A STUDY OF THREE ENGLISH TRANSLATIONS OF *SHUIHU ZHUAN*

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Ph.D

The Hong Kong Polytechnic University

2016

The Hong Kong Polytechnic University

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A thesis submitted in partial fulfilment of the requirements
for the degree of Doctor of Philosophy

October   2015

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Abstract

The dissertation is a descriptive study of three English translations of *Shuihu Zhuan*－*All Men Are Brothers* by Pearl S. Buck, *Outlaws of the Marsh* by Sidney Shapiro and *The Marshes of Mount Liang* by John and Alex Dent-Young. It largely follows Toury's descriptive-explanatory framework in the paradigm of descriptive translation studies as well as incorporates other theoretical findings from sociological and narratological perspectives.

The three target texts in this study are believed to be full translations of *Shuihu Zhuan*. However, they are based on different editions of source texts, a fact that makes them rather different from each other in terms of their general plots of the story and linguistic presentations. This necessitates a discussion of the reception status and a mapping of each target text on an appropriate source text. The mapping result shows that Jin Shengtan's edition is best suited as a parallel source text against which the three target texts are compared. A corpus of seventy chapters is thus established for further textual description.

In the descriptive part, a narratological perspective is adopted to examine how the three translations distinguish themselves from one another in respects of narrative voice, commentary, point of view and motif. It is found that there are big differences

between them regarding the narrative features mentioned above. Pearl S. Buck transplanted the overt story-telling mode of narration from the source system to the target text, even making it more explicit than in the original novel. She was also well aware of the feature of point of view in *Shuihu Zhuan*. Her translation retains or even highlights the technique of character's point of view to an important extent which was applied in *Shuihu Zhuan*. The wide use of character's point of view comes to prominence in this target text as a conspicuous narrative feature. Pearl S. Buck not only well retained the narrative mode of the source text in translation but also most faithfully presented the three narrated motifs—*yi*, *jianghu*, and cannibalism to the target readers.

In contrast with Pearl S. Buck, Shapiro changed the original oral narrative mode to one that is written to be read in *Outlaws of the Marsh*, a style which is close to the literary tradition of the target system. In rendering commentary and point of view, he also slanted toward the comprehensibility and acceptability of the target readers, as manifested in its wide application of the reduction strategy in translating rhetorical questions, interpretations and judgments as well as in its transference of a majority of instances from character's point of view to omniscient point of view. Moreover, in the presentation of the three motifs *yi*, *jianghu* and cannibalism, Shapiro chose to replace them with similar motifs from the target system or simply deleted the relevant textual

segments so that the story might be more accessible to the target readers.

The Dent-Youngs struck a compromise between the adequacy of the source text and the acceptability of the target text. Although they made efforts to reproduce an oral narrative style as the original novel does, they frequently applied some equivalent narrative techniques from the target system while retaining part of the narrative markers from the source text. They did not stick to a fixed pattern in addressing the wide range of commentaries in *Shuihu Zhuan*. Sometimes strategies of divergent directions are applied to render one and the same narrative characteristic in different contexts. On the story level, while they imparted the motif of *yi* with rich cultural connotations both from the source pole and the target pole, they kept the literal sense of the image motif *jianghu* from the very beginning of the story until the end.

After a detail description of the differences in narrative features, the dissertation attempts to supply viable explanations for the distinction by relating to the social context each translation happens, its translator's skopos and personal habitus. Pearl S. Buck's translation was much constrained by the norms from the literary field of the early twentieth America which decided that translation was a means to innovate literary techniques and reorient social values. Her early years' life experience in China endowed her with a fascination with Chinese classical literature and an affection for China and Chinese people. Such a life trajectory may as well have fostered her sense

of loyalty to the source text of *Shuihu Zhuan*.

Shapiro's translation activities were nearly all sponsored by the patronages of the source system. His whole translating process of *Shuihu Zhuan* was inevitably manipulated by the dominant ideology of the source system ranging from the selection of the source text to the goal of the translation. The ideological constraints of the source system have overridden any other factors to determine the way Shapiro made decisions through the coordinating and controlling of various agents.

The Dent-Youngs' translation took place in an intermediate space between the source system and the target system. Patronage is also a decisive governing force on this translation. However, rather different from Shapiro's situation, the Dent-Youngs' patronage places more academic considerations on the agenda than anything else. Therefore, their translation strategies are more governed by operational norms such as linguistic and stylistic constraints than extra-textual forces. The Dent-Youngs' purpose of translation also affects their strategy-making. They aimed to address a new audience of general readers so that they had to "find meaningful equivalents for many local terms and proverbial expressions" while retaining "some flavor of other times and customs" (Dent-Youngs, 2010:IX). This decides that their translation does not adhere to a fixed pattern but demonstrates conflicting tendencies in dealing with certain narrative categories.

Finally, the dissertation summarizes some problems implied in the current study and provides certain suggestions for further exploration. Field work like questionnaire or interviewing among the target readers about their reception and understanding of each translation is lacking in the present study. Furthermore, in the descriptive part, there are still many other aspects related to the narrative mode of *Shuihu Zhuan* that should have been brought under observation but go beyond what a single study can do. Future studies can cover such parameters as speech and thought presentation, direct and indirect characterization and other culture-specific motifs that are liable to causing translation difficulties.

Acknowledgments

I have been interested in Chinese classical literature since my grandfather taught me many poems of the Tang Dynasty in my childhood. This inspires me much on my way to becoming a researcher in the field of literary studies. When I wrote my PhD proposal four years ago, the idea of studying the translation of Chinese classical novels into English occurred to me. Thanks to my MA supervisor Prof. Wang Dongfeng's recommendation and one of my future PhD supervisors Prof. Chu Chi-yu's support and help, my research proposal on the English translations of *Shuihu Zhuan* was accepted by the Department of Chinese and Bilingual Studies of the Hong Kong Polytechnic University.

In the Hong Kong Polytechnic University, I have been so lucky to have Prof. Chu Chi-yu and Prof. Li Dechao as my PhD supervisors. Their valuable instructions and effective advice have kept the project in the right direction. Professor Chu advised me to read extensively about translation studies and literary criticism. He was always happy to listen and discuss with us about any problem arising in the reading process. His insightful opinions not only helped to clarify our misunderstanding but also aroused our interest in knowing more and pursuing further on every research question. Prof. Li read my manuscript three times, carefully and patiently, with a critical eye

and drew my attention to numerous problems such as how the points should be discussed fully in order to be presented in a forceful way, how to maintain a consistent academic writing style and even the grammar and diction of the thesis. I am tremendously indebted to these two supervisors for their excellent guidance and consistent support.

For the completion of this dissertation, I would like to acknowledge my most sincere gratitude to many people who have helped me in various ways during the past four years. I am deeply indebted to Dr. John Dent-Young, the father translator of *The Marshes of Mount Liang* who has patiently answered my questions through email and whose reply has provided first-hand material for my dissertation. A special note of appreciation goes to Prof. Liu Zequan and Dr. Liu Dingjia from Yanshan University who have provided important database support for my research project. Without their support, it would have been impossible to collect the data so efficiently and precisely. My sincere thanks also goes to many scholars and teachers I have met during my PhD study period for their friendly encouragement and critical suggestions, among whom are Prof. Wang Binghua, Dr. Wei Rining, Prof. Li Kexing and Prof. Lee Tong King of the Hong Kong Polytechnic University, Prof. Sun Yifeng of Lingnan University, Prof. Huang Libo of Xi'an International Studies University, Prof. Xu Minhui of Ocean University of China and Dr. Zhuang Kairen of City University of Hong Kong. In

addition, I would like to thank Bonnie Seid, Milly Chu and Joe Chan of the Hong Kong Polytechnic University for their prompt executive and technical support.

I am also grateful to many professors and scholars I have met at the 2013 CETRA research summer school. Special thanks goes to Prof. Michaela Wolf, Prof. Andrew Chesterman, Prof. Dirk Delabastita, Prof. Luc van Doorslaer, Prof. Christina Schäffner, Prof. Yves Gambier and Dr. Nicodeme Hilaire. Through tutorials and discussions with them about my research project, my horizon was broadened and confidence strengthened. It has been a most valuable learning experience in my academic life, which has not only contributed enormously to this dissertation but also to my intellectual growth.

I would also like to thank many friends and fellow students in the Department of Chinese and Bilingual Studies of the Hong Kong Polytechnic University for their kind help and true friendship. Thanks to the companionship of Dr. Tang Fang, Dr. Wang Yuechen, Prof. Yu Jing, Lin Minfen, Dr. Wang Yan, Dr. Fengwei, Dr. Yang Zhuo, Zhang Rui, Zhang Lejin, Xing Xing, Zha Jianshe and Zou Bing, my four years of PhD studies in Hong Kong have left me with so many good memories.

Finally, I am forever indebted to my mother-in-law who took care of my two little children and even the whole family when I was away from home. Without her love and support, this dissertation would not have been completed. I would also like

to thank my husband, Hong Lin who has not only encouraged me a lot but also provided me a comfortable environment to write my thesis. Last but not the least, my deepest love and thanks goes to my two lovely daughters. Their smiling faces always bring sunshine to my life, telling me what life is all about.

Contents

Chapter 1　Introduction

1.1 An overview of English translations of *Shuihu Zhuan*

Shuihu Zhuan[1] is a 14th-century novel and one of the Four Great Classical Novels of Chinese literature. Written in vernacular Chinese, the story tells of how a group of 108 outlaws gathered at Liangshan Marsh to form a sizable army to rebel against officialism and assert justice in the Song Dynasty. Historically, there have existed many editions of *Shuihu Zhuan*. So far there is an academic consensus that there exists one body of texts known as "full recension (*fan ben* 繁本)" and the other "simpler recension (*jian ben* 簡本)" (cf. Hu, 1920, 1921, 1923, 1929; quoted in Hu, 2013; Zheng, 1988; Irwin, 1953; Hsia, 1984; Plaks, 1987; etc.). The distinction between the two derives from the lack of narrative details in the latter and its shorter length. The full recension develops into a 100-chapter edition, a 120-chapter edition and a 70-chapter edition while the simpler recension has a 100-chapter edition, a 115-chapter edition and a 124-chapter edition. The three full recensions are believed to enjoy a higher status among literati and therefore are more widely accepted.

The differences among the three full recensions arise from the deletion of the part

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[1]Since Pingyin is the standard modern system for creating romanizations, this study adopts the romanized form of *Shuihu Zhuan* for 水滸傳 throughout the whole dissertation unless directly quoted from others. For example, Pearl S. Buck often referred to it as *Shuihu Chuan* and C.T. Hsia used the title of *The Water Margin*. This rule is generally applied where Chinese names are involved in the dissertation.

about the outlaws' downfall in the 70-chapter edition and the expansion of the plot to fighting against Tian Hu and Wang Qing in the 120-chapter edition. The 100-chapter edition, also known as the Rongyu Tang edition is deemed the earliest complete version of *Shuihu Zhuan*, which can be dated back to the end of the sixteenth century, while the earliest complete 120-chapter edition, the Yuan Wuya edition, appeared in 1614, the Ming Dynasty as well (Hanan, 1981: 178). The plot about how the heroes fought against two rebel forces other than Fang La is added between Chapter 91 and Chapter 110. In these two editions, the heroes were eventually granted amnesty by the government and sent on campaigns to resist foreign invaders and suppress other rebel forces. The 70-chapter edition is attributed to Jin Shengtan, a critic of the 17th century. By deleting the last thirty chapters, he cut short the story to end it with the unification of 108 heroes on Liangshan Mountain. Throughout history, these three editions have been most popular and widely acknowledged by both academia and common readers. Apart from the above well-known integral versions, there are many other variations of partial and unrefined editions in the course of its formation and dispersion. As a matter of fact, the historiographical studies of *Shuihu Zhuan* is no less a flourishing research area than the one being conducted here. Since the present study is mainly concerned with English translations of *Shuihu Zhuan*, this section simply aims to supply a rough description of the source texts of the novel and its evolution in the

historical dynamics of China. Essentially our focus is on the "after-life" of *Shuihu Zhuan*, its transference and dissemination to other languages and cultures. Therefore in what follows, attention will be devoted to the state of its circulation in a global context.

A review on the surveys carried out by Ma (1986), Wang (1988), Wei (1996) and Ma (2003) shows that the first translation of *Shuihu Zhuan* is a Japanese version in 1608. Since then, it has constantly been re-translated or adapted into Japanese literature over centuries. It has also been translated into other Asian languages such as Malay and Korean. In the West it was the French sinologist, A. P. L. Bazin who first brought the stories of Lu Zhishen and Wu Song to French readers in 1850. Table 1.1(1) shows the number of translations so far found in different target languages, including both abridged and full translations. It can be seen that *Shuihu Zhuan* has been translated into eighteen languages around the world. In Japanese, English, German, Malay and French, there are three or even more versions being produced over time in the process of dissemination.

Table 1.1(1) Translated versions of *Shuihu Zhuan* across the world

TL	Japanese	English	German	Malay	French	Korean	Vietnamese	Italian
No.of TTs	20	8	6	5	3	2	2	2
TL	Russian	Hungarian	Latin	Scottish	Arabic	Polish	Thai	Czech

No.of TTs	2	2	1	1	1	1	1	1

The debut of *Shuihu Zhuan* in English can be traced back to a short novel named *The Adventures of a Chinese Giant* that appeared successively in the first and the second issues of the China Review in 1872. It is an adapted heroic story about Lu Da (Lu Zhishen). The story tells how he was forced to escape to Liangshan Mountain for rebellion, but finally he left the mountain and got married, living a happy life in the end. Although the translator proclaimed in his preface: "The story has been translated literally from the Chinese novel *Shuihu Chuan"* (H.S., 1872: 13), it seems more like an adaption of the original story with a completely different ending.

In 1901, the well-known sinologist, Herbert A. Giles published *A History of Chinese Literature*. One excerpt of *Shuihu Zhuan* was included and highly accredited as an essential and highly significant part of the Chinese literature.

In 1929, Geoffrey Dunlop一another sinologist fascinated with the charisma of the novel一introduced it to English readers of the time with the title of *Robbers and Soldiers* by translating it from the German version. Wu Song became the main character in his abridged translation.

Then between 1920 and 1930, the American female writer and translator Pearl S. Buck, who has always been regarded as a keynote figure bridging China and the

world, spent five years working on *Shuihu Zhuan* and finally brought about the first full English version of the 70-chapter edition by Jin Shengtan, entitled *All Men Are Brothers*. It is also dubbed the most popular version (Wang, 1988; Wei, 1996; Dong, 2009; Tang, 2010). It was first published by The John Day Company in New York in 1933 and soon spread to other countries. In the same year, it was brought to British readers by Methuen & Co. Ltd. Since then it has been republished many times.

In 1937, *Shuihu Zhuan* was translated again as *The Water Margin* by J. H. Jackson with the assistance from a Chinese editor, Fang Letian (方樂天). However, it is still an abridged translation. It is also worth mentioning that *The Water Margin* was first published by The Commercial Press, Shanghai (上海商務印書館), probably as a counter part of *All Men Are Brothers*.

In 1947, *Selections from the Shui-Hu Chuan* translated by J. I. Crump was published by Yale University Press as a reference book for students. The readership is therefore rather limited.

There then came a time of vacuum for *Shuihu Zhuan* in its English translation history. Until the end of the 1970s, Shapiro produced an intact collection of the novel with one hundred chapters, named *Outlaws of the Marsh*. The book was jointly published by Foreign Languages Press of China and Indiana University Press of the United States in 1980.

Toward the end of last century, two translators from Hong Kong—John and Alex Dent-Young once again engaged themselves in the translation of *Shuihu Zhuan* and yielded another English full version entitled *The Marshes of Mount Liang* and containing one hundred and twenty chapters. They used, for the most part, the 120-chapter edition published by The Hong Kong Commercial Press as the source text, but occasionally they have referred to an edition with minor variants, i.e., the *Shuihu Quanzhuan* (水滸全傳) by the Chung Hwa Book Co. (中華書局), Hong Kong in 1958.

1.2 A literature review of existing studies of English translations of *Shuihu Zhuan*

Many studies have been conducted by Chinese scholars on the translations of *Shuihu Zhuan*. As shown at CNKI.COM, the most inclusive domestic academic database, there are one hundred and five master's theses and ten doctoral dissertations focusing on problems and issues that arise from the translations of *Shuihu Zhuan.* These studies can be categorized as below based on their objects of study:

Table 1.2 (1): The theses on the translations of *Shuihu Zhuan*

Main object of study	No. of Theses
Buck's *All Men Are Brothers*	27
Shapiro's *Outlaws of the Marsh*	21
J.H. Jackson's *The Water Margin*	3

John and Alex Dent-Young's and *The Marshes of Mount Liang*	5
All Men Are Brothers and *Outlaws of the Marsh*	36
All Men Are Brothers and *The Water Margin*	6
All Men Are Brothers, *The Water Margin* and *Outlaws of the Marsh*	5
All Men Are Brothers, *Outlaws of the Marsh* and *The Marshes of Mount Liang*	2
All of the above four translations	1
Translations in other languages	5
Others	4

From the above table, it can be seen that researchers primarily focus on either Pearl S. Buck's translation or Shapiro's, or both. John and Alex Dent-Young with their *The Marshes of Mount Liang* are the least studied with just eight theses. This is partly due to the fact that John and Alex Dent-Young's translation was first published in Hong Kong. It was not until 2011 that the Shanghai Foreign Language Education Press brought it to mainland readers. Therefore, it has not caught much academic attention from domestic scholars until quite recently. However, it is worth noting that the Dent-Youngs' version is the only 120-chapter version, which helps to complete the list of its English translations for all three full recensions. Among the one hundred and five theses, two are found to deal with the three translations included here, but they have put either idioms or nicknames at the core of their attention.

When various approaches are considered, it is found that most of the research focuses on the following aspects of *Shuihu Zhuan*:

(1) Linguistics: systemic functional linguistics (SFL), pragmatics, semantics, stylistics;

(2) Aesthetics;

(3) Postmodernism: feminism, post-colonialism;

(4) Subjectivity;

(5) Cultural studies: rewriting theory, polysystem theory;

(6) Semiotics.

A considerable number of theses take linguistic description as the core of their studies, among which SFL has been the theoretical framework most often applied, while the theses on the stylistic features have not really gone beyond the scope of linguistic perspectives. Research from the approach of cultural studies such as rewriting theory and polysystem theory takes the lead, while postmodern theories are seen to be employed to analyze Pearl S. Buck and her translation in most cases. Two dissertations are worth mentioning here: *The Origin of Pearl S. Buck's Translation Style － A Multi-dimensional and Polygenetic View* by Dong Xiu (2009) and *A Multi-dimensional Comparative Study of The Translation Features of Four Versions of Shuihu Zhuan: A Parallel Corpus-based Research Paradigm* by Wang Keqiang (2013).

Dong (2009) made an analysis of Pearl S. Buck's translation style with a view to exploring the main forces and factors in the formation of her translation style. She mainly investigated three types of materials to study the origin of Pearl S. Buck's

translation style, namely, biographical information about the translator, autobiographical writing by the translator herself and some face-to-face interviews with people working in the organizations related to Pearl S. Buck. By situating Pearl S. Buck and her translation in the concerned social context in relation to her personal life experience, Dong (2009) came to establish a "sphere model" to explain how various complicated factors influence a translator's style. Dong's attempt to discover every possible parameter in the life of a translator by orienting from both the target pole and the source pole helps us to know better about how the "black box" (Toury, 2012: 214) works in the translator's decision-making.

Wang's (2013) study is based on a parallel corpus of four English translations of *Shuihu Zhuan*, but it is a pity that he has mistaken Jackson's version *The Water Margin* for a full translation. *The Water Margin* is actually an abridged version with a great amount of omission and deletion as some scholars have found (Liu & Tan, 2010; Liu & Zhu, 2011). This problem weakens the comparability between the target texts. Moreover, although his research covers a variety of aspects including narrative discourse, it is still limited to linguistic description, usually below sentence level.

So far, it can be found that a descriptive study of the narrative mode transfer from the narratological perspective has not received due attention, particularly when the narrative features of *Shuihu Zhuan* have long been the focus of attention in other

related fields like sinology and literature. There is clearly a need to carry out research on how to render the culture-specific narrative devices into other language systems from the approach of translation studies.

Since the middle of last century, there has been a clear and steady growth of specialized and in-depth overseas studies on classical Chinese fiction, although most of them fall under either literary studies or sinology. Such a growth is also reflected in the diversity of approaches to the study of classical Chinese fiction. The narrative approach is one among many that has occupied most academic attention. Scholars like Andrew Plaks, Patrick Hanan, C. T. Hsia and Robert Hegel have shown an increasing interest in the formation and realization of a Chinese narrative mode. A large number of books, anthologies and journal articles have appeared like Hsia's *The Classic Chinese Novel: A Critical Introduction* (1984), Hanan's *The Chinese Vernacular Story* (1981) and an anthology entitled *Chinese narrative: Critical and Theoretical Essays* edited by Plaks based on a conference held at Princeton University in 1973. These studies are mainly preoccupied with the episodic narrative structure and the oral narrative mode of Chinese vernacular fiction.

Two recent dissertations which discuss the narrative characteristics of *Shuihu Zhuan* are Ge's *Out of the Margin: The Rise of Chinese Vernacular fiction* (2001) and Gu's *Theory of Fiction: a Non-western Narrative Tradition* (2006). By recapitulating

the formative process of the narrative mode in various *Shuihu* stories, Ge (2001)

argued that it was *Shuihu Zhuan* that played the most significant role in establishing

the written vernacular as the new literary language and the oral mode as the new

narrative form for Chinese narrative literature. It follows that *Shuihu Zhuan*'s

narrative mode is representative of Chinese vernacular literature which is believed to

be reflective of the literati's fascination with oral language used by generations of

professional storytellers. Similarly, Gu (2006) also argued for a distinctive Chinese

narrative tradition from that of the Western, which was primarily characterized by the

voice of a story-teller and the practice of poetry-as-commentary.

Internationally, two studies have been conducted on the translations of *Shuihu*

Zhuan: Brian Holton's *Shuihu Zhuan into Scots* (2004) and Rundle Christopher and

Kate Sturge's *Translation Under Fascism* (2010). Holton (2004) wrote about why and

how *Shuihu Zhuan* was translated into Scots and discussed the difficulties and

problems arising from the translation process, such as how to render ecclesiastical

titles, forms of address, and proverbs and sayings. For Christopher and Sturge (2010),

their focus was on all of the translated literature in English between the 1930s and the

1940s, in which Pearl S. Buck's *All Men Are Brothers* was included.

An overall examination of both domestic and international studies on *Shuihu*

Zhuan and its translations shows that there is a need to orient the research from a

descriptive approach to collect well-grounded data to complete our understanding of narrative mode transfer in translation.

1.3 The scope of the present study

In my study, I shall look into three target texts: *All Men Are Brothers* by Pearl S. Buck (1933), *Outlaws of the Marsh* by Sidney Shapiro (1980) and *The Marshes of Mount Liang* by John and Alex Dent-Young (between 1994 and 2002). As reviewed in 1.1, only these three target texts are regarded as the full translations of *Shuihu Zhuan*, although they are built on different editions.

Presented in two volumes for its first publication, *All Men Are Brothers* comprises a prologue and seventy chapters. It takes Jin Shengtan's edition as the source text, and is the first full-translation of *Shuihu Zhuan* into English. Prior to this, there were only partial translations or adaptions into English to introduce *Shuihu Zhuan* to the Western readership.

Of the later translations, Chinese-naturalized scholar and translator Sidney Shapiro's *Outlaws of the Marsh* is a full translation. The translation was undertaken during the Cultural Revolution of China and was published in 1980. There is also an abridged edition of *Outlaws of the Marsh,* edited by Shapiro himself and first printed in 1986, but it does not fall within the research range of the present study. The

full-version *Outlaws of the Marsh* is a translation of a combination of both the 70-chapter and the 100-chapter editions. It does not embody the prologue part with one hundred neat chapters.

The most recent translation titled *The Marshes of Mount Liang*, by Alex and John Dent-Young, is the third full translation of *Shuihu Zhuan*. It is a five-volume translation of the 120-chapter version capped with a prologue as *All Men Are Brothers* is. Being rather different from the previous two full English versions, each volume of this translation is given a separate title by the translators, successively *The Broken Seal*, *The Tiger Killers*, *The Gathering Company*, *Iron Ox*, and *The Scattered Flock*.

So far there are only the above three full translations of *Shuihu Zhuan* in English. A multi-dimensional comprehensive study on them is expected to unfold a complete picture of the translation phenomena involving *Shuihu Zhuan* over nearly one century. It will as well justify the comparability and population of our parallel corpus because many of the previous studies are rather impressionistic due to a lack of empirical data. Moreover, the periodization of these three translations makes it possible and necessary to conduct a diachronic study. The multidimensional parameters that arise from both the context of the target texts and that of the source text or that relate to the varied status of translators are likely to provide diversified points of observation under a descriptive paradigm (see 2.2).

1.4 Biographies of the three translators

1.4.1 Pearl S. Buck

Pearl Sydenstricker Buck (June 26, 1892－March 6, 1973) is actually better known as a writer and novelist than as a translator. She lived in China for many years and had a Chinese name Sai Zhenzhu (赛珍珠).

Being a daughter of missionaries, Pearl S. Buck was brought to China from the United States when she was only a baby of several months old and then spent most of her life before 1934 in China. During her early years in China, Pearl S. Buck was raised in a multilingual environment, tutored in English by her mother, in the local dialect by her Chinese playmates, and in classical Chinese by a Chinese scholar named Mr. Kong. After she grew up, she went back to the United States for her college education in 1911, but upon her graduation, she returned to China again in 1914 as a Presbyterian missionary. She got married to another missionary John Lossing Buck, on May 13, 1917. After their marriage, they moved to Suzhou (宿州), a small town on the Huai River in Anhui Province. This life experience impressed her deeply and in her later novels she described it frequently as the background of her stories.

