it is essential for the translator to determine the exact CW first and then deal with it accurately. Therefore, the translator can preserve the animals and plants of the source culture and keep its cultural characteristics, showing the target reader an original presentation of the source culture's ecology. To achieve the correct

translations of animals and plants, exactness is proposed as the priority. Translators are encouraged to distinguish the exact species first before translating them. By using binomial nomenclature, translators can determine the generic name and specific name in Latin assigned to an animal or plant. Therefore, they can find the exact CWs to translate. In addition, even though no Chinese equivalents exist, translators can use binomial nomenclature to name a species, which ensures that the translator renders CWs correctly and avoids mistranslations.

In the material stratum, CWs widely appear in large quantities, which can be called general CWs. To be specific, in a large number of clothing, transportation, food and buildings overlap in British and Chinese culture, and only a small number of them have apparent cultural differences. Although they do not carry strong cultural meanings in the novels, they present the source culture and constitute the context by serving both plot development and character building. Thus, for these CWs, making them visible to the target reader during translation is key. In this stratum, using existing translations, transliteration, paraphrasing and footnotes is suggested.

In the institutional stratum, most CWs are proper nouns. They could be defined as superlative CWs, which are fully culturally characterised. Thus, this kind of CWs has no equivalents in the target culture. Hence, adopting transliteration and paraphrasing would be a practical way to render these

CWs. In addition, there are three requirements when adding footnotes in this stratum: the footnote should (1) be as concise as possible, (2) dispense relevant cultural information for the target reader and (3) serve the same function as the original CW in the source text for the reader.

In the customary and behavioural stratum, CWs have a wider cultural distance than the abovementioned three strata, which means cultural information cannot be directly recognised by the target reader through literal meanings. Thus, adding footnotes is the essential translation strategy to compensate for cultural default. Apart from kinship that can be translated with the context in the novel, other categories in this stratum can be rendered with two kinds of combined translation strategies: transliteration with footnotes and paraphrasing with footnotes.

In the mental stratum, CWs' cultural distance is widest, which makes cultural meaning very vague. As a result, people cannot analyse only from words (Liu, 2016, p. 90). Most CWs in this stratum, such as religious references and mythologies, originate from literary quotations. When cultural meaning emerges from literary quotations, it would cause metaphorical meaning. The target reader could try to understand the CWs by relating them across lines and even paragraphs. However, this is still insufficient for the target reader to comprehend the text and plot fully since cultural information is not provided in the context. Thus, adding footnotes becomes a necessary translation strategy in this stratum. Compared with

the footnotes in the customary and behavioural stratum, those in the mental stratum should be more comprehensive and detailed. It should not only provide cultural information for the Chinese reader but also fulfil corresponding functions that footnotes could serve in the text. At the same time, the translator can also add their own explanations in some footnotes, which should be faithful to the source text and the intentions of the author.

Generalised from the present research, a model form of translation strategies for dealing with CWs is proposed as follows.

Ecological Stratum	Animals	Adopting existing translations, conservation with binomial nomenclature
	Plants	
Material Stratum	Clothing	Paraphrasing, paraphrasing with footnotes
	Transportation	Paraphrasing, paraphrasing with footnotes
	Food	Adopting existing translations, transliteration, paraphrasing
	Buildings	Adopting existing translations, paraphrasing
	Toponymy	Transliteration

Institutional Stratum	Titles of systems	Paraphrase
	Weights, measures and currency units	Transliteration, transliteration with footnotes
Customary and Behavioural Stratum	Kinship	Adopting existing equivalents (based on cultural background)
	Customs	Paraphrase, paraphrase plus footnotes
	Festivals	Transliteration with footnotes, definition with footnotes
	Music and dance	Paraphrasing, transliteration with footnotes
Mental Stratum	Mythologies	Transliteration with footnotes
	Religious references	Transliteration with footnotes
	Idioms and proverbs	Paraphrase

Figure 8.1 A Modified Model for Translating CWs

From the general feature and the refined model proposed, we could conclude that with language and cultural change over 80 years, translating CWs nowadays tends to translate the source culture by transliterating, paraphrasing, adding footnotes.

8.3 Main Contributions of the Research

This research developed a culturally oriented model for translating CWs. This model provides practical and valid translation strategies for translating different cultural categories oriented in five different cultural strata from English to Chinese. More importantly, this research shed light on some new findings, which complement those of some previous studies.

First, in previous research, many translators and translation theorists had been limited to the scope of observable aspects of culture in both China and English-speaking countries; thus, they only classified CWs into just a few categories. In this research, a cultural model was built based on Trompenaar, Hofstede and Edward T. Hall's cultural models as well as Liu Miqing's cultural division. Building cultural models makes it easy to see how cultural information is distributed across different cultural strata and how culture functions in language on each stratum. Therefore, this research provides a clear structure of five cultural strata to find more cultural categories in the text.

Second, another limitation of previous research is the inflexible and stringent categorisation of CWs, which indicates that the translators ignored similarities and only saw differences between two cultures. To avoid this limitation, various definitions of cultural words are unified and broadened into CWs in this research, which include linguistic units carrying the meaning of a cultural trait attached to a certain cultural community. Therefore, both unique and overlapping CWs can be affirmed in cultural translation.