From 1920 to 1933, Pearl S. Buck and her husband made their home in Nanjing,

on the campus of the University of Nanjing, where they both had teaching positions. She taught English literature at the private, church-run University of Nanjing, Ginling College and at the National Central University. During this period, she started to write and gradually devoted herself in earnest to the vocation of writing. It was also during this period that she completed the translation of her favorite Chinese classic *Shuihu Zhuan* and wrote her most-renowned novel *The Good Earth.* After her return to the United States in 1935, she continued her prolific writing career, and became a prominent advocate of the rights of women and minority groups, particularly those of Asian and mixed race adoption, by establishing several charity foundations (Conn, 1996: 214). Although Pearl S. Buck seldom returned to China after this departure, her heart was never far from China. She designed her own tombstone with the grave marker inscribed with Chinese characters 賽珍珠, representing the name Pearl Sydenstricker.

As she recalled in her memoir, she lived in "several worlds", one the "small, white, clean Presbyterian world of my parents", and the other the "big, loving merry not-too-clean Chinese world" (Buck, 1954: 10). The two worlds were rather different and far from each other, but throughout her life, she played a pivotal role in bridging the cultural gap between them.

As a professional writer, Pearl S. Buck wrote widely on Asian cultures,

especially on Chinese culture. Most of her writings are backgrounded in the early 19th century China, depicting the society and the Chinese people of that era. Her most famous novel, *The Good Earth*, describes the life of a peasant in a small village of China at that time. Soon after its publication in 1931, the novel aroused great interest among American readers and thus became the best-selling fiction book in the United States that year. In 1932, this novel brought her the Pulitzer Prize. In subsequent years, she also wrote other novels, but *The Good Earth* was still regarded as her best work and earned her international fame finally. In 1938, she was awarded the Nobel Prize in Literature "for her rich and truly epic descriptions of peasant life in China and for her biographical masterpieces" (Hallström, 1938; quoted in Buck, 1939: 5).

While Pearl S. Buck aroused the sympathy of Western readers for the poor and miserable life of common Chinese people in her time through literary writing, she also tried to share and advocate a deep fascination with the Chinese novel. She entitled her Nobel lecture as *The Chinese Novel* and attributed her success as a novelist to a good understanding of the Chinese novel. She said at the very beginning of the speech: "I am an American by birth and by ancestry", but "my earliest knowledge of story, of how to tell and write stories, came to me in China" (Buck, 1938: 11). In the lecture, she had an extensive discussion of Chinese classical novels, especially *Romance of Three Kingdoms*, *All Men Are Brothers*, and *Dream of the Red Chamber*. There she

explained why she chose to translate *Shuihu Zhuan* into English—it not only "invoked instant century-old memory" for Chinese people, but also "took on an added significance" as "the first Communist literature" by the Chinese Communists (Buck, 1938: 44).

Whether as a writer or a translator, Pearl S. Buck's career was firmly rooted in her early life experience in China and her instinctive understanding of Chinese literature and culture. She won the Nobel Prize for writing about China and she was the first to introduce a complete version of *Shuihu Zhuan* to the English world. Her translation is believed to be the most popular English version of *Shuihu Zhuan* so far. No wonder she concluded in her lecture that it was the Chinese rather than Western novel that had "shaped her efforts in writing" (Buck, 1938: 57).

1.4. 2 Sidney Shapiro

Sidney Shapiro (December 23, 1915－October 18, 2014), also known by his Chinese name Sha Boli（沙博理）, was an American-born Chinese author and translator who had lived in China for more than half a century since 1947. Born in Brooklyn, New York, Shapiro was of Jewish ethnicity. Early in his life, as a soldier in the army of the United States, he was sent to China to learn the Chinese language and culture on an official program. Shortly after his retirement from the army, he returned

to China for a "look around" (Shapiro, 2000:35), but ended up spending the rest of his life in China up to his death in 2014.

Armed with the limited conversational Chinese he learned in the army during World War II, he arrived in Shanghai in 1947 working as a lawyer. There he met a Chinese writer and dramatist Fengzi, who was a supporter of the Communist Party. Under her influence, Shapiro had contact with many communists and offered help to them. In 1948, Shapiro and Fengzi were married under the witness of their good friend, the communist writer as well as the best-known scholar in *Shuihu* studies Zheng Zhenduo (鄭振鐸). Since then he spent most of his life in China dedicating himself to translation and foreign exchange careers.

In his memoir *I Chose China: The Metamorphosis of a Country and a Man*, Shapiro said that he actually took up translation by chance but finally it turned out to be his lifelong career (Shapiro, 2000: 134). After the foundation of the People's Republic of China, Shapiro was invited to work as a journalist and editor in Foreign Languages Press and it was there that he started to engage in translation. From then onward, he was employed by the state-run presses—Foreign Languages Press and People's Pictorial—as a translator for nearly 50 years. In 1963, he became a naturalized citizen of the PRC.

He translated numerous books to introduce China and Chinese culture to the

world. His literary translations range from the classical to the modern, including but not limited to contemporary stories like Zhao Shuli's *Rhymes of Li Yu-Tsai and other Stories*, Liu Qing's *Wall of Bronze*, Mao Dun's *Spring Silkworms and other Stories*, Ba Jin's *The Family* and classical novels like *Outlaws of the Marsh*. Most of his translations are those that are believed to echo the 20th century Chinese people's voice for freedom and democracy. Interestingly, of the tremendous number of works he translated, Shapiro is best remembered not for his translation of a great number of modern novels, but for *Outlaws of the Marsh,* the English version of the Chinese classic *Shuihu Zhuan*. He wrote in his memoir, "I felt I could never find another Chinese work of fiction of higher quality, and decided this would be my swan song as a literary translator" (Shapiro, 2000: 251). *Outlaws of the Marsh* has become his most well-known work as a highly regarded English version of *Shuihu Zhuan*.

He undertook to translate *Shuihu Zhuan* in 1967 as a task designated by Foreign Languages Press. This was the period of the Cultural Revolution and his wife, Fengzi, was placed in solitary confinement in one of the May Seventh Cadre Schools[2]. Undoubtedly Shapiro himself also became highly involved in this social revolution and his translation activity was constantly interrupted and affected by political

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[2]May Seventh Cadre Schools were set up in late 1968 in accordance with Mao Zedong's May 7th Directive which was released on 7 May, 1966. In this directive, Mao ordered that some camps be set up where cadres and intellectuals, "sent down" from the cities, would perform manual labor and undergo ideological reeducation. These were later called May Seventh Cadre Schools (Yang, 1982; Guo, 2006).

upheavals. Despite all kinds of interference and difficulty, the translation was completed at the end of the 1970s when the Cultural Revolution finally ended.

His career as a professional translator of Chinese literature earned him honor and success in China and in the world. He was invited to lecture on China in the United States, Canada, Australia, the United Kingdom, Israel and Holland. In 1995, he was awarded a prize by the Chinese Literature Foundation for his translation *Outlaws of the Marsh*. In 2010, he won the Lifetime Achievement Award in Translation and in 2011 the Lifetime Achievement Award for his tremendous influence on the world of Chinese (影響世界華人終身成就獎). He was long on the board of directors of the Chinese Translators Association. On December 26, 2014, it was announced that the China International Publishing Group was establishing a Sidney Shapiro Research Center to investigate model criteria for translation between Chinese and English.

1.4.3 John & Alex Dent-Young

John & Alex Dent-Young are a father-son work team. The father John Dent-Young, as a scholar and translator, has taught in various places of the world. He started the translation of *Shuihu Zhuan* with his son Alex Dent-Young when he taught English at The Chinese University of Hong Kong. This translator team does not seem to have received as much attention as the previous two translators. Even today, more

than twenty years after the publication of their translation, they still remain little known to the public.

John Dent-Young studied Modern Languages at Cambridge and used to teach as a lecturer in English language and literature in Chung Chi College of The Chinese University of Hong Kong. He has a Chinese name 戴楊彰. While he was teaching there, he undertook some translations for *Renditions*, a leading international journal of Chinese literature in English translation, published by the Research Centre for Translation of The Chinese University of Hong Kong since 1973. The works he translated include Zhong Weimin's *The Whale Hunter*, Ouyang Xiu's *Reply to Wang Anshi's Poem on the Luminous Lady*, Tian Yunliang's *A Record of Civilization*, Chen Kehua's *On the After-Dinner Television* and Xi Xi's *The Fertile Town Chalk Circle*. He was also a drama critic for the South China Morning Post. As a scholar, he had a number of academic publications to his name. After teaching in The Chinese University of Hong Kong for about twenty years, he retired in 1995 and returned to Britain.

His son, Alex Dent-Young, had studied Chinese at the School of Oriental and African Studies in the University of London. After graduation, he used to work as a translator in Hong Kong, but now he resides in London. Since they are a work team, there is no division between their roles and responsibilities, so they will be treated as

if they were one translator in the present study.

1.4.4 Summary

As can be observed in their biographies, all of the three translators share a conceivable affinity with China and Chinese culture for their long-term living or working experience in China. Pearl S. Buck spent about 30 years in China since her infancy. Her view of literature was cultivated by Chinese traditional novels and her humanitarian efforts were shaped by Chinese culture. As a Nobel Prize winner, she was in a special position to promote Chinese literature and culture to the Western world through writing and translation. Shapiro lived in China for the longest time of the three translators, to be exact, for sixty-seven years. He found his love and career in China and even became a naturalized Chinese citizen. His life as a translator took firm root in the social and cultural development of the PRC. John Dent-Young lived and worked in Hong Kong, a region cultivated by Chinese culture as well, for more than twenty years. His son Alex Dent-Young was born in Hong Kong and took Cantonese, a Chinese dialect, as his mother tongue.

Although the three translators share conceivable connections with China and Chinese culture, there are great dissimilarities in the socio-cultural environment of each translator's time. This is a significant area that will be revisited later (see 8.2).

Chapter 2　Methodology

The rise of translation studies as a discipline is attributable to James Holmes's pioneering work and the joint efforts of some scholars from the Low Countries. In his seminal paper *The Name and Nature of Translation Studies* (1972/1994), Holmes envisioned translation studies as an empirical science and drew a basic map for the discipline. According to Holmes, translation studies can be divided into *Pure vs. Applied* branches and *Pure* further split into *Theoretical vs Descriptive* sub-branches (1994: 71). The theoretical sub-branch mainly concerns meta-reflection on the name, nature and "all that translation can, in principle, involve" (Toury, 2012: 9) while the descriptive sub-branch is empirical by nature. As the name suggests, the descriptive sub-branch fully and systematically tackles the issue of what translation "does involve, under various sets of circumstances, along with the reasons for that involvement" (ibid.). As a comprehensive survey of three translations of a Chinese vernacular novel, the present research essentially falls under Descriptive Translation Studies (hereafter abbreviated as DTS). The basic problem that underpins such an approach is how to describe the relations between a text and its translations. As Hermans declares, any approach that "styles itself as descriptive and empirical" must first address "the methodology of describing actual translations" (1999: 55). This is just the objective that the present section attempts to achieve－to establish a methodology or rationale

for the description of the three translations of *Shuihu Zhuan*.

However, "descriptive" is not a new term. Rather it was ever used as an unspecific term in the work on medieval or eighteenth century translation (Hermans, 1995: 7). Many theories which focus on the linguistic aspects of translation are basically descriptive in the the sense that their concerns are existing translations and their aims are describing the relations between translations and their originals, but they never fall within the range of DTS. The subsequent sections shall first review some representative and systematic attempts or models on description of various translations and explain their relations with DTS. On the basis of that, it aims to establish a research model which can supply a multidimensional description and viable explanations for fictional translation between English and Chinese.

2.1 On describing translation

Translation had been discussed under various adjacent disciplines such as linguistics, comparative literature, ethnography, biblical studies and cultural studies before it became an independent discipline. Among them, linguistics has come to be the most notable one for its inherent kinship with the field of translation. Resulting from that is a primary mode of research in contemporary translation theories, i.e., those focusing on describing linguistic matters, claiming a 'scientific' approach and

rejecting impressionistic and subjective speculation. Efforts made in this line might be regarded as first attempts on describing translation well before DTS made their mark. To some extent, the application of linguistic theories to translation has created a paradigm for translation studies. Therefore, in what follows, some significant linguistically-driven translation theories will be reviewed first.

2.1.1 Linguistic approaches to translation

With the proliferation of modern linguistics or structural linguistics in the first half of the 20th century, scholarship and research in translation studies were undoubtedly influenced by the constantly-emerging theoretical fruits from such bordering disciplines. Many attempts were made to apply linguistic theories to describe translation. As a result, some important concepts borrowed from linguistics such as equivalence, shift and source-oriented started to take root in the translation studies. Representative theories of translation which are rather linguistically-oriented and focusing on "scientific" description include Nida's transfer model driven by Chomsky's generative grammar, Catford's theory of translation shifts based on Firthian and Hallidayan linguistic model and German functionalist translation theories that are based on Bühler's text typology.

Nida's "science of translating" was based on his practice and experience in Bible

translating. Despite a practice-oriented nature, his research was of theoretical value and enjoyed an influential status in the field of translation. Nida borrowed theoretical concepts and terminology both from semantics and pragmatics and from Chomsky's work on syntactic structure to posit a translation model which comprises a "decomposition and recomposition" process (1964/2003: 68). Drawing upon a key linguistic concept "kernel" from Chomsky's transformational grammar, Nida described translation as a threefold process of "analysis, transfer and restructuring" (Nida & Taber: 1969/2003: 33) starting from the source text:

(1) Analyze the source-language expression in terms of the basic kernel sentences and the transforms required to produce the utterance; (2) Transfer the kernel forms of the source language to the equivalent kernel forms of the receptor language; (3) Transform the kernel utterance of the receptor language into the stylistically appropriate expression (Nida, 1964/2003: 68-69).

For Nida, kernel is the "basic structural element out of which language builds its elaborate surface structures" (Nida & Taber, 1969/2003: 39). It can be obtained from the ST surface structure by a reductive process of back-translation. By means of scientifically validating his methodology based on Chomsky's linguistic model, Nida raised one of the most influential concepts thus far in the translation field — dynamic equivalence. Dynamic equivalence is based on what Nida calls "the principle

of equivalent effect", where "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida, 1964/2003: 159). In Nida's principle, a dynamically equivalent translation has to be produced in accordance with the threefold process of analysis, transfer and restructuring (Nida & Taber, 1969/2003: 200) and its goal is to seek "the closest natural equivalent to the source language message" (Nida,1964/2003: 166; Nida & Taber, 1969/2003: 12).

Although Nida applied his linguistically-driven model to detail the description of factual translations, his main goal was to redefine the principles that are used to govern and judge the accuracy of biblical translation as he claimed in many parts of the book *Toward a Science of Translating* (1964/2003). Therefore, his study is still strongly prescriptive. Nida was also criticized for being source-oriented by Hermans (1999) despite the fact that he took into consideration of readers' response. His model is rather "too rudimentary to provide more than a very crude indicator of the kind of options selected in individual translations" (Hermans, 1999: 55-56), and his examples barely go beyond such broad categories as changes in the order of phrases and clauses, omissions, structural alterations, and additions .

Catford (1965) was even more linguistically-driven than Nida in his discussion and description of translation. He followed the Firthian and Hallidayan linguistic

model, which analyzes language as communication operating functionally in context and on a range of different levels (phonology, graphology, grammar, lexis) and ranks (sentence, clause, group, work, morpheme). In a similar vein to Nida, he attached most attention to the problem of equivalence. He considered there existed two types of equivalences between languages－formal correspondence and textual equivalence. Catford defined a formal correpondent as "any TL category (unit, class, structure etc) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL", and a textual equivalent as "any TL text or portion of text which is observed on a particular occasion...to be the equivalent of a SL text or portion of text" (Catford, 1965: 27). By distinguishing between formal correspondence and textual equivalence, Catford defined translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" and translation shifts as "departures from formal correspondence in the process of going from the SL to the TL" (ibid.: 28). He pinned down two major types of translation shifts that occur in translation－level shifts and category shifts. Under category shifts, five sub-types are identified－structure shifts, class shifts, unit or rank shifts and intra-system shifts. Catford also came under criticism from Snell-Hornby for using simplistic, invented sentences to exemplify his categories of translational equivalence, and for limiting his analysis to the level of the

sentence (Snell-Hornby, 1996: 20).

While Nida mainly discussed equivalence in a biblical context, the scholarship from Germany carried out the most detailed description of equivalence in the teaching of translation and other applied areas. Enough work was accomplished in respect of linguistic analysis and comparison of specific pair-bound examples both on sentence and text levels by Wilss (2001), Reiss (1989), Vermeer (1989) and Nord (1997), only to name a few.

Wilss (2001) insisted that his understanding of equivalence was "descriptive" with an aim to establishing a science of translation. His science of translation is divided into three related but separate branches of research:

(1) the general science of translation which aims at a logical characterization of its subject, studies universal regularities in the translation process, and has a metatheoretical function; (2) the descriptive science of translation which, testing the operational radius of (1), empirically examines the specific problmes of translating from a given SL into a given TL; (3) the applied science of translation, which, testing the operativity of (1) and (2), prospectively and retrospectively examines the possibilities and limits of the teachability and learnability of translation (Wilss, 2001:79).

Despite his claim of being descriptive, his science comes under fire because it

finally "becomes a simple matter of creating syntactic, semantic, and reception

equivalents" (Gentzler, 2004:61). Wilss was enthusiastic about applying modern

linguistics, text typology and even psycholinguistics to researching translation. Other

scholars in Germany follow a similar approach to the study of translation. On account

of the influence of text typology in Germany, a "top-down" model—regarding an

entire text as a translation unit instead of a word-for-word approach—was developed

by scholars like Reiss (1989), Vermeer (1989) and Nord (1997).

Reiss (1989) based text type upon the functions of language. Drawing on

Bühler's work, she divided the texts according to three main functions of language—

representational, expressive and appellative functions. Although no text embodies

only one of these functions, there is always one that dominates in a single text. Reiss

was keen on identifying the source-text typologies, including the text's aim, so as to

reconstruct those ingredients in the target culture. Another significant contribution

from the German functionalists is Vermeer's skopos theory. Vermeer deemed "skopos

rule" as the "top-ranking" rule for any translation (1989: 19). He interpreted the rule

as "translate/ interpret/speak/write in a way that enables your text/translation to

function in the situation in which it is used and with the people who want to use it and

precisely in the way they want it to function" (ibid.: 20). It can be construed that any

text is produced for a given purpose and should serve its purpose. Likewise any

translation action is determined by its skopos. Since the accomplishment of an

intended skopos or goal always relates to the specific socio-cultural situation of

communication, the target culture takes on crucial significance from the perspective

of the functionalist approach. Its target-orientedness and cultural consideration were

acknowledged by later scholars like Toury (1995) and Gentzler (2001) as two of its

most outstanding contributions to translation studies. However, criticism of German

functionalist models often rests with the fact that they are primarily aimed at

translator training or translation evaluation, and thus cannot escape being prescriptive.

Although the above studies allow for description on various levels, be it syntactic,

semantic, pragmatic or functional, they are overwhelmingly dominated by the notion

of equivalence, which is ahistorical (Hermans, 1999:48). Hermans numerates some

historical cases that might undermine the concept of translation if equivalence is taken

as the precondition of translation because the notion of equivalence does not take into

consideration the socio-historical specificity of translation itself. Despite the

enthusiastic efforts of the above-mentioned scholars in establishing a certain type of

"science" for translation, their approaches still tend to be source-oriented,

linguistically-driven and therefore prescriptive in nature. They either invest the

original with a sort of "invariant", to which the translator must remain faithful, or

speculate about some economic forces to make large statements on how the

translation should be done. Therefore, as Gentzler points out, rather than being scientific, they are more likely to "hold a transcendental utopian concept of translation" (2004: 75). Against such backgrounds, a new approach to translation studies acquired its revolutionary hue.

Realizing the inherent normative and prescriptive nature of linguistically-driven approaches, a new group of scholars from the Low Countries decided to start their research with "reality", i.e., with texts that are accepted as translations by specific cultural groups in the target culture. They begin the analysis from the target system, shifting their focus from hypothetical ideal translations to "assumed translations" (Toury, 1995/2012), i.e., to actual texts which function as translations in any given society. Their aim is to establish a target-oriented, functional, systemic and thus descriptive paradigm for the study of translation.

2.1.2 Descriptive translation studies

The debut of DTS should also be traced back to Holmes's seminal paper *The Name and Nature of Translation Studies* (1972/1994), which is generally acknowledged as the founding statement of DTS. Following Holmes's map, some scholars in the 1970s with similar theoretical interests gradually established contacts

through a series of academic conferences. They were mainly from minor language

countries like Itamar Even-Zohar and Gideon Toury from Tel Aviv University, Israel,

Jose Lambert from Leuven University, Belgium and Andre Lefevere who taught

briefly in Hong Kong. As the conference organizers and proceedings editors, they

later become the key figures in the paradigm of DTS. As reviewed in the previous

section, "descriptive" has a long pedigree in traditional translation theories which are

keen on linguistic description, but it is the DTS school of scholars who has expanded

the descriptive approach to all possible observables in translation and thus driven the

word to the fore in modern translation studies.

Among the works contributed by scholars from this paradigm, Toury's book

Descriptive Translation Studies and Beyond (1995/2012) provides the most

systematic elaboration and discussion of descriptive studies in translation, comprising

a series of methodological frameworks and an assortment of case studies. By

contextualizing a great many literary translations into Hebrew between 1930 and 1945,

Toury pursued a profound and comprehensive investigation of Holmes'

"socio-cultural artefact" (Holmes, 1994:72). He utilized the term "descriptive" to

bring translation studies out of the quandary of excessive prescriptivism in traditional

translation theories so as to establish a functional, target-oriented, systemic and

descriptive model for translation studies. Assuredly, these four key elements within

his model are interdependent and the former three work together to consolidate the last one－descriptive. In a sense, "descriptive" has thereafter been deemed as being synonymous with modern, empirical and objective.

Building on Even-Zohar's polysystem theory (1979/1990), Toury viewed translations as "facts of target cultures" which constitute "identifiable (sub)systems of their own" (2012: 23). Any attempt to offer exhaustive descriptions of translation should always necessitate "a proper contextualization" (ibid.), or in other words, a target-oriented approach. Looking from a different angle, Toury raised the notion of "assumed translation" (ibid.:31) which means that a translation is what is regarded or accepted as a translation in a given system. He referred to this definition as "a working hypothesis" or exactly "a descriptive-explanatory working hypothesis" (ibid.: 32). By suspending the definition of translation, Toury actually realized his aim to turn translation studies into an empirical science which was expected "to become a series of truly interconnected hypotheses ultimately" so as to offer "exhaustive **descriptions** and viable **explanations** with justifiable **predictions** (originally in bold type for emphasis)" (ibid.: 302). In other words, the rationale Toury has authenticated for DTS includes two interdependent parts－a descriptive part and an explanatory one.

According to Toury, any assumed translation can be accounted for as a cluster of

postulates, at least three essential postulates: (1) The Source-Text Postulate; (2) The Transfer Postulate; (3) The Relationship Postulate (ibid.: 28). At the initial stage of a descriptive study, it is necessary to make several types of comparison between various assumed translations including but not limited to parallel translations in one language at one point in time, parallel translations into one language in different periods, and different phases of the emergence of a single translation. Once the target texts presented as translations, a discovery procedure starts and the researcher should go on to map individual target text(s) onto the appropriate source text(s). There might arise many possibilities and great complexity in reality as to the establishment of a target text and its corresponding source text. It is also true of the target texts under the present study. Some strands in Chapter Three will further elaborate on the complicated situation between the three target text(s) of *Shuihu Zhuan* and its source text(s) .

Another contribution Toury made to translation studies is the establishment of translational norms as "a second-order object of study" (2012: 61). In his theoretical framework, norm functions as "a key concept and focal point" in any attempt to account for the "social relevance" and "cultural significance" of translation (ibid.). Studying translational norms can help to explore all the possible factors that govern translation both as a process and as a product, thus solving explanatory hypotheses

that result from various translation phenomena. Because of its explanatory power, norm has become a key term in translation studies and many theoretical improvements have been achieved on the study of norms, especially after translation studies geared toward sociology at the end of last century (Simeoni, 2007: 14).

Another significant scholar worth mentioning is Andre Lefevere whose rewriting theory helps to expand the horizon of DTS to human agencies and other social systems. If Toury's focus is on internal dynamics of the translation system, Lefevere's primary concern is with its "control mechanisms" (Hermans, 1999:42). He described three important systems which exert more important influence than linguistic differences on translation: ideology, patronage and poetics (Lefevere, 1992:87). Lefevere even expanded his model to cover much more diversified areas than translation does. Extensive types of rewritings such as historiography, anthology, criticism and editing are included under his observation, so his model is labeled as rewriting theory. Since Lefevere's rewriting theory places political, economic and human agent factors on the agenda of translation studies, it has advanced our knowledge about how socio-cultural parameters interact with translation through the systems of poetics, patronage, and ideology.

Towards the end of last century, DTS has welcomed new perspectives from sociology, which is dubbed as the sociological turn of translation studies. The

sociological perspective unfolds an even wider range of observables before the eyes of translation scholars. It takes into consideration not only "works themselves, seen relationally within the space of available possibilities and within the historical development of such possibilities, but also producers of works in terms of their strategies and trajectories, based on their individual and class habitus, as well as their objective position within the field" (Randal, 1993:9). Field and habitus are pivotal concepts in the theory of the sociologist Bourdieu. Now they are well applied to explain many social phenomena related to cultural production including translation. Sela-sheffy argued for the autonomy of a translation field despite its weak degree of institutionalization:

> If by a "field" we mean a stratified space of positions, with people struggling to occupy these positions, driven by a specific kind of incentives and gratifications, then translators (including literary translators) in Israel—and probably elsewhere —also form a distinctive field of action. This field is coordinated by its own internal competition and hierarchy, and regulated by its own internal repertoires, professional ethoses and self-images (Sela-sheffy, 2005:11).

Originally the concept of field was developed by Bourdieu (1993) to account for the social contexts where cultural production takes place without falling into the loophole of determinism. This contextualization idea is in perfect accord with the

major concern of DTS.

Simeoni used habitus to study the well-known Italian literary translator, Domenico Valentini and his translation works (2007: 194-200). By examining Valentini's life history and the status of position-taking in the translation field of his time, Simeoni demonstrated a comprehensive picture of such interconnected components as the translator's role and habitus, his process of translation, his position in the translation field, the position of translated literature and so on. The sociological approach to translation studies has advanced the study of translation norms because it pays more attention to the issue of internalization of translation norms by a translator and thus instills translation studies with a trend to combine the macro sociological level with the micro cognitive level.

From traditionally pure linguistic approaches to DTS and the sociological turn, translation studies as a discipline has advanced to a new era with more diversified perspectives and integrative frameworks. Cogent as any theoretical model might be, however, it is not readily omnipotent. A literature review could simply provide a toolkit for any single study in a specific area. Therefore, the following section will argue for a feasible research methodology for the study of fictional translation between Chinese and English.

2.2 A research methodology for Chinese to English fictional translation

It should be admitted that both linguistic approaches and DTS have enriched the paradigm of translation studies. The linguistic approaches mentioned above such as those of Nida and Catford are surely helpful in one way or another in the description of the intertextual relationship between source text and target text. Moreover, the results derived from linguistic analysis can be viewed as textual evidence for further exploration into the governing factors that have influenced the translation process and shaped the translation product. However, because most of the linguistic approaches only attempt to compare and analyze isolated relations between low-level linguistic items, usually below the sentence level, their usefulness and effectiveness in describing real translation phenomena are called into question.

The failure of linguistic approaches to take full account of the trajectory of a real translation is exactly the loophole that DTS has been trying to close. In contrast to the source-oriented perspective adopted by linguistic approaches, DTS examines translations from the target pole, shifting the emphasis from textual comparison to socio-cultural factors, such as political, ideological and other societal factors that

precipitate a translator's decision. By situating translation in the context where it fulfills its functions, DTS starts its observation of translation reality from a target text that is presented or regarded as a translation. It serves as the basis for further contrastive analysis for the reason that only when a target text is mapped onto its appropriate source text, can there exist comparability between them at lower levels. For this reason, a descriptive study should take reception or acceptance of a target text as its point of departure. Such an orientation does not only reflect the reality about translation but also justifies the existence of large quantities of pseudo-translations in human history. In order to describe translation as it really happens, Toury proposed a methodology defined as "discovery vs justification procedures" (2012: 31) under his descriptive-explanatory hypothesis, which starts from target texts, yet integrates retrospective and prospective comparisons[3] in every phase extending from one pair of texts to a corpus.

Similar to linguistic approaches, the basic framework of DTS also includes the

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[3]In the framework of DTS, a prospective stance refers to a viewpoint starting from the source pole to identify translation problems and its target solutions, while a retrospective one proceeds from the target text to reconstruct translation decisions. Toury(1995/2012) exemplified the combination of prospective and retrospective studies by metaphor. A mere prospective study on metaphor and translation often leads to four solutions:

(1) metaphor into "same" metaphor;
(2) metaphor into "different" metaphor;
(3) metaphor into non-metaphor;
(4) metaphor into 0 (Toury, 2012: 108).

However, when proceeding from the target pole, the four basic pairs listed above immediately find themselves supplemented by two more alternatives:

(5) non-metaphor into metaphor;
(6) 0 into metaphor (ibid.: 109).

While solution (6) helps to identify the additions that have been made in the real translation process, a combination of (4) and (6) may facilitate the account of compensation strategy. According to Toury, all six types of pairs, in principle, are relevant to any study of metaphor and translation. The combination of prospective and retrospective comparisons in any contrastive study actually "represents the application of the 'no leftover' principle (either way)", which helps to lead to "an extension rather than reduction of scope" in keeping with actual reality of translation activity (ibid.: 109-110).

part of textual comparison. The original comparative model Toury proposed in 1980 was based on a *tertium comparationis*. This *tertium comparationis* can be established through an adequate translation of the source text as an intermediate against which source text and target text can be compared. However, in his later books, he jettisoned this comparative model. Instead, he constituted a method called "the coupled pair of replacing + replaced" for the descriptive study of textual segments (Toury, 1995/ 2012). The replacing segments refer to translation solutions and the replaced, the source problems. Toury emphasized that the two should be conceived of "as determining each other in a mutual way" (Toury, 2012: 103). Therefore it is significant to treat them as "an integral unit" in any comparative analysis so as to "reconstruct translation decisions" properly (ibid.). In actual reality, when proceeding from the target end, more coupled pairs may be relevant to a translation phenomenon than those found in a source-oriented or prospective study. Therefore, in order to attain exhaustive descriptions, it is suggested to adopt the principle of "no leftover" (ibid.: 104) and supplement any comparative analysis with a retrospective stance. The adoption of such a target-oriented stance makes DTS different from the descriptive studies under linguistic approaches in that it supplements and facilitates the account of actual reality that happens in translation process and extends the scope of study accordingly.

It is worth mentioning that Toury's (1980) *tertium comparationis* was developed by Kitty van Leuven-Zwart (1989) into a *transeme* model which includes a comparative model and a descriptive model. The comparative model operates with shifts by comparing textual units or *transemes* between target text and source text against a common denominator *architranseme*, or abbreviated as ATR. The ATR is the invariant core meaning shared by both the source text and the target text. Similar to Toury's *tertium comparationis*, the establishment of an ATR is through an adequate translation based on dictionary meaning. By employing the transeme model to analyze shifts in translations of narrative texts, Leuven-Zwart distinguished three major categories of microstructural shifts—modulation, modification and mutation, with a number of subcategories under each (1989: 154-159). Based on findings from the comparative model, the descriptive model explores how the microstructural shifts affect the macro structure of translations in terms of Halliday's three functions of language — interpersonal, ideational and textual functions and three levels of narratological analysis—history, story and discourse levels (ibid.: 171-179) (see 2.2.1 for a further discussion). Through integrating Functional Grammar, structural semantics and narratology into translation studies, Leuven-Zwart's model has helped to offer "valuable insights not only to the nature of translation, but the nature of language itself" (Gentzler, 2004: 134).

Such comparative models as mentioned above shed light onto the study of English translations of *Shuihu Zhuan* either by extending the horizon of observation to both the source pole and the target role or offering insights into discovering textual features for comparison beyond the sentence level from new perspectives such as stylistics and narratology. The following part will argue for a narratological perspective of observation for the comparative study of the three English translations of *Shuihu Zhuan*.

2.2.1 The emergence of a narratological perspective

Fictional translation, as an important part of literary translation, has never strayed far from the center of translation studies. The literary aspect or literariness is emphatically present in most fictional works and problems arising from how to retain such literariness in fictional translation are always the focus of attention for translation scholars. However, in respect of fictional translation studies, as Shen has noticed, attention was either reduced to the general levels of linguistics, semantics or syntax without noticing the distinctive features and values fictional discourse takes on or only focused on poetic or formal aspects with little time spent studying the problems characteristic of fiction (1995: 85).

In her book *Literary Stylistics and Fictional Translation* (1995), Shen observed a particularly conspicuous problem in fictional translation. That was "how to make the appropriate choices from grammatically correct 'referential equivalents' and 'stylistic variants'" (Shen, 1995: 86). Unquestionably, a referential equivalent or a grammatically-acceptable equivalent for the original is not necessarily qualified as a stylistically-optimal correspondent. She subsumed such ill equivalents under the heading of "deceptive equivalence" and differentiated deceptive equivalence at two levels in fictional translation — at the level of fictional facts and at the level of narrative discourse (Shen, 1995: 92-94). In order to solve this problem, she established a model by incorporating stylistics and narratology into fictional translation studies to examine aspects of lexical expression, aspects of syntax, and speech and thought presentation between the target text and the source text of *Hong Lou Meng*. Shen's book has helped to raise scholarly awareness of stylistic and narrative features in fictional translation studies between Chinese and English.

In the West, research into narratological issues has also been "relatively rare in translation studies" and in those few cases it has been done, the focus seems to have been restricted to "issues that overlap with stylistics" (Bernaerts, Bleeker and Wilde, 2014: 204). Such an observation may result from the fact that structuralist narratology as well as so called post-classical narratologies have "paid little attention to the

impact of translation on the structure of narratives" (ibid.). In what follows, we will discuss briefly some pioneering endeavors made by several translation scholars in the combination of narratology and translation studies.

Leuven-Zwart's efforts in extending the descriptive domain of translation to narratology have been regarded as a welcoming "bold move" (Hermans, 1999: 62). In her famous *transeme* model, Leuven-Zwart combined three general functions of language with three levels of narratological analysis. The interpersonal function concerns aspects like the narrator's position and point of view on things; the ideational function determines what information about the fictional world is offered to the reader through the narrator; and the textual function relates to the way how the fictional world is structured and organized in language (Leuven-Zwart, 1989: 172-175). Similar to Shen, she also followed narratological practice to distinguish between story level and discourse level in her descriptive model so as to discover how differences of micro-level accumulate to produce a qualitative difference at the macro-level.

In the past decade, this new light of narratology has generated academic interest in the field of translation studies. Some scholars have carried out theoretical and empirical studies from the perspective of narratology not only in literary translations, but also in the translation of non-literary texts. For example, Baker in her book

Translation and Conflict: A Narrative Account (2006) applied the narrative theory

from sociology to focus on the question of dominance and resistance in translation

and discuss how translation participates in the construction of political narratives. The

narrative framework that Baker tried to establish is rather different from the structural

narrative in literary studies as she clarified:

> An important difference between literary and linguistic approaches and the
>
> approach adopted in this book concerns the status of narrative as an optional
>
> mode of communication or as a meta-code that cuts across and underpins all
>
> modes of communication (Baker, 2006: 9).

Obviously, Baker's view of narrative did not treat narrative as a specific genre

but as a meta-code of any communication. It is based on the assumption that "there is

no genre, including even technical discourse, that is not an episode in the story of life"

(Baker, 2006:10). Another two important works concerning narratology in translation

are Cockerill's *Style and Narrative in Translations: The Contribution of Futabatei*

Shimei (2008) and Boase-Beier's *Stylistic Approaches to Translation* (2006).

Boase-Beier mainly drew on some key concepts from narratology to investigate the

cognitive schema or mind style of translators. It is a very perceptive and provocative

investigation, but it is not related to the question of the present dissertation. Besides

the works listed above, the Chinese scholars Li Dechao's dissertation *A Study of Zhou*

Shoujuan's Translation of Western Fiction (2006) and Fang Kairui's *Context, Convention and Form* (2012) are also worth mentioning because of their initiative efforts in employing a narrative model in description and discussion of fictional translation from English to Chinese.

Cockeril's (2006) study focuses on how the narrative style of the Japanese writer Futabatei was influenced by his experience in translation. By dividing Futabatei's literary activity into three periods, she conducted a comprehensive examination of Futabatei's major translations and their influence on his original works in relation to narrative and style. After meticulous comparison and examination, she established some connections between Futabatei's translations and his original works. For example, in his first published translation *The Tryst*, Futabatei translated all past tense verbs into *ta* form verbs and rendered the first-person pronoun *ya* as *jibun*. Cockeril perceived these as indicators of "an original style with a firm retrospective narrative point of view" (2006:13). Moreover, she observed a corresponding tendency in the original works of the translator and author. By means of applying narrative stylistics to investigate the interrelations between Futabatei's translations and his own writings and between his translation style and the styles of the authors of the same period, Cockeril's study revealed how the translator's choice of the source texts and his translation style influenced his own writings and how the literary activities of his time

impacted on him. Different from Leuven-Zwart's value-free model, Cockeril's study has integrated the translator and author's role and the socio-cultural context into stylistic and narrative approaches in translation studies.

In the study of fictional translation between Chinese and English, Li (2006) is among the first scholars to employ a narrative model in description and discussion of Zhou Shoujuan's fictional translations. His research interest was in the operation and realization of some narrative devices like point of view, commentary and characterization in fictional translation. In his research, he identified that there is a shift of styles in terms of the above three aspects between the early translations of Zhou Shoujuan and the later ones. Therefore by establishing an explanatory sub-model in the discussion part, Li explores the developmental differences at the translator's level as well as the socio-cultural level so as to obtain a more justifiable explanation for the translation phenomena involved (see Li, 2006).

Different from Li's focus on the changes of narrative styles in a single translator's literary life, Fang pays attention to the evolution of narrative forms in English-Chinese fictional translation from the Late Qing Dynasty to the 1930s. By pinning down the fictional translations between the periods into four phases, Fang examines some important translators and their translation activities at each phase in relation to its socio-historical context and literary conventions. With narrative voice

and point of view as two significant focal points of his analyses, he investigates the relationship between the narrative-stylistic features of fictional translations of different phases and the socio-cultural environments which cultivate them. Based on his findings on the close connection between individual translation activities and socio-cultural contexts, he suggests reinterpreting and reevaluating the translation activities of some translators such as Lin Shu and Xu Zhimo and reexamining the translation history from the new approach of narrative-stylistics (see Fang, 2012).

Although so far the scholars in this line of research have primarily concentrated on traditional narrative theories rather than post-classical narratologies, most of their studies such as Cockeril's integrated framework and Li's multi-model show a strong interdisciplinary feature, which echoes the trend of translation studies in a general sense on the one hand. On the other hand, it is also decided by the nature and property of the translated fiction under study. In both cases, there is enough evidence to suggest a strong socio-cultural agenda in the translation activity.

With researchers paying more attention to narratology, "a narratological turn" seems to have ushered in translation studies (Wolf, 2013: 3). Since the applicability and validity of a narratological perspective in fictional translation studies have been well testified in previous research, it is likely to be qualified as a ready theoretical tool for the present study as well.

2.2.2 A particular narrative mode in Chinese vernacular fiction

If the previous part provides the theoretical possibility for the adoption of a narratological perspective, this strand will argue for why it should be applied in studying Chinese vernacular fiction and its translations. The first issue that comes to the fore is the difference in the genesis and notion of fiction between the traditions of two systems—Chinese and English.

In the West, fiction was much earlier emancipated from the stigma of immorality and became recognized as a justifiable form of truth (Bishop, 1956: 239). Western fiction has displayed a tradition of vitality which led to a capacity for experimentation and variation to the present day. Nevertheless, in Chinese literary history, fiction had long be subjected to a low status. Chinese vernacular fiction was considered as a defilement of the long-treasured and esoteric art of writing. Few members of the scholarly elite risked being known as authors of a specimen in this genre. A majority of Chinese vernacular novels, with *Shuihu Zhuan* as the most outstanding one, actually underwent a long-process of culmination in their formation from popular source materials of various types. They carry much more weight as a social form of expression than a writer's individual experience (Hanan, 1967: 304). Therefore they

have come to be dubbed as accretive novels. For this reason, the affinity between the story-telling tradition and the rise of Chinese vernacular fiction has always been a heated research topic as well as a matter of controversy.

Much research has been conducted to uncover the relationship between the story-telling tradition and Chinese vernacular fiction. As summarized by Ge, so far there are two divergent views concerning the historiography of Chinese vernacular fiction:

(1) The close ties to popular storytelling are largely responsible for the moral, aesthetic and narrative "limitations" of early vernacular fiction;

(2) Vernacular fiction is a refined art form, for it is a phenomenon of the literati culture, and its connections to oral traditions are not essential to its nature (Ge, 2001: 55).

Following Lu Xun (1925/2006), many scholars have argued that vernacular fiction was derived from "prompt books (底本)" used by popular storytellers in preparation or during oral performance. All vernacular fiction could thus be ultimately traced back to popular oral storytelling of the Song and Yuan periods.

However, since the 1970s, several Western scholars, prominently Hanan (1967/1981) and Plaks (1980) have argued against the interpretation of written vernacular fiction as simulated oral storytelling events. Hanan observed (1981) that

the storyteller's manner was more conspicuous in the Ming and Qing-period vernacular texts than in the earlier ones. Therefore it can be argued that such clues were not "vestiges of oral performances after all, but were employed conscientiously by the author-compilers to enrich the narrative material which they had drawn from other written literary and vernacular sources " (Plaks, 1980: 21).

Although there is great divergence between the above two views from the historiographic approach, they concordantly imply that a story-telling mode is integrated in vernacular fiction as a crucial narrative technique. This is very typical of Chinese traditional fiction. Hsia also agreed that "nearly all traditional novels observe in their episodic structure the storyteller's mode of narration" (1984: 17). This narrative mode first assumes the presence of a know-all story-teller who stands outside the story to manipulate narration. On account of this story-telling tradition, the narration process is more like a communication situation than a mode of self-expression. There is an assumed addresser—the story-teller speaking to a group of assumed addressees and this addresser as a narrator constantly asserts himself in the course of communicating with his audience. The addresser as the narrator is eternally extradiegetic and heterodiegetic. He speaks to an equally extradiegetic and heterodiegetic audience or narratee. Similar to an oral communication situation, the narrative voice of an overt narrator is easily heard and is most explicit in Chinese

classical vernacular fiction. His voice often finds expression in the prominent use of formulaic language. For example, "話說" [The story tells] is almost invariably used as a medium to open the narration of a story at the very beginning, "且說" [Let it be told of] used to mark the change to a new topic and a monotonous expression "且聽下回分解" [Please hear it told in the next chapter] at the end of each episode to arouse further interest of the audience in what happens later.

In addition to applying formulaic language, the story-teller even intrudes on the narration through summarizing, commenting or asking rhetorical questions at the story level. These conspicuous narrative elements have been taken by some genealogists as evidence to show the indispensable connection between the popular oral form of *shuoshu* (oral story-telling) and Chinese vernacular fiction. It is because of this great indebtedness to the professional story-telling mode that Chinese vernacular fiction sees a great quantity of poems and other pieces of verse interspersed in the prose narrative. The extensive use of verse has an integral function in the fiction. It can serve as a prologue, a commentary, a verification, a summary or merely as an embellishment. The narrator feels free to intrude on the narration. Poetry-as-commentary is deemed as one of the three modes of narrative used in the vernacular fiction at frequent intervals side by side with description and presentation (Hanan, 1967: 173).

Another notable difference between Chinese vernacular fiction and Western fiction is, "the heterogeneous and episodic quality of plot" (Bishop, 1956: 242). As a novel of novels, *Shuihu Zhuan* tells a story of 108 heroes, over a third of whom play a major role. Multiplicity of detail, repetition of incident, and analogous characters are explored to such a degree as to unfold a panoramic social picture with a plethora of motifs. This might well explain the phenomenon that, long in Western history, *Shuihu Zhuan* has been adapted into individual novels of main characters such as Lu Da or Lin Chong by some translators. This study only focuses on full translations of *Shuihu Zhuan*, but this particular feature calls our attention to its repeatedly occurring motifs in the narrative because many of them are closely bound with Chinese traditional culture.

As Baker has observed, "differences are more likely to lead to conflict in translation" (1992: 23). The characteristic narrative mode of Chinese vernacular fiction calls for an investigation into how it is realized in a different system. To achieve this aim, the present dissertation will investigate three major questions by studying *Shuihu Zhuan* and its English translations:

(1) Because *Shuihu Zhuan*'s oral story-telling mode is representative of Chinese vernacular literature, how would the three translators render its particular narrative features such as overt narrative voice and pervasive commentary into the cultural

system of English which is characterized by an entirely distinct literary tradition?

(2) Does the translating process affect the narrative structure of *Shuihu Zhuan*? What narrative effects can the different translations bring about to the target readers both on textual level and extra-textual level?

(3) What are the possible governing factors that might have influenced each translator's strategy-making?

2.2.3 A multi-dimensional research model for the present study

The present research project basically follows Toury's descriptive-explanatory framework of DTS, albeit incorporating some new findings by others, particularly from those advocating a narratological perspective such as Leuven-Zwart's transeme model, Cockeril's integrated framework and Li's multi-model as reviewed above accordingly.

Proceeding from the target pole, the three full-version English translations of *Shuihu Zhuan* under this study are found to be rather different from each other in terms of both the general plots of the story and linguistic presentations because they are based on different editions of source texts. For this reason, a precipitate comparison of the textual relationships might invite doubts and criticism on the

comparability between them. Such considerations necessitate a target-oriented approach for the present study, which entails a discussion of the reception of each target text and mapping the target text onto its appropriate source text. This becomes the primary involvement of Chapter Three. Chapter Three will begin with comparisons between the three target texts in terms of their reception and publication. This serves as the starting point as well the basis for further description. In the next four chapters a comprehensive description is conducted from the narratological approach whereas Chapter Eight aims to supply viable explanations for the differences identified between the three translations and the last chapter summarizes certain problems implied in the current study for further exploration.

Starting from the target text, Chapter Three briefly introduces the publication and reception of the three target texts. Subsequently, much discussion will be centered around the choice of the source text that each translator has made in consideration of the historiographical complexity of *Shuihu Zhuan*. Then a sketch of the titles of the three target texts will be drawn as a preliminary comparison. Generally this chapter serves as a study of the source text postulate within Toury's descriptive model. In the meantime, the complicated source text status of *Shuihu Zhuan* calls for a model that can make a contrastive analysis more convincing.

As discussed in 2.1.2, no descriptive study can understate the significance for the

reconstruction of textual relations. Similar to linguistic approaches, DTS also assigns importance to matching certain translation solutions with source problems between textual segments. Through the study of the source text postulate in Chapter Three, it is found that the three target texts are based on variations of editions of *Shuihu Zhuan* and the differences are either as great as the whole matrix or plot of the novel or lie in very low-levels of linguistic items. What they have in common includes the basic narrative mode and many kinds of motifs instilled in the story. How did the three translators from absolutely different periods of time display the particular narrative manner of Chinese vernacular fiction to English readers? How did they handle the motifs with Chinese socio-cultural specificity in *Shuihu Zhuan*?

Furthermore, 2.2.2 shows that the narratological model has been employed by many scholars in translation studies. Its applicability for the description of fictional translation has been well elaborated on in Li's dissertation. As a corollary, Chapters Four to Seven focus on the narratological aspects of the three target texts and carry on a parallel study between them. The description and comparison in this part take the source text as points of departure. As Toury clarifies, "orientedness" is far from tantamount to "exclusiveness" (2012: 36). DTS does not exclude source-end parameters from its observation. Rather they are just given a different status. This integrated approach has been well corroborated by the new sociological perspective.

Accordingly, observation starting from the mode of narration in the source text may help to yield observables more conveniently. In the meantime, a retrospective study will be supplemented under Toury's "no leftover" principle as elaborated in 2.1.2., for the purpose of obtaining a more thorough picture of the phenomenon.

In a narrative fiction, the way of telling is pivotal in controlling the course and speed of narration, or even deciding the style of the whole work. *Shuihu Zhuan*, as a representative of Chinese vernacular fiction, is most typical of a story-telling mode of narration. The voice of a simulated story-teller is constantly heard throughout the whole story. Assuredly, voice is a kernel concept in narratology, not only for structuralists but also for post-structuralists. In addressing the combination of narratology and translation, Prince takes voice as a good staring point. He finds that voice is probably "the most studied category from the angle of translation and its troubles" perhaps because of "its importance in literature, criticism, and narratology" (Prince, 2014: 24; see also Alvstad, 2015: 3). Voice as a narratological category subsumes the narrator, narratee and narration which work together to influence how the story is presented to the readers. By comparing how the three target texts realized narrative markers of voice respectively, Chapter Four will explore whether and how the original colloquial style of *Shuihu Zhuan* is reproduced to its target readers by different translators.

Another aspect that is closely related to the narrative mode of *Shuihu Zhuan* is the ubiquitous commentary throughout *Shuihu Zhuan*. Actually commentary belongs to the range of narrative voice, but it is not merely a tool to control the pace of the story at the discourse level as other means of narratorial voice do. Rather, commentary is a medium that the narrator harnesses to reinforce the ideology he tries to establish, so as to manipulate the reader's reflection on the story and views of its characters. The way how each translator renders a piece of commentary into the target text may thus influence his or her readers' perception of the narrated element. Chapter Five purports to find out how different types of commentary are transferred by the three translators and what effects their strategies might bring about to the target readers.

If voice and commentary decide how the story is told, then point of view mainly deals with how the story is seen. According to Genette's (1980) structural narratology, there are three types of point of view: omniscient, external and internal. This classification is applied in Chapter Six to scrutinize the features of point of view in *Shuihu Zhuan* and its translations.

The three dimensions mentioned above primarily concern the problem of "how" while the forthcoming one talks about "what", in particular, what motifs and themes are selected and consolidated by the narrator. As a work of 108 characters with

diverse personalities, it is very hard to carry out an exhaustive study of all motifs and themes in the novel. Hence, Chapter Seven serves as a tentative attempt with an aim to discovering how some culture-specific motifs are presented to Western readers by the translators of different backgrounds.

Following a multi-dimensional description of the narrative features in the three target texts of *Shuihu Zhuan* is a pursuit of possible explanations for the identified phenomena. Drawing on the research results of DTS and the sociological turn, Chapter Eight endeavors to seek explanations from the translator's individual habitus, his skopos and the governing norms of the different social periods. Some limitations, or unresolved problems in the present study, and implications for further explorations will be explicated finally in the last chapter, the addressing of which may help orient future research.

Chapter 3　Preliminaries

DTS scholars start their discovery and observation by situating translation in the target system, because the expected readers of translations are perpetually those in the target society and the place where translation fulfills its function is also the target system. As Toury observes,

> The prospective position (or function) of a translation within a recipient culture (or a particular section thereof) should be regarded as a strong governing factor of the very make-up of the product, in terms of underlying models, linguistic representations, or both. After all, translations always come into being within a certain cultural environment and are designed to meet certain needs of, and/or occupy certain "slots" in it (2012: 6).