Building the cultural model and redefining CWs facilitate the evaluation of the translation strategies for dealing with CWs. For better evaluation, a translation strategy model was built based on Newmark, Aixelà and Zhou Zhipei's translation strategies for dealing with CWs. With this model, 17 categories chosen from *Tess of the d'Urbervilles*, *Jude the Obscure* and *The Return of the Native* were analysed. With the textual comparison between Zhang Guruo's and other translators' translations, this research has found that Zhang Guruo's strategies for dealing with categories in each cultural stratum are to some extent different. Though other translators' strategies may be similar to those of Zhang Guruo, the features and trends of Zhang Guruo's translation strategies are more obvious. From Zhang Guruo's translation strategies, we find that accuracy, consistency and making cultural compensations are of significance while translating CWs in the five cultural strata, which could enrich the text, compensate cultural differences between China and Britain as well as assist comprehension and the reception of the target readers. Based on

Zhang Guruo's translations, the features of the main findings in this research preserve the source culture, making CWs visible and introducing the source culture as much as possible. Thus, a refined translation strategy model for CWs is built for future research. Comparing Zhang Guruo's translation strategies and this refined model, we can also prove that translation strategies are selected considering the development of intercultural communication between Britain and China. In other words, changes in adopting translation strategies not only lie in cultural drift but also in the development of cultural awareness and understanding of the reader. Zhang Guruo's translation strategies combine foreignization and domestication though the latter only takes up a smaller number of cases. Compared to Zhang Guruo's translations, the refined model shows that nowadays the translation strategies in all five cultural strata lean towards foreignization, which attempts to keep the cultural features and references of the source culture as much as possible. This comes from the current situation of intercultural communication, and it is a new trend of translating from English to Chinese in modern times.

8.4 Limitations of the Research

The first limitation of this research involves sample selection. The selection of samples must meet three important requirements for the research: (1) the CWs preferably are based in the reality of one culture[1]

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[1] Other genres, such as science fictions, cannot represent the culture of one country but can be studied as a part of a culture.

(2) the sample should be translated from the same principal and (3) the novels should be written by the same author with the same style, genre and cultural background. As mentioned in 1.3, Thomas Hardy's three realist novels, *Tess of the d'Urbervilles*, *Jude the Obscure*, and *The Return of the Native,* are representative works of 'novels of characters and environment', which were all written in the real settings of Dorset in the Victorian Era. In addition, Zhang Guruo translated all these three books. Therefore, this selection helps the research keep the consistency for finding and analysing CWs. However, to strictly fulfil these three requirements, only three novels were chosen as the text for analysis, which limited the discovery of a large number of CWs for the research. Although this study is mainly based on qualitative methodology, finding a large number of CWs can still help this research determine the minor differences of different translation strategies in the same category. For example, in the category of mythologies, 61 cases were found in the three novels. Forty-five cases that adopted transliteration with footnotes were used as metaphors and similes. However, more rhetoric devices, such as personification and irony, are expected to be discovered, which will have a good influence on the depth of this research. Apart from this, we cannot find a clear difference between the use of translation strategies to deal with similes and metaphors by seven different translators because of limited samples. For example, metaphors only took up six cases. Zhang Guruo used both similes and metaphors to translate them. However, we cannot see a clear translation effect that Zhang intended to achieve with

six limited cases. Thus, a further investigation of the aesthetic perspective on translating CWs cannot be initiated.

The second limitation still comes from limited samples. There are two requirements for choosing categories: (1) they exist in the five cultural strata, and (2) they can also be found in the three novels with at least 10 cases for analysis (refer to 2.1.4). After building the model of five cultural strata in 2.1.4, approximately 25 categories were expected to be found in the three novels. However, only 17 categories met these two requirements. For example, in the ecological stratum, only two categories – animals and plants – were found. Although there are some cases of landscapes, they are not sufficient for analysing their trends and features. Therefore, it would be desirable to analyse more cultural categories to enrich the study.

Figure 2.7 shows eight translation strategies included in the model of translation strategies. Because the limitation above, deletion, compensation and attenuation were not obviously observed on account of insufficient corpus and categories. For example, there is one case in the category of buildings, 'his father's vicarage at Emminster', that was deleted by Sun Fali in *Tess of the d'Urbervilles*. This research cannot determine the reason for choosing deletion because of the lack of corpus.

The third limitation is the division of cultural categories. Because of the complexity of culture, cultural categories might be ambiguous or

overlapping. For example, in the Victorian era, religion, law and marriage interact with one another in British society. Therefore, these are combined in one category – customs – in this research. However, nowadays, they can be separated because of cultural changes. Besides, in other cultures, such as Chinese culture, they might be separate regardless of the era. All these possibilities can change the division of these categories.

8.5 Suggestions for the Future Research

From the limitations that have been outlined in 8.4, there are several ways that future research can improve the model and the findings of the current study. First, with regard to the abovementioned limitations, a limited number of cases in each category can be expanded by examining more works. Thus, a large corpus will enrich the division of categories. At the same time, the CWs of each category will increase, which will help highlight the features of translators' strategies for dealing with CWs and analyse more minor differences among different translators. In addition, more translation strategies will be confirmed, which will benefit the diversity of the selection of translation strategies.

Second, the research scope can be expanded as well. The current research is based on textual comparisons with certain settings. Future research could explore other elements that may affect the texts, such as readers' receptions (e.g. readers' and reviewers' responses), censorship

and publisher (e.g. Zhang Guruo's translations and the cultural revolution) as well as time restrictions. Investigating these elements may provide more comprehensive and objective explanations as to why and how these translation strategies were adopted by these translators. In addition, different cultures, works from different eras in the same culture and different genres, such as science fiction, can be selected for analysis and comparison. These will give the translator a wider scope of dealing with cultural differences in literary works.

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List of Abbreviations

SL= source language

TL= target language

CWs= Cultural Words

DTS= descriptive translation studies

BT= back translation