In view of the nature and function of translation, a hasty probe into textual relationships between source text and target text may reduce a study to merely source-oriented and cannot constitute a real study in translation. For this reason, the present chapter will take target orientation as the starting point to address some general, preliminary issues concerning the reception side of translations of *Shuihu Zhuan*.

It will first explore the status of reception and publication for each translation by means of various kinds of paratexts, metatexts and other extra-textual materials.

An examination of the reception status will also justify the scope of the present study from the orientation of the target pole.

The second section addresses the complicated relationship between the three target texts and their corresponding source texts. Two issues will be settled in this strand. First, it addresses the source postulate[4] by mapping each target text onto its appropriate source text especially when the historiographical complexity of the source text of *Shuihu Zhuan* is being considered. Second, it helps to single out one source text as the common denominator to make further textual-level comparison possible.

The third section carries out an initial comparison of the titles of the three target texts because titles are believed to have thematic and narrative significance at the macro-level. The three translations are named quite differently, which may project onto the target readership rather distinctive frames and images about the story. Moreover, the way how the title of a literary work is presented usually carries implication for the narrative of the story. From all these considerations the third strand is resulted.

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[4]Being target-oriented, Toury proposed the notion of "assumed translation" which be accounted for as a cluster of at least three postulates: (1) The Source-Text Postulate; (2) The Transfer Postulate; (3) The Relationship Postulate(2012:28). According to Toury, "Regarding a text as a translation entails the obvious assumption that there is another text, in another culture/language, which has both chronological and logical priority over it: not only has such an assumed text presumably preceded the one taken to be its translation, but it is also assumed to have served as a point of departure and a basis for the latter" (ibid. 29).

3.1 The three target texts and their reception

A target-oriented approach inevitably implies that "any attempt to offer exhaustive descriptions and viable explanations would necessitate a proper contextualization" (Toury, 2012: 23). But a question that underpins the word "proper" is: to what context translation is relevant? Toury further points out,

The systemic position most relevant to the kind of questions we wish to pursue is

of course the one a translation was designed to occupy when it first came into

being (ibid.: 24).

In the following section, the reception status of each translation is to be restored through concerned socio-historical data. The range of data includes the publication of each target text over history, professional reviews provided in some paratexts, and ratings and comments from today's English readers at amazon.com, the biggest on-line book seller and from the most extensive user-populated database — goodreads.com. Although a majority of reviews from general readers are more concerned with the plot and the characters of the story without much awareness of which translation they are reading, there are also a considerable number of readers who select and favor a particular translation and share their views of the translation.

3.1.1 *All Men Are Brothers* and its reception

All Men Are Brothers was published by The John Day Company of New York in 1933, simultaneously in London and in New York. The book was well received by the American public. Its popularity and acceptability can be captured in some extratextual materials and paratexts.

Its first publication in 1933 brought the book onto the list of "Book of The Month Club", which was a United States mail-order book sales club founded in 1926 and since then became a brand to promote books to the general public. At that time, there were comments like:

These "good men" from a Chinese lair "climb" onto the top list of Book of the Month Club very soon (quoted in Ma, 2003: 123).

All Men Are Brothers had not only attracted the attention of common readers but also professional readers. In the introduction to its revised edition in 1938, Pearl S. Buck mentioned that Lionel Giles, the British scholar and translator and the son of sinologist, Herbert Giles sent her a valuable list of suggested corrections after his careful reading of the translation (1938: xi). Arthur Waley, the great English Orientalist and sinologist who achieved both popular and scholarly acclaim for his translations of Chinese poetry, also provided suggestions in his review of *All Men Are Brothers* (Buck, 1938: xi).

Ten years after its revised edition, *All Men Are Brothers* was republished again in 1948, this time with an introduction by Lin Yutang, an outstanding Chinese scholar. From then on, it has been reprinted for many times (in 1957, in 1968, in 2006 and in 2010) until today. The reprinting status of *All Men Are Brothers* partly reflects its acceptability in the target system. It is clear that over a long period in English history, *All Men Are Brothers* has been regarded and accepted as an authoritative translation of a Chinese classical novel in the eyes of Western readers. Kenneth Rexroth, the American poet, translator and critical essayist once said,

> Pearl S. Buck's rendering of *All Men Are Brothers* is, of course her finest work and a classic of American prose (http://www.Amazon.com/All-Men-Are-Brothers-Naian).

Up to this day, more than 80 years after its first publication, *All Men Are Brothers* is still sold at amazon.com and has attracted many readers, which can be reflected in the large number of ratings and reviews at goodreads.com (ratings: 964 and reviews:81). Some readers today still show great favor to this translation in their reviews. Among the 81 reviews, 46 readers are well aware that they are reading Pearl S. Buck's version and express their profuse appreciation of the work. Some readers comment on the translation strategies of Pearl S. Buck specifically. One reader writes,

> Pearl did a line by line translation and her English was written in such a way that

when a Western reader reads the novel, it would appear that he or she is reading the version in Chinese (http://www.Goodreads.com/book/show/93528.All_Men_ Are_Brothers).

Reviews of this type may reflect the reading experience of readers with bilingual proficiency because such readers are more likely to adopt a comparative approach to the translated text (Alvstad, 2014: 174). What strategy a translator employs may influence or guide the choice of such target readers and their understanding of the original story.

Furthermore, there are 7 reviews that reveal the readers' awareness of the particular story-telling mode in the Chinese literary tradition by reading *All Men Are Brothers*. One reader remarks on the tradition:

In those days of China, tales of *Shui Hu Chuan* were told and retold at popular teahouses where the folks gathered to drink tea and for a few copper coins would listen attentively to the storyteller's retelling of the story from his prompt books. Then the author gathered all these prompt books and assembled them after editing into bookform as we are able to enjoy it today (http:// www.Goodreads.com/book/show/93528.All_Men_ Are_Brothers).

On one hand, it is possible that the special story-telling mode in the Chinese literary tradition may have aroused the interest of some Western readers in the book.

On the other hand, it demonstrates that *All Men Are Brothers* can provide the target

reader a good chance to feel the flavor of the oral story-telling mode in Chinese

classical novels.

3.1.2 *Outlaws of the Marsh* and its reception

Outlaws of the Marsh was jointly published by Foreign Language Press of China

and Indiana University Press of the US in 1980. In its first publication, *Outlaws of the*

Marsh bore more ideological significance for the source culture than the target culture

(Peng, 2008: 17). Many DTS scholars including Toury himself in the later works

acknowledged the various functions translation can fulfill for the source system

(Hermans, 1999: 40; Toury, 2005: 5). *Outlaws of the Marsh* is such a case in point.

As part of a culture promotion project, the Chinese-naturalized translator Sidney

Shapiro was invited by Foreign Languages Press to be responsible for the translation

of *Shuihu Zhuan*. The project underwent some ups and downs before it was finally

completed at the end of the 1970s. This is a point we will revisit frequently as a clue

to seeking viable explanations for his translation activity.

In his autobiography, Shapiro provided clues to valuable materials on the

reaction to *Outlaws of the Marsh* from the English readers at that time. Generally,

reviews in the West were laudatory. For example, Joseph Mclellan, the leading critic

of The Washington Post wrote in his book review:

> *Outlaws of the Marsh* is a work of social protest, just as the Robin Hood legend
> is under its quaint Olde Englysshe trappings. It is also a classic and, by the time
> the end is reached, many readers may be willing to argue that it is a masterpiece
> (1981: 7).

The famous literary journal *World Literature Today* introduced *Outlaws of the Marsh* in its spring issue in 1982 and Carrington Goodrich, the famed sinologist recommended the book to English readers through the journal *Pacific Affairs* in the same year. Some critics even made comparisons between Pearl S. Buck's translation and Shapiro's. Cyril Birch, another sinologist and literary critic, wrote in the Wilson Quarterly:

> Pearl Buck's *All Men Are Brothers* brought parts of *Outlaws* to the West. But
> Shapiro's effort represents a three-fold improvement: His knowledge of Chinese
> makes this version more accurate, his straight-forward English proves more
> graceful than Buck's Sinicized patois, and his reliance on earlier editions of the
> original produces a more comprehensive text...A saga of medieval derring-do, it
> has the advantage of being the genuine article (quoted in Shaprio, 2000: 326) .

The sinologist and scholar Robert Hegel also thought highly of the style of *Outlaws of the Marsh* by commenting that,

Veteran Beijing translator Sidney Shapiro, despite admittedly choosing sections from two quite different editions, set a new standard for *Shuihu* translations with the lively style of his *Outlaws of the Marsh* (1994: 399).

The data so far collected show that *Outlaws of the Marsh* has been accepted and welcomed as another translation of *Shuihu Zhuan* by English readers at its time. Since then, this translation has also been republished frequently (in 1988, 1991, 1993, 1999, 2001,2008 and 2012), yet mostly done by publishers from the source system like Foreign Language Press of China and China Intercontinental Press. In 1986, an abridged version of *Outlaws of the Marsh* was introduced by Commercial Press, Hong Kong and then reprinted in 1991.

Outlaws of the Marsh is also available at amazon.com to English readers today and it enjoys more readers than *All Men Are Brother* seen from the number of ratings and reviews shared at goodread.com, totally 2962 ratings and 282 reviews. While many reviews are concerned with the story itself including the characters, the narrated events, the plot and the presented theme, some of reviewers comment on the translation and the translator. Their views point to the fact that this version is accessible to the general target readers, as can be seen in the reviews quoted below:

It could most easily be read as a light-hearted, sometimes farcical Robin Hood-esque tale. Nonetheless, it has the standard ending to a Chinese novel. The

language is relatively simple, probably about the level of a newspaper. The translator avoids excessive technical terms.This makes it accessible to a non-academic audience (including those unversed in Chinese traditions).

The translation by Sidney Shapiro provides an excellent balance of readability and historical flavor. To read *Outlaws of the Marsh* is to be immersed in the culture of 12th century China, at one moment oddly familiar, at another completely alien. ... It is a novel that is immensely and compulsively readable, with each chapter ending in a cliffhanger posing a critical question and the words: "Read our next chapter if you would know." (http://www.goodreads.com/book/show/158778.Outlaws_of_the_Marsh)

The reviews from common readers validate the professional comments mentioned earlier in the present section on *Outlaws of the Marsh* that this version carries a modern, lively style and is more comprehensible to the Western readers. Its largest number of reviews and ratings among the three translations also indicate that *Outlaws of the Marsh* has been more widely accepted by today's readers.

3.1.3 *The Marshes of Mount Liang* and its reception

As the most recent translation*, The Marshes of Mount Liang* was first published by The Chinese University Press of Hong Kong between 1994 and 2002

discontinuously. Altogether Alex and John Dent-Young spent nearly ten years in producing the five-volume translation of the 120-chapter version. It is possibly because this is the newest version that there are not many comments on this translation from the target readership. Only some professional reviews are obtained from academic journals. *China Review International*, a leading journal in Chinese studies established and published by University of Hawaii wrote about *The Marshes of Mount Liang*:

> This new version is the first hand, so far, the only one that renders the *Shuihu* story in its most complete form, the 120-chapter version…The Dent-Youngs expect that their translation will be readable so that it can reach the general reader with no specialized knowledge of Chinese language or Chinese vernacular fiction. They have definitely achieved this goal (Wu, 1997: 116).

It acknowledges the position of the Dent-Youngs' translation as the only 120-chapter version which carries certain significance for academic scholarship on Chinese studies. Another review is from *The China Quarterly*, an academic journal focusing on all aspects of contemporary Mainland China and Taiwan published by Cambridge University Press. The reviewer commented on the translation of verses in *The Marshes of Mount Liang*:

> The verse that is retained is often ambitiously presented in English rhyme, yet

the laudable insistence on the primacy of meaningfulness is not abandoned for the sake of form (Dolby, 1995: 912).

This translation seems to have caught more attention from scholarly domains than that from the general readership for which it is aimed.

In 2011, *The Marshes of Mount Liang* was republished by the Shanghai Foreign Language Education Press, yet exclusively for sales on the Mainland of China, not really for English readers. The edition by The Chinese University Press of Hong Kong is available to English readers at amazon.com, but not many English readers pay attention to this translation with only 229 ratings and 11 reviews at goodreads.com. Compared with the other two, this target text is the least influential one in the target culture. 6 reviewers are well aware of the version on which this translation is based. One reader writes,

> Another reviewer complained that this is based on the "least popular" version of the story. They're right in only the loosest sense. Fashions change: that "least popular" version was the dominant version of the story for most of its history! (http://www.goodreads.com/book/show/115779.The_Broken_Seals)

Although *The Marshes of Mount Liang* does not receive much attention, there is no denying the fact that it has presented the long-existing official version of *Shuihu Zhuan* to the Western world. This helps to complete the Westerners' understanding of

the Chinese novel and its evolution history.

3.2 Mapping target texts on the appropriate source text(s)

As touched upon in the previous section, each of the three translations is presented to the target readers with a different version of the story of *Shuihu Zhuan*. Proceeding from the target role, this necessitates a discussion of selection of the source texts by each translator. A preliminary examination of varying editions of the three target texts finds that in the introduction or preface to some editions, the translators inform their readers of which edition their translation is based on. It shows that the source text postulate plays an important role in influencing the Western readers' understanding and reception of the story of *Shuihu Zhuan* and even of Chinese culture. A clear mapping of each target text onto its source text can first validate the comparability between the three translations from a narratological perspective and then help to single out one source text as the original to compare against.

3.2.1 The source text of *All Men Are Brothers*

The source text of *All Men Are Brothers* is not hard to identify. The translator

Pearl S. Buck briefly introduced the different Chinese versions of *Shuihu Zhuan* in the preface to her translation. In the introduction to all editions, she alleged that she had chosen the 70-chapter version for translation and informed the target readers of her reasons:

> Because there seems less question that these chapters, at least, are written by one eclectic author. The additional chapters in the other editions give the story of the downfall of the robbers and their eventual capture by the government, the evident purpose having been to remove the novel from the field of revolutionary literature and end it with a moral to suit the governing class. As might be expected, these lack the spirit and vitality in both matter and style of the seventy chapters. I am reinforced in my choice by no less a scholar than Dr. Hu Shih, who in his reprinting of the book in recent years, chooses the same edition (Buck, 1933: viii)

The source text she claimed to work on is the 70-chapter edition edited by Jin Shengtan, a well-known literary critic in Chinese literature. Her considerations were mainly on the author and the content of the story. Jin Shengtan's edition is believed to have been very popular with literati and this edition is best known for its undertone of the capitulation plot. Pearl S. Buck's choice of the 70-chapter edition as the source text could find explanations both in individual experience and in the governing factors

both from the target culture and the source society.

Although Pearl S. Buck claimed in the preface that she translated the source text as "accurately as she could, sentence by sentence" (1933: vi), she admitted having omitted the epilogue of the original story in Jin Shengtan's edition. In the source text, the epilogue provides a summary of the additional chapters in other editions. It is worth mentioning that this edition contains a prologue while many other editions do not have this part. This causes problems as to how to select one source text as the parallel text against which all of the three translations can be compared. 3.3.4 will address the complexity of the source text postulate of *Shuihu Zhuan* and select one source text as the common denominator to compare against.

3.2.2 The source text of *Outlaws of the Marsh*

Mapping *Outlaws of the Marsh* onto its source text is like drawing a contour of a translator's subservience and perseverance. For Shapiro, his selection of the source text witnessed much struggling due to external interference from the source system.

Originally he decided to present a 100-chapter version of *Shuihu Zhuan* with Jin Shengtan's edition and the last thirty chapters of Rongyu Tang's edition as the combined source text. But when he finished translating fifty-four chapters of Jin Shengtan's edition, he encountered great pressure from a national political movement

against Song Jiang's capitulationism launched by the Gang of Four[5] in China. The editors from the press he was working for were extremely scared under severe political circumstances. They demanded Shapiro to give up translating Jin Shengtan's edition. Instead, they required him to start over with Rong Ru Tang's 100-chapter edition. Despite all of the protests from him and his co-workers, they were forced to start translating a new edition (Shapiro, 1984: 29).

In 1976, the Gang of Four was smashed down. The dominant ideology was remodeled and the social environment changed again. Shapiro and his co-workers persuaded the editors of the press to approve of their suggestion to revise the previous seventy chapters based on Jin Shengtan's edition (Shapiro,1984: 30).

Although in the first edition, the translator did not inform its readers which source text it was based on, in those editions after 1999, it stated clearly in the introduction:

The first seventy chapters of the present translation are based on the 70-chapter edition by Jin Shengtan's version; the other thirty chapters are based on Rong Yu Tang's 100-chapter version first published in the Ming Dynasty (republished by the People's Literature Publishing House, 1975) (Shi, 1999: 17).

Although Shapiro claimed that he worked with Jin Shengtan's edition, *Outlaws*

[5]The Gang of Four(四人幫) was a political faction led by Jiang Qing, Mao Zedong's wife and composed of the other three members: Zhang Chunqiao, Yao Wenyuan and Wang Hongwen. The Gang of Four controlled the power organs of the Communist Party of China during the latter period of the Cultural Revolution (1966—1976). Towards the end of the Cultural Revolution, they were charged with a series of treasonous crimes.

of the Marsh does not have the part of prologue, which makes it different from the general structure of the original because Jin's edition is famous for its change of the first chapter to a prologue. A careful comparison of the chapter titles between *Outlaws of the Marsh* and its two source texts demonstrates that, in certain parts, it does not accord with either of which the translator claimed to have worked on. We will return to this issue in 3.2.4.

3.2.3 The source text of *The Marshes of Mount Liang*

For *The Marshes of Mount Liang*, in the introduction to its first volume 一 *The Broken Seals*, the translators stated clearly,

> The edition we have used is the 120-chapter edition published by The Commercial Press, Hong Kong in 1969 and 1987. Occasionally we have turned for help to an edition with variants, the *Shuihu quan zhuan* by Chung Hwa Book Co. Hong Kong in 1958 (Dent-Young, 1994: III).

This shows that John and Alex Dent-Young have referred to more than one edition of the source text although they mainly adopt the 120-chapter edition. Evidence based on a comparison of the chapter titles shows that *The Marshes of Mount Liang* bears close affinity to the source text of the 120-chapter edition of *Shuihu Zhuan*. On the level of the general structure, the 120-chapter edition also

embodies a prologue, but the content of its prologue is different from the source text of *All Men Are Brothers*, viz., Jin Shengtan's version. The distinction between the two derives from the shorter length of the former with merely a brief introduction to the social background of the story and the consequent absence of narrative details that are found in the latter.

How did Alex Dent-Young come to select the 120-chapter edition as his source text? He added in the 2010 edition of translation that it was the Hong Kong-based translator and scholar, Chu Chi-yu who had encouraged him to attempt this version (Dent-Young, 2010: VI). Apparently, his selection of the source text is primarily attributed to academic and professional considerations.

The complexity arising from the source texts of the three translations calls for a need to select one as the parallel text for the further comparative study.

3.2.4 Selection of one source text as the parallel text

As can be seen in the previous strands, the three target texts under study take different editions of *Shuihu Zhuan* as their source texts. To make a comparative study possible, it is necessary to decide on one edition to be used as the source text in our parallel corpus.

On the level of content, what the source texts of the three translations have in common is the first seventy chapters for the source text of *All Men Are Brothers* and the first seventy-one chapters for the source text of *The Marshes of Mount Liang* as well as *Outlaws of the Marsh*. For *All Men Are Brothers*, it closely follows Jin Shengtan's edition in all aspects including the general structure and chapter content except for the deletion of the epilogue part at the end of the story. The part of prologue in this target text is parallel to the first chapter in the other two. Consequently, *All Men Are Brothers* is always one chapter behind the equivalent chapter of the other two translations. Therefore, it is legitimate to adopt the first seventy-one chapters from *Outlaws of the Marsh* and *The Marshes of Mount Liang* so as to establish a parallel corpus among three target texts. Since both Pearl S. Buck and Shapiro claimed that their translations are based on Jin Shengtan's edition which is believed to be a complete one by one author, this edition is a good choice to be used as the parallel source text to the three target texts. However, scholars who are familiar with the different editions of *Shuihu Zhuan* may still argue that this edition does not have so many verse forms and poems as the 120-chapter edition does. This causes troubles as to how to parallel Jin Shentan's edition with *The Marshes of Mount Liang*. A close study of the chapter content, particularly, the verse and poems in the 120-chapter edition finds out that those verse and poems do not affect the story line

and the episodic narrative structure of the first seventy chapters. The particular episodic narrative structure mainly concerns with the poems and other verse forms that appear at the start and in the end of a chapter and these are what all editions have in common. In the part discussing poetry-as-commentary, we will only focus on this shared part of verse forms and poems.

With all of the above factors being considered, it is safe to conclude that Jin Shengtan's edition is suitable to be the parallel text with the three translations. In the following parts of textual analysis, all source text examples will be quoted from this edition.

3.3 An initial comparison of the titles of the three English translations

Authors often choose titles for their works, as a result of which titles carry special significance to the books. Titles may sum up the theme of a story, indicate a protagonist or even carry certain kind of ironical or philosophical meaning. For the general reader, the first impression they obtain about a work may be from its title. While the source texts of various editions of *Shuihu Zhuan* almost share the same or similar titles, the three English translations have rather distinctive titles. Some studies have been done to discuss how the different titles are formed in the re-translation

history of *Shuihu Zhuan* (Li, 2001; Li, 2006). Because the title of a literary work

always carries some kind of implication for the narrative of the story, this section will

make an initial comparison between the titles of the three target texts.

3.3.1 *All Men Are Brothers*

All Men Are Brothers is the final title Pearl S. Buck named her English version

Shuihu Zhuan. When the translation was first published in 1933, both the

transliteration *Shui Hu Chuan* in the capitalized from and its original Chinese title

were put under the English title. It remained this way in many repeated editions. On

the translation of the title, Pearl S. Buck wrote in the preface:

> I have chosen, therefore, a famous saying of Confucius to be the title in English,
>
> a title which in amplitude and in implication expresses the spirit of this band of
>
> righteous robbers (1933: vi).

Pear S. Buck stated clearly here that her idea about the translation of the title

originated from a line in *The Analects of Confucius*, i.e., "四海之内，皆兄弟也。"[Within

the four seas, all men are brothers]. As "brother" is what Christians call each other,

some scholars (Li, 2001; Li, 2006) contend that Pearl S. Buck's choice of "brothers"

shows a perfect combination of the Oriental Confucianism and the Western

Christianity because they both advocate brotherhood.

But Pearl S. Buck's later memoirs and autobiographic writings offer much contradictory evidence. In one of her later reviewing articles, she repudiated her early declaration in the introduction to the translation. Instead, she alleged that the titles she had proposed were *The Good Robbers* and *The Righteous Robbers*, but then she reluctantly and mistakenly agreed to the title of *All Men Are Brothers* at the demand of her publisher (Buck, 1937: 45).

Moreover, abundant facts show that Pearl S. Buck constantly distanced herself from Christianity in the 1930s. Although she was a Presbyterian missionary like her parents, she suffered severe criticism from other Presbyterian leaders. Rev. James Graham, who had succeeded Pearl S. Buck's father in the Zhenjiang mission, accused Pearl S. Buck of betraying her mother and father (Conn, 1996: 154). In the meanwhile, she refused to back down from her criticisms of Christian extremism and missionary misbehavior (ibid.). Finally in 1933, Pearl S. Buck ended her service as a Presbyterian missionary. The above facts demonstrate that Pearl S. Buck's decision to translate the novel was probably "intended, in some part, as another rejoinder to her father and his beliefs" (ibid.: 137), because her father had translated the English *Bible* into Chinese for the edification of the Chinese people whereas she made an earthy Chinese text accessible to the Westerners.

Moreover, it is equally noteworthy that Pearl S. Buck criticized Confucianism as severely as Christianity. She refuted that Confucian texts supply "subjects for scholarly meditation, but have no relevance to the vast majority of China's people. The 'chief usefulness' of Confucian proverbs and pronouncements seems to be as decorations, just as the sayings of Jesus in Western countries seem to be mainly decorative" (Buck, 1937: 21). All these personal factors have not only influenced her translation of the title but also her strategy-making at concrete levels (see 8.2 for a fuller discussion).

The title itself also bears relevance to the whole narrative of *Shuihu Zhuan*. There is no denying the fact that the bond of brotherhood implied in the title *All Men Are Brothers* actually represents one of the motifs in the novel, a topic to be covered in Chapter 7 (see 7.2.1 and 7.3.1). Although the story of *Shuihu Zhuan* can properly be considered the most lurid and savage text in all Chinese literature, the main characters are called "good men (hao han)" or "brothers" between each other. Moreover, with the thematic development of the narrative, all brothers or good men ultimately gathered onto Liangshan Mountain and enjoyed each other's company in a small righteous society of their own. It is the ending of the story in this translation.

It can be inferred that the image which *All Men Are Brothers* projects into the target culture is neither the "brothers" under Confucianism nor the brotherhood of

Christianity. They are a particular group of "good men" gradually forced by injustice into rebellion. They exalt the ideal of friendship "to the point of usurping the language of brotherhood" (Hsia, 1984: 86). The motif of brotherhood has to be understood intertextually in its relationship with other motifs like *jianghu*[6] (江湖: river and lake), *yi* (义 : friendship among good men) and revenge against bullies, all of which construct and reinforce the sworn brotherhood among the heroes on Liangshan Mountain.

3.3.2 *Outlaws of the Marsh*

Unlike the title of *All Men Are Brothers* which manifests one of the motifs of the story, the title *Outlaws of the Marsh* indicates the protagonists of the narrative and the space where the story happens. The outlaws are main characters in the story while the marsh is the place where they reside. The cultural image this title impresses on the target readers is mainly through the term "outlaws". However, according to the translator, the choice of this title had come a long way before it finally appeared in its first publication.

Shapiro recalled that he had entitled the book as *Heroes of the Marsh* when he started to translate the book in the late 1960s. Unfortunately a wave of left-wing

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[6]Because *jianghu* and *yi* have almost been accepted as anglicized terms just like *yinyang*. The present study will use their transliteration forms in discussion.

ideology led by The Gang of Four swept the then China. It not only affected the selection of source text for the translation of *Shuihu Zhuan* as we have seen in 3.2.2, but also inflicted direct pressure on the translator's decision on the title of his translation. As Shapiro recalled,

> The project brought me again into conflict with the Gang of Four. Jiang Qing got wind of my intention to call the novel *Heroes of the Marsh*….The lady angrily protested that Song Jiang, leader of the rebels, was a 'traitor' because, at the request of the emperor, he and his forces crushed the Golden Tartars who were attacking China from the northeast. True heroes would not have impeded the Tartars, she implied, since they opposed the reactionary imperial court (2000: 134).

At that time, Shapiro's wife, Fengzi, had already been placed in solitary confinement in one of the May Seventh Cadre Schools, the so-called reeducation camps through labor for intellectuals. Realizing the tremendous power and domination The Gang of Four wielded over every aspect of social life, Shapiro knew that he was in no position to protest against Jiang Qing[7], the queen of the "super-revolutionary" radicals. He had no choice but to suggest "outlaws" as an alternative because, as he told Jiang's emissaries, "outlaws mean people outside the

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[7]Jiang Qing was a Chinese actress and a major political figure during the Cultural Revolution of China. She was the fourth wife of Mao Zedong, the Chairman of the Communist Party of China.

law, like bandits" (ibid.).

The source text title *Shuihu Zhuan* literally means a story that happens near the marsh or water margin. It simply indicates a relatively objective element of the narrative, namely, the space of the story whereas in the title of this target text, the image of outlaws becomes prominent through the choice of such a culture-loaded word from the target system.

Shapiro's whole translation process underwent much political turbulence in China (see 1.4.2, 3.2.2 and 8.2.1). Towards the end of his translation work, China witnessed the crushing of the Gang of Four and welcomed a relatively open society. Shapiro resumed his position as a translator who could assert himself. Nevertheless, he gave up the idea to change the title back again because, as he maintained, outlaw is actually a positive word in English, which is often used to describe good men like Robin Hood (ibid.: 30). Shaprio's expectation about the title *Outlaws of the Marsh* was well met, as its reception status has revealed in 3.1.2. The responses and remarks from the target readership on the image of the main characters of *Shuihu Zhuan* show that *Outlaws of the Marsh* indeed depicts a throng of outlaws similar to Robin Hood (see 3.1.2).

A thorough reconstruction of Shapiro's translating process of the title as above best shows how strongly ideology may manipulate translation activity in such a

totalitarian society as China during the Cultural Revolution, a point to be revisited in Chapter Eight.

3.3.3 *The Marshes of Mount-Liang*

Different from Pearl S. Buck and Shapiro, the Dent-Youngs restructured the story into five volumes, each one with a general title and a subtitle. The general title *The Marshes of Mount-Liang* indicates exactly where the story happens. The marshes around Mount-Liang are believed to provide a natural defense for the heroes in *Shuihu Zhuan*. The Dent-Youngs expressed that the subtitles "may be helpful to provide some signposts to the general structure of the chapters" as an indicator of the translators' search for clarity in the translated text (2010: III). It is necessary to recapitulate the five separate volumes a little because they have altered the general narrative structure of the original, which may cause different reading experience for the target readers.

The first volume of *The Marshes of Mount Liang* is entitled *The Broken Seals* which includes the prologue and the first twenty-two chapters of its source text. In the introduction to this volume, the translator briefly summarized its content:

This book compromises 22 chapters of the novel out of a possible 120 in the version we are using. It introduces several of the most important characters. Lu

Da, who becomes the monk Lu Zhishen or Profound Wisdom; Lin Chong, arms instructor of the imperial guard; and the somewhat puritanical clerk Song Jiang, later to become the outlaws' leader. It ends with the arrival on the scene of another major hero, Wu Song, though this name is not to be divulged until the next volume (Dent-Young, 1994: X).

Although the translator did not tell why he named the first part as *The Broken Seals*, he informed its readers of the three main characters in this volume—Lu Da, Lin Chong and Song Jiang. Moreover, it forecasts one of the main characters of the next volume *The Tiger Killers* — Wu Song. The second volume includes 21 chapters, among which ten are devoted to telling the story of Wu Song, the most well-known tiger killer in all kinds of *Shuihu* stories, be it in fiction, in drama or in any other popular art form. It is perhaps because of the significance of the protagonist Wu Song for the whole narrative that the second volume is capped with the title *The Tiger Killers*.

The third volume *The Gathering Company* covers Chapters 44 to 62, altogether 19 chapters. The translator did not specify why he thus named this section. A possible reason is that by the time the story developed toward the end of the volume, most of the main heroes had gathered onto Liangshan Mountain.

The third volume is named after one of the round characters in the story, Iron Ox,

i.e., Li Kui. This volume contains Chapters 63 to 90 of the original which are very much concerned with the leadership of Liangshan heroes. The establishment of Song Jiang's leadership in this volume is a turning point for the whole narrative which predicts the future destiny of the heroes. Within the twenty-nine chapters included in this volume, Song Jiang is important in twenty chapters. However, the translator did not cap the volume with his name. Although Li Kui or Iron Ox is prominent only in four chapters, namely, chapters 72 to 75, the translator has a reason:

> (Iron Ox) is probably the most varied and entertaining part of this volume一 which is why we have named the volume after him. Iron Ox is undoubtedly a foil to Song Jian, but it is not a simple matter to say what the relation between them is. What stands out novelistically is the playful element in this relationship, which makes it akin to that between Don Quijote and Sancho Panza. There is also no doubt that Iron Ox is politically contrasted to Song Jiang and serves to underline the latter's loyalty to the Emperor. The difference between his unruliness and Song Jiang's sense of honor is maintained unchanging to the very end of the 120-chapter version and provides the logic of ending (Dent-Young, 2010: IV).

Obviously, the translator's skopos with his personal preference intervenes here. He intentionally designs the name for the separate volume to make Li Kui, Iron Ox a

most prominent figure while Song Jing seems to have become the foil instead. In this way, the translator exerts a measure of influence over the whole narrative and even on the readers' perception of the characters in the story. Skopos is a significant governing force on the translator's decision-making, to which we will return in 8.2.3.

The title of the last volume of this translation *The Scattered Flock*, according to John Dent-Young himself, is taken from "Song Jiang's panegyric on geese just before the final campaign" of the story (2010: III). Song Jiang explicitly compared a flock of wild geese to the outlaws on Liangshan Mountain in a gathering. The translator adopted this metaphor as the title of the last volume for the reason that Prodigy Yan Qing's shooting of the wild geese marked "the beginning of the decline in the fortunes of Song Jiang and the company"(ibid.). The 120-chapter edition *Shuihu Zhuan* practically ends in disaster for the 108 heroes on Liangshan Mountain.

The above analysis demonstrates that the translator of *The Marshes of Mount Liang* enables subtitles to segment the narrative of the original work into separate themes as supplementary to the general title. They symbolize the important stages of thematic development successively presented in the story. More importantly, the translator explicitly informs the readers of his consideration through introduction to the books and such consideration, in turn, is very much likely to wield an influence on the reader's side.

3.4 Summary

The present chapter addresses the issue of reception from the target pole, the complicated status of the source text(s) and the differences of the titles in the three translations. An examination of the reception status has demonstrated that the three target texts under study have been accepted and acknowledged as translations of varied editions of *Shuihu Zhuan* in the target system. Following this fact is a mapping of each target text onto its proper source text. It has been discovered that there are many inherent differences in such aspects as the plot of the story, the number of verse forms contained and low-level linguistic expressions among the three target texts due to the variations of source text. Despite all of the differences, the episodic narrative structure and other narrative techniques applied in different editions of source text remain the same or very much close to each other. This justifies the feasibility for a narratological approach to be employed in the description and comparison of stylistic and narrative features between target text and source text. In the subsequent four chapters, a comprehensive study will be conducted to explore how the three translations present the original narrative mode to the target readership in terms of four narrative elements—voice, commentary, point of view and motif.

Chapter 4   Narration and Voice

In the recent decade, voice has been widely applied in translation studies. Scholars introduce voice from various disciplines such as literary studies, sociology and linguistics and for this reason their focus varies from each other. Some relate voice with the translator's role and the agents that are involved in translating process while others describe the narrator's voice or character's voice in a translated text. Any study on the issue of voice should therefore distinguish itself by defining what type of voice it aims to discuss. According to Alvstad,

> It is relevant to distinguish between two main types of voice: textual voice and contextual voice. Textual voice are part of the product (narrative voice, the voices of characters and the translator's textually manifested voice), whereas contextual voices are related to the sociological translation process and hence to the multiple agents that produce, promote and write about translations (2015:3-4).

Such a distinction basically responds to the two so-called turns in translation studies, the sociological turn and the narrative turn. So far, thorough mappings of many kinds of textual and contextual voices in translation have been undertaken by such scholars as Alvstad (2013/2015), Jansen and Wegener (2013), Alexandra (2013)

and Taivalkoshi-Shilov (2013). Among them, Taivalkoshi-Shilov primarily draws upon the framework from structural narratology and concentrates on textual or intra-textual voices while others attach more attention to contextual or extra-textual voices and some relevant sociological concepts such as power and ideology. Like Taivalkoshi-Shilov, the present study will center on textual voice, i.e., the narrator's voice to investigate how it is represented in different translations and what narrative effects it may help to bring about. Because many implicit and explicit definitions of voice have been circulating in translation studies, there is a need to provide an overview of the theory of voice applied in this study.

4.1 An overview of narration and voice

Narration, as the name suggests, is about how to tell or narrate stories. It expresses a relationship between an active subject and a passive object or between who is telling and what is told. In Genette's *Narrative Discourse: An Essay in Method* (1980), voice makes a significant part of his comprehensive survey of the narrative system. The five fundamental issues or categories concerning narrative discourse are order, duration, frequency, mood and voice which construct the so-called "grammar" of narrative (Genette, 1980:8). In the book, he made very precise distinction between mood or perspective and narrative voice, which is regarded as the chief originality of

his theory (Stanzel, 1984: 23; Bal, 1991: 152). In reviewing some early observations on the structure of narrative, Genette found that

most of the theoretical works on this subject… suffer from a regrettable confusion between what I call here mood and voice, a confusion between the question *who is the character whose point of view orients the narrative perspective?* and the very different question *who is the narrator?*— or more simply, the question *who sees?* and the question *who speaks?* (1980: 186)

Under voice, he discussed not only the question "who speaks?" but also the different narrative levels and the time of narration. The discussion of voice is mainly concerned with all kinds of relations between the narrator and what is narrated.

The first type of relation is a temporal one between "the moment of narration and the moment at which the narrated events take place" (ibid.: 223). According to the relationship between the moment of narration and the story time, Genette discerned four options. The most traditional one is that of subsequent narration. This type of narration features "the uniform of the past tense" (ibid.: 225). The second temporal relation is what Genette called "prior narration" (ibid.). It equates with prediction about how things may develop or end up. Simultaneous narration is another temporal relation, which makes it possible to enable actions coincide with narration perfectly as if it was happening when it was narrated. Finally it is interpolated narration. All of the

four types of narration are applied in the narrative of *Shuihu Zhuan* in a distinctive

manner.

Genette further identified a relationship of subordination that exists between two

narratives located at different levels. According to the relationship between the level

of the narrator and the level on which the events he narrates take place, Genette

differentiated between an intradiegetic narrator and an extradiegetic narrator. If the

narrator hovers over the narrated world, he is extradiegetic. By contrast, if the narrator

belongs to the narrated world, he is intradiegetic (ibid.: 231-235). However, the

difference between the two is hierarchical and relative. While the extradiegetic

narrator occupies a relatively higher place in the narrative hierarchy than the

intradiegetic narrator, an intradiegetic narrator in a "frame narrative" may become an

extradiegetic narrator for an "embedded narrative" (ibid.: 236).

Apart from the difference between an intradiegetic narrator and an extradiegetic

narrator which concerns different narrative levels, there is also a distinction in terms

of the narrator's presence or absence in what is narrated. The narrator who is present

in the story he tells is "homodiegetic" and the one who does not involve with the story

or who tells at a higher level narrative from which he is absent is "heterodiegetic"

(ibid.: 239). In such traditional novels as *Shuihu Zhuan*, the narrator is extradiegetic

and heterodiegetic because he is always detached from the story and deals with things

he has never experienced, but this does not mean that he has no voice in the narrative. Even if it is an extradiegetic and heterodiegetic narrator, he may have his voice heard in the narrative.

Instead of addressing the relationship between the narrator and the narratee, Chatman attached much weight on the visibility of the narrator. He located the position of the narrator on a sliding scale from a nearly covert one to one that is extremely overt (Chatman, 1980: 197-225). Thus he invented overt vs covert narrations to describe the degree of perceptibility of the narrator, which is similar to Booth's distinction between undramatized and dramatized narrators. This degree can range from the maximum of covertness to the maximum of overtness. For example, Hemingway's *Hills like White Elephants* is almost entirely restricted to a dialogue and thus is often cited as an example for the covertness of its narrator. Nevertheless, a plain fact is that the dialogue must have been recorded or quoted by someone. This person identifies the speakers and describes the setting of the dialogue—the restaurant as well as the characters' external appearances and actions at the start of the story, although in a refrained way. No doubt this person is the narrator, so there is no absolute covet narration in the pure sense.

Like Genette, Chatman was also preoccupied with deviation between the discourse time and the story time. The more a narrative deviates from its story time,

the more "it highlights time manipulation as a process or artifice, and the more loudly a narrator's voice sounds in our ears" (ibid.: 223). Based on this observation, he argued that temporal and spatial summaries should be placed on the strong or most prominent end of "spectrum of overt narration" (ibid.). As an medium to manipulate story time, such summaries solve the "problem of transition" in the passage of time or in the change of space so as to "satisfy questions in a narratee's mind about what has happened in the interval" (ibid.: 224). Commentary constructs another category of signs to evince the narrator's overtness. Whether implicit or explicit, commentary can convey "the overt narrator's voice more distinctly than any feature short of explicit self-mention" (ibid.: 228). For its prominence in Chinese vernacular fiction, the translation of commentary will be the main concern of the next chapter.

In respect of the discrepancy between the narration time and the story time, an extreme form of briefness in the narrative of Western tradition since *The Iliad* is ellipsis, in which case "the discourse time comes to zero or halts though time continues to pass in the story" (ibid: 231). It often happens when one chapter ends and a new period of story time starts in the next chapter where the narrator seems to slide into covertness in the tradition of Western novels. In Chinese vernacular fiction, apart from such visual breaks indicated by paragraphing and chapter divisions as in Western fiction, its narrative relies heavily on the modes of summary and commentary. Most

prominently in Chinese vernacular fiction, there are many typical formulae, summarizing time like "當日無事"[nothing happened on that day], "當夜無話"[nothing to be told on that night], summarizing space like "於路無事"[nothing happened on the road], and summarizing an event or an existent like "不說...卻說" [let it not be told of..., but be told of...]. Their repetitive and frequent use in the narrative is symbolic of the traditional story-telling form. Through such summaries, the narrator either makes his discourse briefer than the events depicted or brings the event under narration to a halt and starts a new event. Second, the difference between the two systems can also be seen in chapter division. Between chapters of Chinese vernacular fiction, an vocative ending "且聽下回分解" [Please hear it told in the next chapter] with overt prediction is most often used to solve the problem of transition and therefore marks the narrator's presence overtly. Finally, the narrator assumes an even more gratuitous power at the interval of narration by inserting commentaries ubiquitously throughout his narrating process. As summarized by Hanan, the effects of a narratorial context in Chinese vernacular fiction are everywhere to be seen— "in explicit reference to the story being told, in simulated questions asked of the audience, in simulated dialogue with the audience, in the sharp demarcation of the various modes, and even in the relative uniformity of style from chapter to chapter, even from work to work" (1981: 20). All these characteristic means of narration make voice a

major concern for the present involvement.

In view of the differences between the two literary traditions, the present strand aims to offer a description of the narrator's role and his overtness or covertness in the narrative of *Shuihu Zhuan* and its English translations. Because of a particular oral tradition inherent in Chinese vernacular fiction, the manipulation of an overt story-teller-narrator is most conspicuous in the narrative of the source text. The subsequent section shall proceed from the source system by dating back to a particular oral tradition of *Shuihu Zhuan*－Chinese story-telling tradition and probe into the special oral narrative model of Chinese vernacular fiction, in particular, its pervasive use of overt narrative markers. Then by focusing on the translations of some prominent narrative markers of *Shuihu Zhuan*, the chapter examines whether the degree of the narrator's presence and visibility varies in different target texts and how a story-telling mode of narrative is represented in another system since it is believed to be rather peculiar to Chinese vernacular tradition.

4.2 Mode of narration in *Shuihu Zhuan*

4.2.1 The mode of narration and its narrative significance in the source text

As discussed in 2.2.2, the story-telling tradition makes Chinese vernacular

fiction rather distinct from modern novels in China and all Western novels. From this tradition, we can see the wholesale importation of oral conventions and the colloquial style in *Shuihu Zhuan* which are typical of a mode of overt narration by an extradiegetic story-teller-narrator. So how does this mode of narration realize itself in a concrete text?

A number of previous studies (Wang, 1998; Li, 2007; Liu, 2009; Chen, 2012) find that where narrative voice is made explicit in *Shuihu Zhuan*, a variety of formulaic expressions from an overt narrator are unexceptionally tagged on the textual level. It is through formulaic language (or story-telling formulaic in traditional terms) that an omniscient third-person narrator is voiced and made overt. For instance, textual elements like "話分兩頭"[The story is divided into two parts] and "不在話下" [no more to be told] evince simultaneous perception of two or more events in the meantime. Some of them construct what Chatman called "temporal/spatial summaries" (1980: 227), a strongest form on the spectrum of overt narration. "话说"[The story tells], "且說"[Let it be told now] and "卻說"[let it be rather told of] may either proclaim a retrospective narration on the past or predict a look-forward to the future. A comprehensive survey finds that the formulaic language applied by the story-teller-narrator of *Shuihu Zhuan* in his narration demonstrates certain regular patterns and as a result, these patterns create important narrative significance. In

narrative fiction, the above-mentioned language indicators fulfill a variety of functions at both the micro and macro levels.

At the micro-level, the formulaic language often helps to reorient the space of the story as shown in the following examples:

(1)(武松)一行五人離了陽穀縣，取路望東京去了。話分兩頭。只說武大郎自從武松說了去，整整的吃那婆娘罵了三四日。[The five of them left Yanggu Town for the Eastern Capital. Now the story is divided into two parts. Let it only be told of Wu the Elder. His wife reviled him for three or four full days after Wu Song departed.] ---Chapter 24

(2)且不說對影山人馬陸續登程。只說宋江和燕順各騎了馬，帶領隨行十數人，先投梁山泊來。[Let it not be told further of the rows of men and horses marching from Duiying Mountain, but be told of Song Jiang and Yan Shun. They each mounted their horses and they took with them about ten persons toward Liangshan Marsh.] ---Chapter 34

In the first instance, the formulaic discourse "話分兩頭"[the story is divided into two parts] and "只說"[Let it be only told of] work together to relocate the story space from Wu Song's journey to Dong Jing back to Wu Da's life in Yang Gu. For the second instance, it is even more self-evident that the pair of adjacent discourse from an extradiegetic and heterodiegetic narrator "且不說…只說"[not be told of …but be told of] immediately and promptly enables the space of story to shift from Duiying Mountain to Liangshan Mountain.

Second, the formulaic language may entail an overt narratorial intrusion, which shortens the time of narration so as to control the pace of the story, as can be seen in the following example:

(3)這裏眾人自去行事。不在話下。且說秦明一覺直睡到，次日辰牌方醒；跳將起來，洗漱罷，便要下山。[Here all went to do their own business, and of this no more to be told. Let it be told now of Qin Ming. He slept until he got up late on the morning of the next day. After washing his face and rinsing his mouth, he was about to go down the mountain.] ---Chapter 33

In Example (3), the narrative marker "不在話下"[no more to be told] briefly summarizes the happenings in the interval, nearly causing an ellipsis. The narrative discourse seems to halt though time continues to pass in the story. The story time jumps straight up to the next day with another narrative marker "且說"[let it told now].

Third, the formulaic simulated questions may elicit explanations of the factors in the story, i.e., providing background information or formulating interpolated narration. For example:

(4)你道那人姓甚名誰？那裏居住？原來只是陽穀縣一個破落戶財主，就縣前開著個生藥鋪。[Do you know who that man was? Where he lived? Originally from one of the wealthier Yanggu families, he had opened a medicine shop in front of the county office.] ---Chapter 22

Example (4) is selected from Chapter 22 in which Ximen Qing, the adulterer of

Pan Jinlian first appeared in the story. Prior to this episode, it tells that when Pan Jinlian opened the curtain, its prolonged pole accidentally fell onto a man. After this episode, the narration suddenly stops and the narrator immediately assumes a story-teller's tone to communicate with his audience by asking the two rhetorical questions "你道那人姓甚名誰？" [Do you know who that man was?] and "那裏居住？"[Where he lived?]. Then the formulaic marker "原來"[originally] naturally conduces to an interpolated narration of the man's identity and personality. Such rhetorical questions constantly appear together with the indicator "原來"[originally] in the narrative of *Shuihu Zhuan*, which evidences the existence of a simulated situation in Chinese vernacular narrative.

Moreover, there exist a lot of formulaic discourses related to the narratorial commentaries in *Shuihu Zhuan* which echo the narrator's voice on both the psychological and ideological facets. Such narratorial commentaries not only facilitate narration and shorten narrative time but also convey a social value to the audience or the public. In the following example, the narratorial discourse "自古道"[As the old saying goes...] works to elicit a quotation of common social axioms in the narrator's tone.

(5)自此，高俅遭際在王都尉府中，出入如同家人一般。自古道："日遠日疏，日親日近。" [From then on Gao Qiu stayed in the mansion of Governor Wang, coming and going like a family member. As the old

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saying goes, "Day by day people who are apart grow farther and farther while those who are together get

closer and closer."] ---Chapter 1

At the macro-level, it is widely assumed that the mode of overt oral narration

underlies the whole episodic structure of Chinese vernacular fiction. Since the late

Ming dynasty, it had been the convention to prefix each chapter with an antithetical

couplet that is used to summarize the chapter content. After this couplet, each episodic

chapter is opened with a beginning narrative marker "話說"[The story tells], together

with a brief "playback" of the previous episode (Hsia, 1984: 17). In a similar vein, it

is customary for each episodic chapter to end with one or more couplets to

foreshadow the future happenings and ultimately invite the narratee or addressee to

the next chapter with the narrative discourse "且聽下回分解"[Please hear it told in

the next chapter]. This overt oral mode of narration, to some extent, fabricates an

independent "hyperspace" of narration to control the whole narrative of *Shuihu Zhuan*

(Xie, 2004: 33). In this hyperspace, the relationship between the reader, the narrator

and the narrative is controlled by the degree of explicitness or overtness of an oral

narrator with which the fictional world is presented and connected.

For its narrative significance, we define the above overt means of voice from a

story-teller-narrator as narrative markers in the present study. Narrative markers are

no doubt the most explicit medium for the narrator to gauge his position and maintain

the relationship in the hyperspace of a story-telling simulated situation. They are the concrete signals of narratorial manipulation and intrusion at the textual level.

In what follows, we will mainly focus on narrative markers to investigate how narrative voice is realized in the source text of *Shuihu Zhuan* and its translations. Since they represent the most explicit means of narrative voice, a bidirectional comparative study between the source text and each target text as well as between the target texts themselves is likely to reveal similarities or differences in their modes of narration.

4.2.3 Categories of narrative markers

The use of narrative markers in *Shuihu Zhuan* is ubiquitous, but they vary in location and frequency in the whole narrative. In studying narrative markers of *Hong Lou Meng*, Liu (2009) distinguishes three types of narrative markers—beginning narrative markers, transitional narrative markers and ending narrative markers. Chen (2012) follows the same categorization in studying the story-telling formulaic in *Hong Lou Meng*. Drawing on their classifications, the present study will also survey three main types of narrative markers: beginning narrative markers, transitional narrative markers and ending narrative markers. However, if functionality being considered, three more types of markers that are relevant to varied degrees of overt narration are

strikingly noteworthy. One type is addresser/addressee markers like "看官"[reader], "說話的"[story-teller]. These direct interpersonal indicators represent the most explicit markers of the narrator's presence. Another category is commentary markers such as "原來"[originally], "詩曰"[A poem says...] and "有詩為證"[As the poem goes...] which usually point to explicit narratorial commentaries. Since commentaries are definitely on the spectrum of Chatman's overt narration, they should also be included in this study. The last type is rhetorical narrative questions such as "柴進因何不喜武松"[Why didn't Chai Jin like Wu Song?], "若真個太平無事,今日開書演義,又說著些甚麼"[If there was only peace and nothing else, today what did the story in this book tell about?], etc. These questions demonstrate a strong interpersonal relationship between the narrator and the narratee and as such they are evident clues to a simulated communication situation.

The present part excludes some expressions related to hearing and seeing such as "只見"[only see], "但見"[but hear], "只聽"[only hear] in discussing voice in narration because they function as a marker for narratorial voice only in certain circumstances while in most cases they are used to indicate character's limited point of view. In what follows, categories of narrative markers shall be delineated although the divisions between them will always be more provisional than absolute.

(1) Beginning narrative markers like "話說"[The story tells...], "且說"[Let it told

now], "卻說"[Let it be rather told of...], "只說"[Let it be only told of], etc.

(2) Ending narrative markers like "有分教"[more details later on...], "且聽下回分解"[Please hear it told in the next chapter], etc.

(3) Transitional narrative markers like "話分兩頭"[The story is divided into two parts], "不在話下"[no more to be told], etc.

(4) Addresser-addressee markers like "看官"[reader], "說話的"[story-teller], etc.

(5) Commentary markers like "原來"[originally], "詩曰"[A poem says...], "有詩為證"[As the poem goes...], etc.

(6)Rhetorical narrative questions like "柴進因何不喜武松"[Why didn't Chai Jin like Wu Song?], "若真個太平無事,今日開書演義,又說著些甚麼"[If there was only peace and nothing else, today what did the story in this book tell about?], etc.

The first four categories of narrative markers are more concerned with the discourse level of the narration and are functionally more prominent. Narrative markers of these categories will be screened out from the seventy-chapter corpus based on the principle of frequency for careful comparison in this chapter. However, commentary markers and rhetorical narrative questions must be discussed in relation to the story level, so they will be the topic in Chapter Five.

Because markers of the same function sometimes have slightly varied forms, we

primarily adopt a cut-off criterion to include two most frequent markers for each

category. Table 4.2.3(1) shows the frequencies of these narrative markers that occur in

the source text of *Shuihu Zhuan*, invalid searches having been eliminated. Here

invalid searches refer to those markers with the same linguistic form, albeit in other

senses and functions.

Table 4.2.3(1) Narrative markers in *Shuihu Zhuan*

Narrative marker	Frequency
話說[The story tells...]	65
且說[let it told now...]	156
卻說[let it be rather told of...]	122
且聽下回分解[Please hear it told in the next chapter]	69
有分教[more details later on something]	44
不在話下[no more to be told]	98
話分兩頭[The story is divided into two parts]	11
原來[originally; previously]	146
正是[Truly it is...]	87
看官[reader]	11
說話的[story-teller]	5

There is one exception in our frequency list — "話說"[The story tells...]. Although it is not ranked among the first two most frequent markers in our cut-off, its function cannot be replaced by any other markers of the same type. As a general narrative marker for overt narration, "話說"[The story tells] often appears at the beginning of every episodic chapter in Chinese vernacular fiction (Wang, 1998; Liu, 2009; Chen, 2012). Statistics show that in the first seventy chapters of *Shuihu Zhuan*, "話說" [The story tells...] is employed this way throughout sixty-five chapters. It has been used only once as a narrative marker in the middle of one chapter. This very typical beginning marker seems to act as a symbol of authority which asserts itself at the very start of almost every chapter. It demonstrates the narrator's manipulation of the story line by connecting forward and backward, the past happening and the future development at a turning point of the whole story. It essentially symbolizes the start of a new episodic chapter.

Compared with the stable functioning of "話說" [The story tells...] in the narrative, "且說"[let it be told now] and "卻說"[let it be rather told of] have demonstrated much diversity in location and function. In some places, they have been used alone to lead to a new event or scene as in Examples (1) and (2). In this sense, they can be classified as beginning markers.

(1)卻說王都尉當日晚不見高俅回來，正疑思間... [Let it be told of Governor Wang. When he saw that Gao Qiu did not come back he began to wonder....] ---Chapter 1

(2)且說魯智深、楊志、武松三人去山寨裏喚將施恩、曹正再帶一二百人下山來相助。[Let it told of Lu Zhishen, Yang Zhi and Wu Song. They three went back to the lair and asked Shi En and Cao Zheng to take one or two hundred people for help.] ---Chapter 44

In other cases, they are used together with transitional markers to form narrative pairs like Examples (3) and (4). Indeed, overlapping sometimes is unavoidable in categorization. Therefore in our discussion, cross-reference will be made where necessary.

(3)不說五人去了。卻說關勝、徐寧、單廷圭、魏定國到了，當時見了眾人，就在中軍紮住。 [Let it not be told of the five men, but be told of the arrival of Guan Sheng, Xu Ning, Shan Tinggui and Wei Dingguo. They greeted everybody and were stationed in the central column.] ---Chapter 67

(4)王都尉自回駙馬府去，不在話下。且說端王自從索得高俅做伴之後，留在宮中宿食。 [Then Governor Wang returned to his residence. No more to be said of this. Let it be told rather of Gao Qiu. After he went into the service of Prince Duan he lived and dined in the palace everyday.] ---Chapter 2

The narrative marker "且說"[let it be told now] has the highest frequency of 156 occurrences through seventy chapters exclusive of 19 invalid instances which are not semantically and functionally associated with a narrative marker. "卻說"[let it be rather told of] has 122 occurrences minus 25 invalid instances. For ending narrative markers, "且聽下回分解"[Please hear it told in the next chapter] appears nearly at the end of every chapter except for the end chapter. In the seventy-chapter corpus, it has 69 occurrences. In a similar vein, "有分教"[more details later on...] is a typical narrative discourse which means *more details later on something* and which also invariably appears at the end of chapters in vernacular fiction but may assume a

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supplementary role as an ending narrative marker. Nearly all of the chapters except for the last one end with a vocative "且聽下回分解"[Please hear it told in the next chapter], but not all of the chapters necessarily end with "有分教"[more details later on...]. In our corpus, this narrative marker occurs 44 times at the end of some chapters.

Transitional markers appear within chapter to end an antecedent narrative event so as to enter into a new one. They are either used alone or before some beginning markers such as "且說"[let it be told now], "卻說"[let it be rather told of] and "只說"[Let it be only told of]. In the latter case, they form a bigger textual index that spans two syntactic units.

Among commentary markers, "原來"[originally; previously] has been most frequently used to lead to interpretation of some elements in the story while "正是"[Truly it is] tends to elicit judgment and views on the events or characters more often.

Addresser-addressee markers do not have the same high frequency with the above four categories but they are symbolic of the story-telling tradition of the source narrative system so there is much to be discovered about how this type of markers is rendered into a different culture.

The subsequent section first aims to discover how the three translations have

rendered the above narrative markers. Then through a retrospective study on each individual target text, it tries to find out what strategy each translator has adopted to translate the overt narrative markers and to what extent the different translation strategies affect the representation of the original narrative mode.

4.3 Narrative markers in translation

A comparative study based on the parallel corpus will reveal how much variation there is in the way the three translators deal with different narrative markers. Prospectively, whether each translator has retained or omitted specific narrative markers can be inspected quantitatively in the first place. But to what extent different strategies each translator has adopted affect the visibility of the narrator is a more complicated issue. Therefore the following section will not only display the general tendency of each translator in dealing with particular categories of narrative markers but also conduct further analyses on the synergy between the translated narrative markers and the stylistic effects they are likely to create with reference to the different narrative traditions between Chinese and English.

4.3.1 The translation of beginning narrative markers

Below are the basic statistics about the translations of beginning narrative

markers in the three target texts. Table 4.3.1(1) shows that Pearl S. Buck translated 100% of "話說"[The story tells...], 93.60% of "且說"[let it be told now] and 95.08% of "卻說"[let it be rather told of] whereas Shapiro rendered the ST into a novel with no narrative markers at the start of almost all chapters and reproduced the least portion of narrative markers. The Dent-Youngs realized 75.38% of the narrative markers at the beginning of chapters and about half of "且說"[let it be told now] and "卻說"[let it be rather told of] within chapters. The great divergence shows that there should be a point in the translators' choice to translate or omit narrative markers. Pearl S. Buck seems to have attached much weight to representing the formal feature while Shapiro's TT2 obviously evinces an understatement of these narrative markers.

Table 4.3.1(1): The translation of beginning narrative markers in the three target texts

Markers	ST	TT1	Percentage	TT2	Percentage	TT3	Percentage
話說[The story tells...]	65	65	100%	1	1.54%	49	75.38%
且說[let it be told now]	156	146	93.60%	27	17.31%	72	46.15%
卻說[let it rather be told]	122	116	95.08%	15	12.30%	71	58.20%

A closer look at their specific strategies may reveal more about the relationship between the strategy adopted and the effect thus caused. In TT1, Pearl S. Buck translated "話說"[The story tells...] that starts a chapter into IT IS SAID in all of the

corresponding places, with the only one within chapter into "let it be told further of".

This indicates that she was fully aware of the function of "話說" [The story tells...] as

a narrative marker in initiating a new chapter. In English literature, there does not

exist such a way to start a new chapter in narrative. Pearl S. Buck adopted the

foreignization strategy to transport this narrative discourse from the source system to

the target text. On the contrary, Shapiro seemed to perceive the alienness of this

prominent narrative marker in the source text to the possible readership and deleted it

in all of the chapters except in one place where it is translated into "as we were

saying", with a plural first-person narrator being made explicit. This causes the

narrator to change from a covert third-person to an overt plural first-person. If we

apply Toury's cline of adequacy vs acceptability[8] to account for the division across

the target texts, it might be found that TT1 orients to the end of adequacy, yet TT2 to

the other end, i.e., its acceptability in the target world.

TT3 does not show so distinctive a pattern as the other two. The Dent-Youngs

did not reproduce the original narrative markers of the source text into the target

system, nor did they choose to entirely cater for the acceptability of the target

readership. Instead, they experimented a variety of ways to fulfill the function of the

original narrative markers by exploiting the narrative clues belonging to the target

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[8]Toury takes adequacy vs acceptability cline as initial norm in his framework, but he also contends that the notion of initial norm is designed to "serve first and foremost as an explanatory tool: Even if no clear macro-level tendency can be shown, any micro-level decision can still be accounted for in terms of adequacy vs. acceptability" (Toury, 1995: 57).

system. The time deixis "now" has been used most frequently as a replacement of "話說"[The story tells...] in TT3. According to Chatman, the use of such a proximal time reference is a typical way in English narrative for the narration to maneuver between the story time and the discourse time (1980: 173). "Now" can create a virtual impression that what is narrated was/is happening. It forms "a narrative NOW", which is independent from the temporal span of the story (ibid.: 174). Therefore, such deictic words as "now" are qualified to accomplish a function in the English narrative although they cannot reproduce the communicative style of the original story-telling mode.

Among the seventy chapters, "now" is used at the very beginning of thirty-two chapters to start the narration in TT3. The second frequent choice is "the story tells that", which actually shows much closeness in semantic meaning to the narrative marker "話說"[The story tells...]. Furthermore, the Dent-Youngs tried to retain presence and overtness of a heterodiegetic narrator in some other forms such as the use of imperatives to explicate the directive modality[9] that the narrator imposes on the narratee.

Table 4.3.1(2) Translations of "話說" in TT1-*All Men Are Brothers*

Translations	frequency

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[9]Directive modality is a type of deontic modality that "connotes the speaker's degree of requirement of conformity to the proposition expressed by an utterance" (Loos, 2004).

IT IS SAID	64
Let it be told further of	1
Total	65

Table 4.3.1(3) Translations of "話說" in TT2-*Outlaws of the Marsh*

Translations	frequency
As we were saying...	1
omission	64
Total	1

Table 4.3.1(4) Translations of "話說" in TT3-*The Marshes of Mount Liang*

Translations	frequency
Now	31
The story tells that....	7
Remember...	3
Well	2
Let me remind you...	2
We left...	1
So then	1
What happened next was	1
As for	1
omission	16
Total	65

In translating "且說"[let it be told now] and "卻說"[let it rather be told], Pearl

S. Buck demonstrated the same tendency of adhering to adequacy as she dealt with

"話說"[The story tells]. Both markers have mostly been rendered into an imperative

mood "let it/something be told further/on of/concerning/about". Presumably, Pearl S.

Buck might have considered these two narrative markers to be equal in meaning and fulfilling the same function so that she rendered them in the same way. The fact is that these two expressions in Chinese are indeed interchangeable. In both TT2 and TT3, these two narrative markers are also treated in the same way as if they are replaceable with each other.

Shapiro's TT2 has retained only 15% of "且說"[let it be told now] and "卻說"[let it rather be told]. Most of them become invisible through the whole fiction. In the limited percentage of translated instances, they are either rendered as imperatives which signal directive modality such as "let us speak/talk rather/now/first of", or sentences characterized by orientation of deixis like "we'll speak/talk now/instead/first/rather of". In English, these types of structures demonstrate the temporal-spatial viewing position assumed by the utterer or the narrator of the story. They can reproduce the story-telling mode of the source system — a simulated context of interpersonal communication between a story-teller and his assumed audience. However, these narrative markers are apparently not on the agenda of the translator because he omitted most of them.

A close examination of TT3 indicates that its translator adhered to the same principle in representing two intra-chapter narrative markers "且說"[let it be told now] and "卻說"[let it rather be told] as he dealt with "話說"[The story tells...]. The

temporal deictic word "now" still tops the list in the Dent-Youngs' lexical choice.

Less frequently used is a traditional marker of simultaneous narration—"meanwhile".

Manipulation of the story time is asserted through this type of simultaneous narration

as if "the narrator perceives what happens in different locations at the same time"

(Herman & Vervaeck, 2005: 75). Besides these two equivalents, the Dent-Youngs

applied imperatives, deixis and other forms of interpersonal modality to undertake the

function of the original narrative discourse.

Table 4.3.1(5) Translations of "卻說" in TT1-*All Men Are Brothers*

Translations	frequency
Let it/something be told further/on of/concerning/about	96
Now	7
IT IS SAID	4
As for	3
It is told then...	2
It will not be told further now of...but of...	2
Yet further be it told that	1
We will speak of...	1
omission	6
Total	122

Table 4.3.1(6) Translations of "卻說" in TT2-*Outlaws of the Marsh*

Translations	frequency
omission	107
We'll speak/talk rather/now/first	5
Let us speak/talk rather/now/first of	4
As to...	2
To return to...	2

Now we need dwell on...	1
Let's get back to...	1
Total	122

Table 4.3.1(7) Translations of "卻說" in TT3-*The Marshes of Mount Liang*

Translations	frequency
Now	27
Meanwhile.	17
As for/to	8
Let us leave...and return to/join...	6
(Rather/Now) We must/will/shall (leave...and) turn to	5
Well	2
At this point/time	2
By the way	1
We will follow...	1
Let us first describe	1
By now	1
omission	51
Total	122

4.3.2 The translation of ending narrative markers

Contrary to the great divergence of dealing with beginning markers, the strategies the translators have deployed to address the ending narrative markers are quite similar. As shown in Table 4.3.2(1), they have adopted the same principle—the strategy of retention in rendering approximately all ending narrative markers.

Table 4.3.2(1): The translation of ending narrative markers in three target texts

Markers	ST	TT1	TT2	TT3
且聽下回分解[Please hear it told in the next chapter]	69	69	69	69
有分教[more details later on something]	44	43	43	44

On the one hand, the shared tendency validates the significance and the essential function of the ending narrative markers to the episodic narrative structure of *Shuihu Zhuan*. According to Hsia, the ending narrative markers symbolize the Chinese episodic structure and the story-telling tradition because it is customary for the narrator to "end each day's recital on a note of suspense so as to induce his audience, whether literate or illiterate, to return the next day to listen to the sequel" (1984: 17). In like fashion, every Chinese novel is divided into chapters, and each chapter except the final one ends with the formula, "If you want to know what would happen next, please listen to the next chapter."

One the other hand, the uniformity of the translators' attitudes evokes a detailed examination of the way how these markers are translated so as to discover some subtle differences. Take "且聽下回分解"[Please hear it told in the next chapter] as an example. In translating this marker, Pearl S. Buck and Shapiro adopted a consistent syntactic structure "pray hear it told in the next chapter" and "read our next chapter (if you would know)" respectively while the Dent-Youngs either used a simple imperative "read the next chapter" or sentences featuring strong interpersonal and reciprocal processes like "you must read the next chapter" and "you will hear in the next chapter".

Although the three translators unanimously explored the modal system of English to reproduce "且聽下回分解"[Please hear it told in the next chapter] into the target language, there still existed significant dissimilarities. Pearl S. Buck resorted to an irregular syntactic configuration from the target end which was regarded as a sign of biblical style by some scholars (Sun & Wen, 2008; Tang, 2010). Their concern is primarily with the word *"pray"*. In King James version of *Bible*, there are sentences like "I pray you, bring them out unto you, and do ye to them as is good in your eyes" (Genesis, 19: 8). Can the choice of the same word prove that Pearl S. Buck geared to a biblical style of the target culture and turned against her own proclamation of being as literal as possible in the preface to *All Men Are Brothers*? This strand will invalidate their claim at least at two levels. An extended search on some other classical works of English literature does not bear out their claim. Many examples with the word "pray" used in a similar manner can be found in Shakespeare's works, particularly in his plays like *Hamlet* and *Macbeth* (I pray thee, stay with us; go not to Wittenberg. /And hath been from his youth: pray you, keep seat./ Pray you, sit still.). The word "pray" simply expresses an old way of politely requesting in English, or an archaic alternative of "please". It does not necessarily bear a strong affinity with biblical writing.

At the syntactical level, a word choice cannot be self-evident without proper

contextualization. In translation, there are two language systems working together to compromise. An analysis of the decoding and restructuring process inherent in translating process may provide a more viable illustration of why Pearl S. Buck translated "且聽下回分解"[Please hear it told in the next chapter] as "Pray hear it told in the next chapter". The process is diagrammed as below:

ST   TT1
qie ting xia hui fen jie   pray/ hear/ it told /in the next chapter

Qie/ ting/ xia hui /fen jie   ⟶   pray /hear/next chapter/told
且/聽/下回/分解
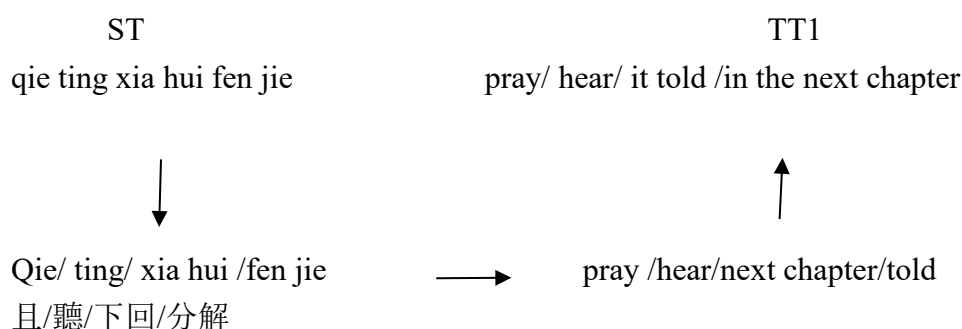
Figure 4.3.2(1) The decoding-reconstructing process of Pearl S. Buck's translation

The above anatomy has in a very practical sense uncovered the mechanism behind Pearl S. Buck's strategy一a consistent adherence to the pole of adequacy. The lexical word "qie" expresses a polite request in vernacular Chinese (qie man/且慢，qie deng deng/且等等) similar to today's mandarin word qing/請. It is an archaic form of qing/請. Pearl S. Buck's choice of the word "pray" agrees with the sense of the source text not only at the semantic level but also at the stylistic level. Moreover, it is equally important to note that her choice of the pair of verbs "hear" and "tell" appropriately implies an assumed addresser/addressee relationship, thus replicating a simulated story-telling situation.

Despite the fact that all the three translators have retained the ending markers,

there is differentiation at narrative and stylistic levels. Unlike Pearl S. Buck, the other

two translators exclusively applied regular narrative clues from the target language.

Shapiro's translation "read our next chapter" and the Dent-Youngs' "you must read

the next chapter" can simply manifest a writer/reader relationship with the

conventional narrative disposition of the story-telling mode removed or at least

damaged.

4.3.3 The translation of transitional narrative markers

The next category is transitional narrative markers. Figures concerning

instances of this category and their translations are shown in Table 4.3.3(1).

Apparently, the three target texts exhibit nearly the same tendency concerning the

marker "不在話下"[no more to be told].

Table 4.3.3(1): The translation of transitional narrative markers in three target texts

Markers	ST	TT1	TT2	TT3
不在話下[no more to be told]	98	95	87	93
話分兩頭[The story is divided into two parts]	11	10	5	10

In order to identify if there is any significant subtlety distinguishing one from

another, a further check is conducted to detail individual instances for each target text.

A summary of the results is shown in the following tables.

Table 4.3.3(1)　Translations of "不在話下" in TT1-*All Men Are Brothers*

Translations	frequency
Of this no more need (now)be said/told.	58
Of this there is no more to be said/told.	33
Of him/them (definite personal pronouns)... no more need be said/told.	2
Here is the end of this matter.	1
This matter is now ended.	1
omission	3
Total	98

Table 4.3.3(2)　Translations of "不在話下" in TT2-*Outlaws of the Marsh*

Translations	frequency
Of that we shall/ we'll say no more.	49
Of that no more need be said/told.	19
Of (all) this we'll/we shall say no more.	8
Of him/them (definite personal pronouns) ... we'll/we shall say no more.	6
Of this no more need be said.	3
But no need to speak of that.	1
All of this is by the way.	1
omission	11
Total	98

Table 4.3.3(3) Translations of "不在話下" in TT3-*The Marshes of Mount Liang*

Translations	frequency
Of this no more.	52
We (shall/need...) say no more of him/them (definite personal pronouns).	15
We (shall) say no more of this (for the moment).	11

We say no more of that.	3
Suffice it to say that	2
Enough of that.	2
We shall leave them to it.	2
we shall leave him there.	2
It goes without saying...	1
Enough of this.	1
We needn't dwell on this.	1
Of all this there is no more to tell.	1
Our story is not concerned with that.	1
Of this no more need be said.	1
omission	3
Total	98

Although a heterodiegetic narrator is made perceptible through narrative markers in all target texts, the degree of visibility varies with different versions. As Porter observes, when the narrative markers are used, the perceived distance between the reader, narrator, and narrative is regulated accordingly (1993: 122). A conspicuous disparity between TT1 and TT2/ TT3 is that none of the instances from TT1 involves any human agent whereas in TT2 and TT3 there are a big proportion of alternatives where the narrator refers himself as "we". Although there is no human agent intervening in narration for all instances of TT1, the voice from the actor of the process "saying" or "telling", i.e., the narrator is overtly heard through receptive verbal processes[10] ("Of this no more need be said/told") or existential processes ("Of this there is no more to be said/told"). This narrator gauges his position near the

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[10]Verbal processes are processes of saying. They accommodate four participants: (1) Sayer, (2) Receiver, (3) Verbiage and (4) Target . The verbiage is the content of what is said. When the verbiage is Subject in a clause, the clause is "receptive"(Halliday & Matthiessen, 2008:306-307).

narratee and the fictional world. However, TT2 explicates the narrator as "we" in 63 places, accounting for more than 70% of the total. Such a definite deictic reference exerts itself to the utmost to declare the closeness of an extradiegetic narrator to the reader. The different positions of the narrator in TT1 and TT2 can also be reflected in their varied use of deictic words "this" or "that". Pearl S. Buck unexceptionally deployed "this" in her TT1, a reference to proximal directionality whereas Shapiro inclined to use a dismal orientation "that" in most circumstances (75 out of 87 instances).

According to Simpson, the realization of stylistic cues about the viewing position results from a combination of two levels of language: the semantic principle of deixis and the use of certain type of grammatical adjunct (2004: 28). The translators of TT1 and TT2 both exploited these two levels, albeit in opposite directions, so that they relocated the position or status of the narrator quite differently. In TT1, 94 out of 95 instances privilege either the complement of verbiage[11] or the circumstantial adjunct[12], with the sayer or narrator becoming intangible. Moreover, because the

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[11]According to Halliday (2008), a complement is "an element within the residue that has the potential of being subject but is not". It is typically realized by a nominal group (2008:122-123). For example, in "I must tell Betty that when I go down at the end of the month", "that" is the complement. However, because a prepositional phrase has its own internal structure, the category of complement can also extend to include the minor complement within it (ibid.: 124). In the instances discussed here, namely, "Of this no more need (now)be said/told", "Of this there is no more to be said/told", and "Of him/them (definite personal pronouns)... no more need be said/told", "this", "him" and "them" are the complements of the verbiage that is told or said. When they appear in the theme, they are definitely marked.

[12]Circumstantial adjuncts: SFL refers to the type of adjuncts that functions as 'circumstance' in the transitivity structure of the clause as circumstantial adjuncts. They are typically realized by adverbial groups or prepositional phrases and they are often optional (Halliday, 2008:125). Halliday also points out that, when an adjunct appears in the theme, it is usually marked (ibid.:147).

proximal reference "this" is consistently adopted in the narratorial discourse, it seems as if there was an intradeigetic narrator inside the story, near to the fictional world and thus increasing the reliability of narration. However, in TT2, the translator's preference over the referential word "we" as the sayer emphasizes the extradeigetic feature of a narrator close to readers. The use of a dismal deictic word "that" further alienates the narrator from what he is narrating and positions him towards the non-fictional world, even to stand together with the reader.

For TT1 and TT2, both translators have the transitional marker "不在話下" [no more to be told] retained, but the position of the narrator is more or less varied in their choice of different narrative discourses from the target language, one near the narratee and the narrated world and the other close to the reader and the realistic world. For the Deng-Youngs' TT3, the contour of the translator's mind is hard to catch. It seems that there is no fixed pattern in his translation at the formal level. But a distribution diagram of the Dent-Youngs' translations of the transitional marker "不在話下"[no more to be told] through the seventy chapters reveals some supplementary findings about the translator's decision-making process.

1.Of this no more.

2.We (shall/need...) say no more of him/them (definite personal pronouns).

3.We (shall) say no more of this (for the moment).

4.We say no more of that.

5.Suffice it to say that

6.Enough of this.

7.Enough of that.

8. Our story is not concerned with that.

9.We shall leave them to it.

10.we shall leave him there.

11.It goes without saying...

12.We needn't dwell on this.

13.Of all this there is no more to tell.

14.Of this no more need be said.

Figure 4.3.3(1) The Dent-Youngs' translations of the transitional marker "不在話下"

The frequency of different renditions along the axis of chapter development (every ten chapter) is illustrated in the above diagram. Noticeably there is a trend of gradual preference over one alternative in the translator's choice-making. In the first thirty chapters, the translator explored a variety of structures to reproduce the narrative marker "不在話下"[no more to be told], either in the form of "we" as an explicit omniscient addresser presumably closer to readers or in varied ways of an elusive narrator. However, starting from the thirtieth chapter, "Of this no more" wins out over other choices. The translator applied this method most frequently in the subsequent chapters. 32 out of 35 instances in the later forty chapters are rendered

into "Of this no more".

In dealing with the transitional narrative marker "不在話下"[no more to be told], TT3 experiences a trajectory of morphological convergence. In the early narration of TT3, the perceptibility of an omniscient narrator is varied with different narrative discourses. When such discourses as "We (shall/need...) say no more of" are used, it seems as if the narrator alienates himself from the fictional universe and comes overtly before the eyes of readers. When configurations which involve no human agents like "Of all this no more" and "Of all this there is no more to tell" function as narrative markers, the omniscient narrator adopts a position near the characters and events in the story. Despite the shared nature of omniscience, according to Chatman, the latter way can contribute to reliable narration better than the former one (1980: 212). Although the status and position of the narrator seem to be changing in the early narration of TT3, with the narration going on, the narrator tends to assert a position near the characters and the fictional reality by recourse to "Of this no more" as the dominant transitional narrative discourse. The intensive use of "Of this no more" corresponds with the translator's strategy in dealing with the beginning narrative marker where they most frequently adopted "now" —a proximal deictic reference to shorten the distance between the narrator, the narrattee and the fictional universe.

4.3.4 The translation of other categories of narrative markers

Because commentaries will be addressed in the next chapter separately, for the time being commentary markers will be left out although they are also considered as a strong form of overt narration (Chatman, 1980: 229). Meanwhile, rhetorical narrative questions, as a subtype of commentaries will be included in the next chapter as well. The present attention will focus on the category of addresser-addressee markers.

"看官"[reader] and "說話的"[story-teller] are actually a pair of agents in narration, similar to the narrator and the narratee in Chatman's sense. Every tale implies a listener or reader and a teller. Either the narrator or the narratee can "range from a fully characterized individual" to "no one" (Chatman, 1980: 151). Unlike the pair of implied author and implied reader at the narrative level, the narrator and the narratee are unmarked and may be absent. However Rimmon-Kenan thinks the narrator and the narratee should be "constitutive, not just optional factors in narrative communication" (2002: 89). In Chinese oral tradition, "看官"[reader] and "說話的"[story-teller] not only play the roles of the narrator and the narratee, but also construct an essential element of the mode of simulated oral communication. It is customary for the story-teller to address the listeners as "看官"[reader] and himself as "說話的"[story-teller] in the course of narration.

The present inquiry is whether this addresser-addressee relationship can be retained in translation. Our findings show that all of the three translators chose to translate "看官"[reader] rather than neglecting it. Pearl S. Buck translated "看官"[reader] into noun phrases "you/those/your noble sirs who read (this book)" in different contexts whereas the Dent-Youngs exclusively rendered it as "reader". Shapiro either translated it as "reader" (in three places) or used a replacement "friends" (in four places). Basically, the presence of a narratee is obtained in the three translations but the form of narration changes from "told" to "written".

As for "說話的"[story-teller], Pearl S. Buck applied the strategy of omission in two places. In another two places, she construed it as "we/you who read". Only in one place, this self-appellation is translated as "I who write this". Shapiro omitted it in two places. In one place, it is interpreted as "you" and in the other two instances, this self-appellation is retained as "I, the teller of this tale". The Dent-Youngs also omitted it in one place and in anther instance translated it into the first person "I". In the left three places, it is put in the position of a listener or reader in the form of second-person addressee. Obviously, the presence of a story-teller narrator is not so conspicuous in the translations as is demonstrated in the source text. Rather, it is marginalized. The most probable reason for this phenomenon is that there is no such a professional story-teller in the narrative convention of the target system.

Table 4.3.4(1)　　Translations of "看官" in TT1-*All Men Are Brothers*

Translations	frequency
...those who read(this book)	1
you who read (this book)	5
you noble sirs who read	1
Total	7

Table 4.3.4(2)　　Translations of "看官" in TT2-*Outlaws of the Marsh*

Translations	frequency
reader	3
friends	4
Total	7

Table 4.3.4(3)　　Translations of "看官" in TT3-*The Marshes of Mount Liang*

Translations	frequency
(gentle/good)reader	7
Total	7

Table 4.3.4(4)　　Translations of "說話的" in TT1-*All Men Are Brothers*

Translations	frequency
you who read	1
we who read	1
I who write this	1
omission	2
Total	5

Table 4.3.4(5)　　Translations of "說話的" in TT2-*Outlaws of the Marsh*

Translations	frequency

you	1
I, the teller of this tale	2
omission	2
Total	5

Table 4.3.4(6)   Translations of "說話的" in TT3-*The Marshes of Mount Liang*

Translations	frequency
I	1
you	3
omission	1
Total	5

4.4 A retrospective description

In the previous parts, we have seen how the three translators deal with specific categories of narrative markers respectively. It makes the "initial comparison" in the first stage of translation studies (Toury, 2012: 95). This comparison is usually done on "purely linguistic grounds, in more complex ones on both textual and linguistic grounds" (ibid.: 122). In order to reconstruct translations "as what they have really been", it is vital for any study to necessitate a retrospective study by proceeding from the target pole (ibid.: 87). The current section will be an attempt in this direction.

4.4.1 *All Men Are Brothers*

The target text *All Men Are Brothers* follows a well-formed format in its first and the later repeated editions. From the prologue to the last chapter, each one is capped

with a starting narrative marker IT IS SAID in the capitalized form, which makes the whole text distinct from the narrative format of most English novels in the target system. In our discussion of the translation of beginning narrative markers from the source orientation, it has been proved that Pearl S. Buck retained nearly all of the beginning markers "話說"[The story tells...] in *All Men Are Brothers*. A retrospective examination even finds that Pearl S. Buck actually applied another strategy—addition when no beginning marker is used in some chapters of the source text. To some degree, Pearl S. Buck seems to have treated the narrative marker IT IS SAID as a discourse label of the narrative pattern in all chapters of her translation.

Within chapter, *All Men Are Brothers* is also dotted with various narrative markers. The imperative "let ...be told" regularly appears within chapter to initiate the narration of a different character or event. A statistical survey is conducted to examine the narrative marker "let ...be told" within chapter for every other ten chapters, namely, Chapters 1 to 10, Chapters 21 to 30, Chapters 41 to 50, Chapters 61 to 70. In this way, the sub-corpus includes forty chapters, accounting for more than half of the total. It suffices to show a relatively thorough picture of the distribution of narrative markers in this translation. Finally we obtain the frequent occurrences of discourse markers including but not limited to "let it be told", "let it not be told", "let it be further told" which are shown in the following table:

Table 4.4.1(1) The occurrences of narrative markers "let...be told" in *All Men Are Brothers*

Chapters	Frequency	Chapters	Frequency	Chapters	Frequency	Chapters	Frequency
1	9	21	9	41	9	61	10
2	12	22	11	42	13	62	21
3	10	23	12	43	7	63	25
4	16	24	11	44	13	64	15
5	10	25	7	45	15	65	14
6	11	26	15	46	11	66	24
7	9	27	12	47	10	67	17
8	8	28	10	48	14	68	14
9	12	29	13	49	12	69	9
10	13	30	8	50	11	70	6

The above chart demonstrates that *All Men Are Brothers* follows a consistent narrative pattern in every chapter. It uses a multiple of narrative markers to regulate the pace of narration and facilitate the development of plot within chapter. Similarly, towards the end of every chapter except for the last one, *All Men Are Brothers* ends the narration of each episodic chapter with a simulated question asked of the audience and a vocative imperative "Pray hear it be told in the next chapter".

We randomly choose one chapter where the frequency of narrative markers accords with the mean (twelve occurrences every chapter) of the distribution, namely, Chapter 23 to exhibit how these narrative discourses work within chapter. The scheme is shown in detail in the following chart, with the consistent beginning marker IT IS SAID and the episodic ending marker included.

Table 4.4.1(2) The distribution scheme of narrative markers in Chapter 23

IT IS SAID:	A summary of what happened last in the previous chapter followed by a scene (the meeting of Wu Song and Wu Da);
You who read, now hearken.	An interpretation of the relationship between Wu Song and Wu Da and an interpolated summary of Wu Da's married life followed by a scene (the reunion of Wu Song with Wu Da and his sister-in-law);
But the tale must not be told in tiresome detail.	A summary of Wu Song's new life in his brother's house. *Of all this there is no more to tell.*
If the matter is told, the book is long; if it is not, the book is short.	Two "scenelets" (Wu Song eating and drinking with his sister-in-law, and Wu Song's moving out of his brother's house).
Time passes swiftly as the running of water and of a sudden the snow was cleared away and some days after that...	A summary of Wu Song's magistrate's plan followed by a scene(The magistrate's talk with Wu Song). *Of his there is no more to be said.*
Let it be told now of Wu Sung and of how he fulfilled the command of the magistrate.	A number of "scenelets" (Wu Song's revisit to his brother's house; Wu Song's talk with his brother and sister-in-law; his departure the next day)
Now the story divides into two parts.	A summary of Wu Da and his wife's life after Wu Song left.
From ancient times it has been said, "If it were not for coincidence there would not be a proverb made."	A succession of scenes: An incident that happens to Pan Jinlian followed by an interpretation of Ximeng Qing's background with two rhetorical questions (*what do you think that* man's surname and name were? And where his place of abode?); Ximen Qing's persistently imploring Wang Po to be a go-between to bring Pan Jinlian together with him; and finally a detailed description of Wang Po's excellent plan
Let it be said, then, that the old woman Wang...	The old woman Wang began to carry out her plan by inviting Pan Jinlian to her house again and again, the similar scenes of which are separated explicitly by narrative markers as well,

	twice by *On that night nothing more happened*, once by *there is no more to be told of that night* and once by *let it be told further*. In this course, an explicit narrator's voice is heard to judge on Wang Po's plan led by the narrative marker *now those who read, pray hearken to me.*
But the story must not be told in tiresome detail.	A detailed narration of Ximen Qing's well-planned visit to Wang Po and his meeting with Pan Jinlian in Wang Po's house under Wang Po's delicate arrangement.
Let it be told further then.	Pan Jinlian was left with Ximen Qing and Ximen Qing pleased his desire.
Let it be said then that the old woman Wang...	A scene of how Wang Po instructed Ximeng Qing to continue the plan.
Here the story must cease and be divided into two parts. Let it be said, then, that...	A switch of narration to a minor character—Yunge and his conflict with Wang Po.
Whom was it that Yun Ko went to seek? Pray hear it told in the next chapter.	

A sample chapter as above shows that *All Men Are Brothers* depends much on the narrative discourses to facilitate the development of the story, to control the narrative pace, and as such to influence the narratee or even the reader. From the approach of translation, this target text apparently evinces the characteristic of an overt story-telling mode of narration both without and within chapter. Its translator Pearl S. Buck transplanted the overt story-telling mode of narration from the source system to the target text. The narrative feature of an overt narrative voice gauging the distance between the narrated world, the narratee and the reader is reproduced in the

English text. By retaining or even adding proper narrative markers, the translator sought to recreate and maintain a mental or emotional bond between the narrator, the narrated, the narratee and the reader.

4.4.2 *Outlaws of the Marsh*

Among the three target texts, *Outlaws of the Marsh* is the only one which does not incorporate a prologue in its macro-structure. Prologue or *xiezi* (楔子) in Chinese literature is believed to originate from the Yuan opera, a type of verse popular in the Yuan Dynasty. The function of prologue is primarily to introduce the background information of the story, of characters or of other fictional elements. Because the vernacular fiction of the Ming Dynasty was influenced by popular prompt books of the Yuan Dynasty, it also featured a prologue at the commencement of its narrative to initiate the main story. Jin Shengtan's edition is capped with a prologue, of which his explanation is "楔子者，以物出物之謂也"[A prologue is the part which breeds new parts]. A prologue usually makes for a significant and symbolic chapter in the episodic structure.

Although Shapiro proclaimed in many places that his translation was based on Jin Shengtan's edition for the first seventy chapters, obviously he adapted the general episodic structure of the original by omitting the part of prologue.

Within and without chapters, the translator of *Outlaws of the Marsh* translated

the least portion of narrative markers among the three as found in 3.3.1 and 3.3.2.

First, all of its chapters enter into the narration of the new plot directly at the start,

with only one exception. Its narrative is characteristic of no "replay" part

communicated by a narrative voice. The tone of a story-telling narrator vanishes

between chapters. This partly explains the relatively minimum number of words in

Outlaws of the Marsh (Tokens: 534192) compared with the other two. But more

importantly, it causes the loss of the feature of a simulated communicative

story-telling situation in translation, a feature that the source text was born with. A

comparative survey of the corresponding forty chapters concerning the occurrences of

narrative markers within chapter in the narrative of *Outlaws of the Marsh* reveals

much more about its sharp differences from the source text in the narrative pattern.

Table 4.4.2(1) The occurrences of narrative markers in *Outlaws of the Marsh*

Chapters	Frequency	Chapters	Frequency	Chapters	Frequency	Chapters	Frequency
2	5	22	3	42	6	62	3
3	3	23	6	43	3	63	7
4	2	24	4	44	4	64	4
5	4	25	3	45	3	65	3
6	2	26	4	46	2	66	3
7	4	27	3	47	5	67	6
8	5	28	8	48	3	68	3
9	3	29	3	49	7	69	2
10	2	30	4	50	3	70	2
11	2	31	3	51	4	71	1

Rather different from the target text *All Men Are Brothers* where occurrences of narrative discourse reach 12 times within every chapter on average, *Outlaws of the Marsh* demonstrates a low frequency of narrative clues with an average occurrence of four times in each chapter throughout the whole story as can be seen in Table 4.4.2(1). With very few uses of narrative markers in the narrative, the overt voice of a story-teller disappears and the hyperspace of a simulated story-telling situation recedes. As Porter observes, the narrative markers used in Chinese vernacular fiction enable the perceived distance between the narrator, the narratte and the narrative to remain at a minimum because much of the thematic relation between narrated events or objects is implied in them (1993: 112). However, in this target text, the narrative mode for the most part has changed to one that is written to be read, close to the literary tradition of the target system. Thus the "underlying psychological bond" between the narrator, the narratee, the reader and the narrative which characterizes an oral mode has been disintegrated in this target text. Instead, a written mode in accordance with the Western tradition is imposed on to "show" a Chinese story.

4.4.3 *The Marshes of Mount Liang*

As is found in 4.3, the Dent-Youngs consciously translated most of the narrative

markers in *The Marshes of Mount Liang* ("話說"[The story tells...]: 75.38%; "且說"[let it be told now]: 46.15%; "卻說"[let it rather be told]: 58.20%; "不在話下"[no more to be told]: 97.89%; "話分兩頭"[The story is divided into two parts]: 90.91%; "有分教"[more details later on...]: 97.73%; "且聽下回分解"[Please hear it told in the next chapter]: 100%). It demonstrates that they had an awareness of the functions of narrative markers in the source text. However, it is noteworthy that the strategies they applied are mainly replacement or adaptation. When proceeding retrospectively, the stylistic effect is distinctive from that of the source text as well as of the other two target texts.

For about half of its chapters, the narrator starts narration in the way of a time referent "now" in *The Marshes of Mount Liang*. Actually in English narrative, "now" is regarded as as an indicator of deixis which stipulates proximal reference in narrative discourse, because it expresses "at the time at which the speaker is speaking" (Simpson, 2004: 12). Therefore, "now" can help to regulate the distance between the narrator, the narrated and the reader and serves as a narrative discourse. For its responding function in the target system, "now" should be a justified replacement of the original narrative marker "話說"[The story tells...]. Furthermore, "now" is used in the narration within chapter as well, more often than any other alternative. As a narrative clue, some degree of functional equivalence can be

achieved between such deictic words and the narrative markers of the source text. For the special function of the narrative clue "now", its occurrences in *The Marshes of Mount Liang* have been specially singled out in the following chart.

Table 4.4.3(1) The occurrences of narrative markers in *The Marshes of Mount Liang*

Chapters	Frequency		Chapters	Frequency		Chapters	Frequency		Chapters	Frequency	
	now	others		now	others		now	others		now	others
2	3	5	22	2	7	42	1	4	62	3	9
3	2	4	23	2	4	43	3	6	63	5	11
4	3	5	24	4	3	44	1	5	64	4	10
5	2	2	25	3	8	45	4	7	65	3	9
6	2	3	26	2	4	46	2	5	66	4	7
7	4	3	27	3	5	47	4	3	67	5	9
8	2	6	28	4	6	48	2	3	68	3	6
9	4	7	29	4	4	49	4	5	69	2	8
10	5	3	30	2	5	50	3	5	70	2	4
11	2	7	31	2	6	51	2	4	71	4	5

An expansive survey of the occurrences of narrative markers finds that *The Marshes of Mount Liang* adheres to its own pattern in telling the story. Its translator drew on time deixis "now" or "meanwhile" at the narrative level more often than the other two translators. As regular narrative clues in English literature, they definitely perform a function in controlling the narration tempo and regulating the distance between the reader, narratee and narrative itself. However, they fail to replicate the story-telling mode of the target system in that they can not reflect the interpersonal relationship between an assumed storyteller-narrator and his assumed narratee. In the

source text, it is exactly this story-telling mode that results in "a hybrid medium that represents a self-conscious mixing of varying levels of speech, ranging from the stylized and lofty language of the descriptive tableaus to the didactic summary of the storyteller/narrator" (Porter, 1993: 114). For this reason, the original colloquial style of *Shuihu Zhuan* is greatly attenuated in *The Marshes of Mount Liang* despite its translator's great efforts in providing as many narrative clues as possible in the narration process.

4.5 Summary

The present chapter explores how the story-telling mode of Chinese vernacular fiction is reproduced in the three translations of *Shuihu Zhuan* by focusing on the narratological category of voice, an issue with which most research on translated narrative has been concerned (cf. Schofield, 1998; Schabert, 2010; Boyden, 2014; Prince, 2014). In endorsing the previous studies on the categorization of narrative markers applied in vernacular fiction, this chapter first conducts a parallel study between the source text and the three target texts to examine how different categories of narrative markers are translated by the three translators. It is found that Pearl S. Buck rendered most of the narrative discourses from the source system to the target text in a truthful and literal way. In contrast, Shapiro deleted nearly all the beginning

narrative markers that start each chapter and most of the transitional narrative markers that connect and facilitate the narration within chapters. Different from both, although the Dent-Youngs also translated most of the narrative markers in TT3, they primarily resorted to narrative clues from English literature as replacements of the original narrative markers.

Following the identification of differences among the three translations by comparison against the source text is a retrospective study on the pattern of narrative voice in each individual target text. Because voice is "the very act of recounting a series of situations and events" (Prince, 2014: 26), such a retrospective description can help to know how voice of various modes regulate the narrating process in a single text and what kind of narrative style it helps to create. Findings from this part demonstrates that Pearl S. Buck imported a multiple of narrative markers from the source system to her translation *All Men Are Brothers*, or even added some additional ones to the text to regulate the pace of narration. By depending much on such narrative markers, *All Men Are Brother* presents to the target readership an overt story-telling mode of narration in which the voice of a dramatized story-teller-narrator is heard to guide the reader close to the fictional world occasionally. The perceived distance between the narrator, the narrattee or the reader and the narrative remains at a minimum because much of the thematic relation between narrated events or objects is

implied in the mode itself. To put it in a nutshell, this translation well produces the colloquial narrative style of the original novel and its target readers are sure to feel the alien flavor of the Chinese vernacular fiction.

On the contrary, the retrospective study on *Outlaws of the Marsh* shows that with very few uses of narrative markers in the narrating process, the overt voice of a story-teller disappears and the hyperspace of a simulated story-telling situation recedes in this translation. Its narrative mode for the most part has been changed to one that is written to be read, close to the literary tradition of the target system. As a result, the underlying psychological and emotional bond between the narrator and the reader which characterizes an oral mode is removed in this target text and instead a written mode in accordance with the Western tradition is exploited by the translator to "show" a Chinese story to the target readers.

In the Dent-Youngs' version, the statistical survey reveals that its narration of the story relies much on some narrative clues from English literature, most notably temporal deixis, to control the narration tempo and regulate the distance between the reader, narratee and narrative itself. However, such narrative discourses cannot reflect the interpersonal relationship between an assumed storyteller-narrator and his assumed narratee. Although the translators have tried to emphasize the oral story-telling aspect to make the narrator's voice heard throughout the whole narrative

(Dent-Young, 2010: V), the original colloquial style of vernacular fiction is still greatly attenuated in this target text. Another possible consequence resulting from this translation style is that its target readers may not be able to feel the particular color which the popular-art-form tradition has endowed with the literature of the source system.

Chapter 5 Commentary

The previous chapter examines how the narrator's overt voice influences the presentation of the story in *Shuihu Zhuan* and how its different translations represent or deviate from the original simulated story-teller-narrator mode inherent in Chinese vernacular fiction. This chapter will continue to discuss the narrator's role in *Shuihu Zhuan* and its translations, but the focal point is not on his explicit manipulation of the narrative discourse, but on his involvement with or even intrusion on the story itself, namely the narrator's commentaries.

5.1 An overview of commentaries in narrative fiction

In narrative fiction, a narrator does not simply describe settings, recount events, portray characters or tell any other relating aspect of events, he will also "impart his personal comments to what comes under his narration" (Chatman, 1980: 215). Such comments are interwoven with or directly intervene in the narration of the story and thus reveal the narrator's opinions or beliefs about the fictional world he creates. In this way, he can even steer the reader in a way that he would like his story to be understood. It is exactly for this reason that commentaries have always been considered as one of the most explicit means used by the narrator to influence the

readers. They tend to convey the overt narrator's voice more distinctly than any feature "short of explicit self-mention at the story level" (ibid.: 228).

The problem of commentaries in fiction has been most delicately addressed by Booth in his *The Rhetoric of Fiction* (1983), where he made a broad and inclusive categorization of various kinds of commentaries. He differentiated seven types of commentaries:

(1) providing the facts, "picture", or summary;

(2) molding the beliefs;

(3) relating particulars to the established norms;

(4) heightening the significance of events;

(5) generalizing the significance of the whole work;

(6) manipulating the mood of the reader;

(7) commenting directly on the work itself (Booth, 1983: 169-209).

These seven types of commentaries are related to all aspects of narrative fiction and range over a vast scope of human experience including stage setting, explanation of the meaning of an action, summary of thought processes or of events, value reinforcement, direct judgment, mood manipulation, comments on the work itself and so forth. This might be looked upon as the broadest sense of commentaries inasmuch as anything that is narrated is mediated by the narrator's subjectivity. The narrator

organizes disorderly events into an accessible fictional world, vitalizes his characters by discriminating among and underscoring certain virtues, and plots the story in his idiosyncratic way. All this is done with the narrator's subjectivity.

Different from Booth, Chatman provided a narrower classification of commentary with more identifiable sub-types. Chatman borrowed the word "ethos" from Aristotle to discuss the role of the narrator. In fictional narrative, the standard of ethos is "verisimilitude", or "the semblance of veracity" (Chatman, 1980: 227). The narrator is always making efforts to prove that his story is true as if he portrayed characters and events living the ordinary lives of the world. There are different ways to achieve this verisimilitude or semblance. In extreme cases, like Hemingway, his solution is to minimize the narrator's presence or intrusion. But the traditional way is through an overt orator to persuade the readers to accept the verisimilitude of his mimesis. Any illegitimacy can be resolved by this persuasory orator. He has various explanatory means at his disposal. Such means or speech acts by a narrator that "go beyond narrating, describing, or identifying" and "resonate with overtones of propria persona" are best labeled as commentaries (ibid.: 228). Commentaries are either implicit or explicit. The former is usually manifested through such devices as irony in narration while "the latter includes interpretation, judgment, generalization, and 'self-conscious' narration" (ibid.). Chatman defined four sub-types of explicit

commentaries as follows:

(1) Interpretation is the open explanation of the gist, relevance, or significance of

a story element;

(2) Judgment expresses moral or other value opinions;

(3) Generalization makes reference outward from the fictional to the real world,

either to "universal truths" or actual historical facts;

(4) "Self-conscious" narration is a term recently coined to describe comments on

the discourse rather than the story, whether serious or facetious (1980: 231-233).

The first three sub-types of commentaries perform a more important function at

the story level and exhibit a greater variety of manifestations in the narrative, whereas

the last one is generally concerned with the discourse level. The narrative markers

which have been discussed in Chapter Three mostly fall into the type of

self-conscious narration on the discourse level because they mainly echo the voice of

an overt narrator's control over his narrating process. The relationship between

different levels of commentary is delineated and illustrated in Figure 4.1(1):
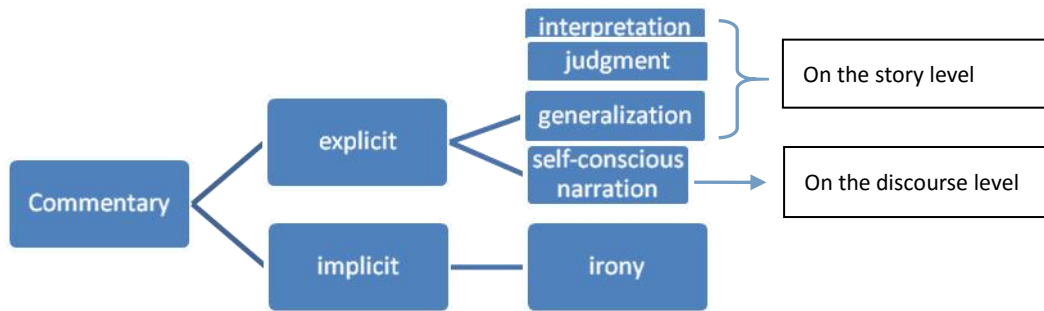
Figure 4.1(1) Types of commentaries

Largely endorsing Chatman's view, Prince refers to commentary as "a commentarial excursus by the narrator" which indicates an author's intrusion and goes beyond the identification or description of existents and the recounting of events (2003: 78). Similar to Chatman's typology, he distinguishes four types of commentaries:

(1) Explain meaning or significance of a narrative element;

(2) Make value judgments;

(3) Refer to worlds transcending the character's world;

(4) Comment on his own narration (ibid.: 79).

According to Prince, such commentaries fulfill different functions in the narrative. They can be ornamental; they can fulfill a certain rhetorical purpose; or they may function as an essential part of the dramatic structure of the narrative (ibid.).

However, the above classifications are only valid to some extent and serve their

own authors' research goals. Olson discovered that Chatman's implicit commentary is distinguishable from the four sub-types of explicit commentary by a wholly different principle of classification. In Chatman's model, the former should be studied from the perspective of the reader's interpreting process rather than the narrator's purposeful means (Olson, 2003: 94). Perhaps influenced by Booth's detailed description of how irony functions in unreliable narration, Chatman nominated irony as a prominent manifestation of implicit commentary in relation to ironic narrator and unreliable narrator. However, this causes confusion to his criteria in further differentiating different types of explicit commentary because Booth's model actually "bespeaks a reception-oriented model of text interpretation" (ibid.: 95). For example, an irony may seem to be a "truth", as in the first sentence of *Pride and Prejudice* —"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." The statement is ironic because it is clearly at odds with wiser, less materialistic values, which the narratee or the reader is invited to share, albeit in the way of "do-it-yourself" (ibid.: 96). The author or the narrator leaves the reader to recognize that this is not a truth, let alone "a truth universally acknowledged".

Zhao Yiheng observed the same problem in Chatman's classification, but he went even further by trying to seek a way out through relating to different levels of commentary. In consideration of the special tradition of Chinese classical fiction,

Zhao divided narratorial commentary into two main types: commentary manifested on the level of narrative form and that on the the level of narrative content (1998: 132). Commentary manifested on the level of narrative content actually corresponds to the explicit commentaries directed towards the narrator's selectivity and ideology while commentary on the level of narrative form refers to those that reflect the tone or the mood of the narrator. In Booth's words, this type of commentary mainly fulfills the function of manipulating the mood of the reader. In Chinese vernacular fiction, the narrator constantly raises simulated questions to his audience. Such questions can not only attract the reader's attention, increasing their interest, but also heighten suspense and improve efficiency in narration. For reasons of their special form and narrative function, such questions are treated as a particular type of commentary in the present study.

Furthermore, as Prince (2003) and Zhao (1998) have noticed, in terms of both narrative form and function, some commentaries play the role as an essential part of the dramatic structure. In *Shuihu Zhuan*, there exists such a type of commentary that opens the story and ends each chapter within the story, thus signaling the so-called Chinese episodic structure. This type of commentary often takes the form of a poem or a piece of verse. For its irreplaceable function and significance to the narrative structure of *Shuihu Zhuan*, special attention will also be devoted to it in 5.3.1.

Finally, whereas the preceding chapter primarily explores how the narrator exerts his force by deploying a multitude of overt means to manipulate self-conscious narration on the discourse level, this chapter will focus on the three sub-types of explicit commentary manifested on the level of narrative content, namely interpretation, judgment and generalization.

5.2 A particular poetry-as-commentary tradition in the source system

In addition to the ubiquitous use of formulaic narrative markers on the discourse level, Chinese vernacular fiction is also notable for its passages of summative and reflective commentaries which are regarded as one of its inherent and inseparable parts on the story level. One prominent feature of such commentaries is that many of them take the form of a couplet or a poem.

In the tradition of the source literary system, virtually every vernacular novel has a prologue, ranging from a mere poem to a whole series of poems or even a prologue story. Such an introductory part usually serves as anticipatory comments. Commentary is also frequently found at intervals throughout the whole story. When narrating the story, the story-teller occasionally comments on the characters, events, or other fictional elements. Finally, to conclude an episode or a story, there is an

epilogue, which usually includes a couplet or a poem as a final comment by the narrator on his story.

There are many good accounts both in the West and in China as to where this particular tradition arose. Some scholars believe that the practice results from the art of story-telling in the same way as those formulaic narrative markers. Hanan noted that the subject matter of the Ming novel was actually not new—it had often been used in early prompt books and the Yuan dramas. As a method of recording history, it carries much more weight as a social form of expression than as a writer's individual experience (Hanan, 1967: 304). Because of the influence of "春秋笔法"[the Chunqiu writing style]—a tradition of history recording in Chinese culture, the social content is at once the object of narration and the object of comment in Chinese vernacular fiction. The narrator's sense of responsibility with regard to the lessons he wishes to teach pervades the entire narrative. Therefore, he tends to treat the events that constitute his narrative as an ancient historian might have treated historical events. The story-teller-narrator borrows the syntactic and semantic formulations such as verse or poems from prompt books and dramas to elicit his own evaluation or judgment on a narrative event or even to go further to influence or edify his audience. To some extent, it's the storyteller's "rhetorical stock-in-trade" that accommodates this characteristic feature of the early novels insomuch as it emphasizes the fact that

the story is not derived from personal experience but that it is a matter of public importance (Porter, 1993: 117).

Other scholars assume that it is the relatively low status of vernacular fiction in Chinese literary history that compels the author to resort to this special poetry-as-commentary form. Gu claimed that a majority of vernacular fiction actually arose from "a conscious or unconscious desire to emulate and compete with lyric poetry" (2006: 106). This desire gives rise to the unique feature of traditional Chinese fiction that miscellaneous poems and pieces of verse run through the whole narration. According to Gu, although *Sanguo yanyi, Xi You Ji*, and *Shuihu Zhuan* might have been based on existent stories, the writers "who wrote the final versions were all literary men with poetic talent" (ibid.: 108). In those novels, the poems that lead each chapter and end the chapters are "no longer poems taken readily from existent sources, but are original poems composed by the authors to express certain feelings and responses inspired by the narrated events" (ibid.: 109).

Whatever the genealogy of poetry-as-commentary in vernacular fiction might be, its functions are obvious. In content, it often has a "proverbial, gnomic force and adds to the effect of conventional public wisdom that the mode of commentary generally contrives to give" (Hanan, 1967: 174). More importantly, it helps to define the narrative style of the vernacular fiction to an important degree. Besides providing a

slack in narrative pace, it offers explanation and moral evaluation, and as an ancillary

means and an essential part it sectionalizes the whole narrative structure (Hanan, 1981:

20). In the ensuing sections, we will pay special attention to this type of commentary

because of its distinctiveness and significance for Chinese vernacular fiction.

5.3 Commentaries in *Shuihu Zhuan*

As discussed in the previous section, since poetry-as-commentary is a typical

and distinctive phenomenon of Chinese vernacular fiction, priority shall be accorded

to this type of commentary in the first place. However, a comprehensive examination

of the existent editions of *Shuihu Zhuan* shows that there is great variation as to the

number of verse forms and poems contained in the different source texts of the current

study. Even so, what is common in all editions are the couplets and poems in the

prologue and epilogue parts. This common characteristic has been given due attention

and focus by many critics such as Hsia (1984/2008) and Plaks (1980/2011) for the

reason that it constitutes a consistent structural feature of the Chinese episodic

narrative model. For its significance on the level of narrative form, there is a need to

examine it separately.

As another prominent narrative technique manifested on the level of form,

rhetorical questions have been frequently used by the narrator of *Shuihu Zhuan.*

Resulting from the flourishing storytelling art, this special form of commentary enables the oral story-teller to manipulate his narration and thus guide his listener or reader in such a way that it is believed to be an essential constituent in the colloquial style of Chinese vernacular fiction. Therefore such simulated questions will be addressed as one of the focal points.

On the level of narrative content, interpretation, judgment and generalization in vernacular form are discretely distributed throughout the source text of *Shuihu Zhuan*. Thus it is necessary to carry out a parallel study of these three sub-types between the target texts and the source text.

While the section of poetry-as-commentary is based on the seventy-chapter corpus in a similar vein to the previous chapter, the data for rhetorical questions and the three types of commentary on the story level are limited to twenty randomly-sampled chapters. First, because commentaries in vernacular form freely run through the whole narrative and the indicators of such commentaries are greatly varied or even without any indicator, it is very hard to uncover all examples electronically. Second, because these four types of commentary are more concerned with the narrative content rather than the narrative form, proper contextualization is a significant necessity for in-depth analyses of how commentaries are deployed by the narrator to manipulate the readers' understanding of the fictional world he presents

and to promote the social values he establishes.

5.3.1 Poetry-as-commentary in *Shuihu Zhuan*

As discussed in 5.2, it is a custom for Chinese vernacular fiction to encompass a great deal of commentary in the form of verse or poems with no exception of *Shuihu Zhuan*. However, unlike other vernacular novels, the quantity of poems and verse in different editions of *Shuihu Zhuan* varies greatly and thus makes a major difference between them. With reference to the editions that are the focus of this study, a simple calculation of verse forms and poems each source text includes is shown below:

Table 5.3.1(1)   The number of verse and poems in the source texts of *Shuihu Zhuan*

ST of *All Men Are Brothers*	83
ST of *Outlaws of the Marsh*	132
ST of *The Marshes of Mount Liang*	676

The source text of *All Men Are Brothers*, i.e., the Jin Shengtan edition, consists of the least number of verse forms and poems. Some scholars argue that it is because Jin Shengtan had omitted most of those poems and verse while others contend that his edition actually originates from a different prompt book. The source text of *The Marshes of Mount Liang*, i.e., the 120-chapter edition or Ruyu Tang edition, embraces the largest number of poems and verse. This source edition best manifests the poetry-as-commentary tradition of Chinese vernacular fiction, which arouses an

interest in examining how its translator deals with such a high proportion of verse forms and poems in a fictional novel. The source text of *Outlaws of the Marsh* is a hybrid of Jin Shengtan's edition and the last thirty chapters of the 100-chapter edition. It contains about one third more poems than the source text of *All Men Are Brothers*. Because the present study essentially falls under translation studies, the historiography of various editions will not be discussed here. What is found to be common in all these editions is the part of verse and poems that only appear at the beginning of some chapters and at the end of each chapter. This part constitutes the common feature of the three source texts which to some extent functions as an essential part of the episodic narrative structure in all editions of *Shuihu Zhuan*.

The common part embodies a prologue, named as "楔子" in the 70-chapter edition and as "引首" in the 100-chapter and the 120-chapter editions. Some scholars like Hanan (1973) and Li (1977) believed that this exercise was inherited from the Yuan drama where the application of a prologue was very common. Another embodiment of the episodic structure is an epilogue at the end of every chapter, which functions as a final comment on the chapter and a prelude to the next chapter.

Such commentaries are characteristic of the plot structure of episodic fiction. Several important functions are fulfilled in this mode of commentary including "the management of the plot, particularly its pace and direction, as well as the controlling

of the reader's response" (Hanan, 1967: 173). Most significantly, they serve to make

"the rhetoric of vernacular fiction explicit and even obtrusive, to give a deliberate

'distancing effect'" (ibid.). For its significance to the episodic structure and its

multiple functions in the whole oral narrative mode, the present section mainly

concentrates on the type of poetry-as-commentary appearing in the prologue and

epilogue parts. In the seventy-chapter corpus, 83 instances of poetry-as-commentary

are found. The three opening poems in the prologue part are much longer than those at

the end of each chapter. The debut poem on the first page which seems to draw up the

curtain of the whole story in the way of a far-reaching voice crossing history is the

longest one, while most of the verse forms that end each chapter run for two lines.

Only a very few last for three or four lines.

5.3.2 Rhetorical questions

The readers of third-person narration normally expect the narrator to relate

events and descriptions by the use of statements. However, Leech observed that in

third-person narration, when the narrator "forsakes his omniscience for some reason

or other", he may resort to the use of questions (2001: 175). The use of questions

implies both an asker and an addressee who, theoretically at least, has the power to

react and reply. By the consistent use of questions in the narration, the narrator makes

his presence tangibly felt, ostensibly guiding the reader towards particular judgments on characters and events. The reader might be made aware of the fact that the narrator is an addresser giving a message to addressees. It is this fact which allows the questions to be used by the novelists to make direct addresses to the reader, inviting attention, interest and even judgments on the events they relate and on the characters they describe. In English literature, for example, George Eliot's style of narration favors the use of rhetorical questions which imply their own answers (Leech, 2001: 267-268).

Perhaps because rhetorical questions mark a style of direct address to the narratee or the addressee, they have also been widely used in *Shuihu Zhuan* to accommodate the inherent colloquial style of the whole novel. As a convenient device of explicit authorial rhetoric, the story-teller in a simulated communicative situation now and then fabricates some rhetorical questions in his narrative to ask his assumed audience. Such rhetorical questions are not asked or understood as ordinary information-seeking questions, but as "making some kind of claim, or assertion, an assertion of the opposite polarity to that of the question" (Koshik, 2005: 45). Some rhetorical questions are usually worded in such a way that one and only one answer can be generally expected from the narratee or the reader who the narrator is addressing. In this sense, they are like "unmentioned premises in abbreviated

reasoning", which can go unmentioned because they can be taken for granted as generally acknowledged (ibid.: 56).

An expansive survey discovers that the story-teller-narrator in *Shuihu Zhuan* applies various types of rhetorical questions in his narrative. Some rhetorical questions are not meant to be answered or are those in which the answers are clearly intended to be "yes" or "no". They are used merely to present what is taken to be an unanswerable fact or a plain truth which serves as a self-explained interpretation. With no answer expected, they are employed merely for communicative or stylistic effect as shown in the following examples:

(1)街坊鄰舍並鄭屠的火家，誰敢向前來攔他? [Of the neighbors and of Zheng Tu's workers, which one dared to come forward to stop him?] ---Chapter 3

(2)宋江心裏氣悶，如何睡得著? [Song Jiang was unhappy in his heart, so how could he fall asleep?] ---Chapter 21

(3)這沂水縣是個小去處，如何掩飾得過? [Now this city was but a small place. How could it be suppressed?] ---Chapter 43

In these three examples, the author's answers are obviously intended to be "No", "Yes" and "No" respectively. Such cases may be subsumed as the first type of rhetorical questions which primarily serve to convey a special tone of the narrator so as to manipulate the mood of the listener or the reader.

In other cases, there may be a simulated question presumably posed by the narratee and its answer is immediately provided by the narrator. The question simply works as a trigger of new narrative content. The followed answer is usually an interpolation of related events, or an inserted explanation of the background or even a comment or judgment. For example:

(4)初時，宋江夜夜與婆惜一處歇臥，向後漸漸來得慢了。卻是為何？原來宋江是個好漢，只愛學使槍棒，於女色上不十分要緊。[At first, Song Jiang slept with Po Xi every night. But gradually, he came to the house less frequently. Why was this? Because Song Jiang was by nature a good fellow. He loved only to use spears and staffs and the love of women was to him a thing of no great importance.] ---Chapter 19

(5)說話的，為何先坐的不走了？原來都有土兵前後把著門，都是監禁的一般。[Story-teller, why didn't those who had come first run away? Because there were soldiers at the doors, front and back, standing guard as though it was a prison.] ---Chapter 26

Unlike other value-free attempts to account for something in the story, rhetorical questions not only help to supply an explanation or an interpolated narration to an element in the fictional world, but also perform as an effective persuasive device. On account of the inherent connection between *Shuihu Zhuan* and the oral story-telling form, the persuasive effectiveness of different types of rhetorical questions might have worked to arouse curiosity of an assumed audience in the story, motivate them to

answer the questions, consequently inviting closer attention to information relevant to the rhetorical questions or even creating an ironical tone in the narrative.

5.3.3 Interpretations

Interpretation can be seen as the broadest category of overt commentary in terms of content. It may in one sense include the other types of commentary. According to Chatman,

> If an interpretation proper is any explanation, a judgment is an explanation whose basis is moral evaluation, while a generalization is one that compares an event or existent in the story with real ones in the nonfictional universe (1980: 237).

In order to differentiate interpretation from the other two types, Chatman suggested limiting interpretation to "any relatively value-free attempt to account for something in terms of the story itself, without going outside it" (ibid.: 238). An interpretation may function as a convenient device for "illustration or overt explanation"; it may also be "prediction"; it may even be combined with direct character depiction[13] (ibid.: 238-239).

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[13]Direct character depiction is also called block characterization or direct characterization (cf.Wellek and Warren, 1982; Chatman, 1980; Rimmon-Kenan: 2002). Wellek and Warren regarded block characterization as one type of static characterization in contrast with developmental characterization whereas Chatman and Rimmon-Kenan referred to this mode of characterization as direct characterization. Rimmon-Kenan distinguished definitions attributed to a character by an authoritative narrator from those made by some beholders in the story, be it through their words or eyes. The former type, in her opinion, is more trustworthy than the latter. Thus only if a comment or definition proceeds from "the most authoritative voice" in the text, it counts as direct characterization

Although the forms of interpretation are rather varied, Chatman identified some common patterns such as the use of simple causatives like "because", "since", "as a result" in English literature. Chapter Three has discussed various types of narrative markers which echo the voice of an overt narrator, excluding commentary markers. While the categories of narrative markers discussed there predominantly fall into the type of "self-conscious narration" on the discourse level, the markers related to commentary perform a more significant function at the story level and exhibit a greater variety of manifestations in narration. In *Shuihu Zhuan*, the most frequently used marker for interpretation is "原來", often followed by one or more causative clauses. There are also other variations of manifestation such as "一則...,二乃..."[in the first place,...in the second place] which is often used to list reasons or explanations.

Most of the interpretations are designed to provide additional information about events or to identify a character in such a way as to provide "facts about a character that no other character could know" (Booth, 1983: 172). A few are used to portray a particular action and its cultural connotation or to describe the environment.

(1) Interpretation of a character

原來那江州知府，姓蔡，雙名得章，是當朝祭太師蔡京的第九個兒子；因此，江州人叫他

(Rimmon-Kenan, 2002: 59). When such a definition or depiction is made, the reader is implicitly called upon to accept it (ibid.: 60).

做蔡九知府。[The prefect of Jiangzhou was surnamed Cai and his given name was Dezhang. He was the ninth son of Cai Jing, the premier of the emperor. For this reason he was known in Jiangzhou as Prefect Cai the Ninth.] ---Chapter 36

(2) Interpretation of an event

那大蟲不曾再展再撲，一者護那疼痛，二者傷著他那氣管。[As for the tiger, he did not attack nor strike. In the first place, he tried to protect himself from pain. In the second place, his windpipe had been pierced.] ---Chapter 43

(3) Interpretation of environment

此時正是五月半天氣，雖是晴明得好，只是酷熱難行。這一行人要取六月十五日生辰，只得路上行。[At this time it was just the middle of the fifth lunar month. It was clear and bright but it was very hot and it was hard to travel far. This group of people were ordered to arrive in time for the birthday which was the fifteenth of the sixth lunar month, so they moved forward on their way.] ---Chapter 15

(4) Interpretation of an action

原來強人下拜，不說此二字，為軍中不利，只喚作"剪拂"，此乃吉利的字樣。[Now usually robbers do not use these two characters when they pay respect to each other because they are unlucky for a fighting man to say. They simply use another pair of words *jianfu* which are more lucky.] ---Chapter 4

A comprehensive survey of the sub-corpus finds the number of textual elements

for interpretation as below:

Table 5.3.2(1) Interpretations in the sub-corpus of *Shuihu Zhuan*

Interpretation of characters	Interpretation of environments	Interpretation of events	Interpretation of actions	Interpretation of others	Total
85	79	54	9	24	251

It can be seen that interpretations of characters account for the largest percentage of the total, i.e., 33.86% (85 instances out of 251). This may result from the usual mode of characterization in *Shuihu Zhuan*. Traditional novels like *Shuihu Zhuan* tend to introduce major roles by a paragraph describing in detail the physical appearance or analyzing their moral and psychological nature. As a common way of introducing characters, direct characterization loaded with interpretations and judgments of the authoritative narrator is largely deployed in *Shuihu Zhuan*. It is exactly for this reason that the largest percentage of interpretations and judgments are attributed to character descriptions in the narrative of *Shuihu Zhuan* (see 5.3.5).

Interpretations of environments occupy a slightly smaller percentage than that of character-related interpretations in the sub-corpus, namely, 31.47% (79 instances out of 251). Some scholars have found that environments in *Shuihu Zhuan* are closely related to the changing places of many heroes' adventures on the rivers and lakes which create a virtual narrative space on the story level (cf. Xie, 2004; Li, 2009; Li,

2006). This explains why its narrator stresses the atmospheric element frequently when narrating some major events. The authorial interpretations of environments can not only provide a background for the event that would happen, but also facilitate the plot, ensure the logic of the story or even exert a tension between the fictional world and the reader.

There are also 54 instances for interpretations of events. This type of interpretations also fulfills similar functions in the whole narrative process as those discussed above. Other than the three main types of interpretations, there are some atypical instances that are also included in the table.

5.3.4 Generalization

One phenomenon related to commentary in fiction is the frequent citation of general truths or proverbial sayings. Chatman subsumed explicitly-stated logical truths, the connotation of words, empirical generalizations, empirical laws of human nature under this type of commentary (1980: 244). Generalizations may be scientific facts but in most circumstances, they are not really truths in an absolute sense. This does not affect the nature of generalizations being "philosophical" even when the generalization is simply a kind of stereotype or a style marker (ibid.: 245) .

Like any other form of commentary, generalization is an exact tool in the hands

of an able craftsman for "effecting economies" (ibid.: 246). Genette observed that

there is a kind of explanatory generalization in Balzac which is the "general law",

"supposedly unknown or... forgotten by the reader" but which "the narrator needs to

teach or recall to him" (1980: 218). Generalizations serve some basic functions in the

narrative. For instance, a generalization may validate an action or an event that is

highly implausible yet necessary to the plot. Or it may serve an "ornamental" function,

making the narrated reality verisimilar or plausible (Chatman, 1980: 247-248).

Although generalizations are not primarily concerned with the linguistic surface

of narrative and are highly arbitrary, Chatman points out that there is some typical

linguistic surface or syntactic turn that usually leads to a generalization. In English it

is usually a noun specified by a deitic and followed by a restrictive clause which

clarifies the deixis (ibid.: 250). In *Shuihu Zhuan*, there is also a linguistic construction

which always links to generalizations—a direct or indirect quotation form like the

English expression "As the old saying goes". For example:

(1) 自古道，"好事不出門，惡事傳千裏。"[As the old saying goes: "News of good deeds never goes outside

the door, but a scandal spreads a thousand li away."]---Chapter 24

(2) 自古道："沒巧不成話。"[As the old saying goes, "Without coincidence there would be no story."]

---Chapter 52

In *Shuihu Zhuan*, most of the generalizations relate to the story level, with only a

very few belonging to the narrative discourse like "自古道:'沒巧不成話。'" [As the old saying goes, "Without coincidence there would be no story."] which resemble self-conscious comment on the narration itself. The instances in the sub-corpus can be divided into three main categories 一 generalizations of actions, of events and of characters. Although a generalization may actually involve more than one fictional element in the story, the categorization is based on the dominant function every specific instance plays in the narrative context. Some examples are numerated in the following.

(1) Generalization of an action

但凡飲酒不可盡歡。常言"酒能成事，酒能敗事"。便是小膽的吃了，也胡亂做了大膽，何況性高的人！ [One can never indulge himself in wine. It is often said, " Wine can help to accomplish a thing, but it can also ruin a thing." Even if a man of no courage drinks wine, he could also unconsciously become courageous, not to mention those of great courage by nature.] ---Chapter 3

看官聽說：原來但凡世上婦人，哭有三樣：有淚有聲謂之哭，有淚無聲謂之泣，無淚有聲謂之號。[You who read, listen to me. For all women in the world, there are three sorts of weeping: for those who cry out and whose tears flow, it is called crying; for those whose tears flow but who have no sound, it is called weeping; for those whose tears do not flow but who give out loud cries, it is called howling.] ---Chapter 25

(2) Generalization of an event

自古有幾般："饑不擇食，寒不擇衣，慌不擇路，貧不擇妻。" [Since ancient times it has always been

the case: When you're hungry, any food is edible; when you're cold, rags save life; when you're frightened,

any road is an exit; when you're poor, any wife.] ---Chapter 3

(3) Generalization of a character

自古道："人家女使，謂之奴才。" [As the old saying goes, "A maid is also called a slave."]---Chapter 45

A comprehensive survey of the sub-corpus altogether finds 110 instances for

generalized comments concerning the three different fictional elements. Half of them

are attributed to generalizing an action in relation to a particular group of people

whereas around one third of generalizations are used to summarize or predict the

event that is to happen. In the remaining 21 instances, the narrator takes advantage of

generalizations to relate one particular character to the characteristic of a whole

group.

Table 4.3.3(1) Generalizations in the sub-corpus of *Shuihu Zhuan*

Generalizations of actions	Generalizations of events	Generalizations of characters	Total
54	35	21	110

Unlike judgments or interpretations, generalizations pretend to give an

acceptable air of objectivity because generalizations are usually taken as truths or

shared human values on the surface. By means of a generalization, a particular event

or action may be better justified and a result can be naturally brought forth; or a

character is more verisimilar, evoking the reader's sympathy.

5.3.5 Judgment

Judgment in narrative has been addressed with tremendous sophistication by Booth (1983). In discussing how commentaries mold beliefs and relate particulars to the established norms, he convinced us how the type of evaluative commentaries or commentaries with a heavy load of evaluation have been employed by the great storytellers of all periods to reinforce values and norms established in their works which most readers usually take for granted. Chatman subsumed this category of commentary as judgment and he investigated some formal mechanisms by which judgments are communicated. Evaluative adjectives or extended descriptive phrases are explicit clues through which "overt judgmental voices make themselves heard (Chatman, 1980: 241). It is also found in his study that a judgment is sometimes mitigated by a generalization while at other times it may be buttressed by the latter. This is also true of judgment and generalization in *Shuihu Zhuan*. In many cases, the two forms are combined to strengthen an ironical or other rhetorical effect. For example, after Lu Zhishen killed Cui Daocheng and Priest Qiu in Chapter 6, the narrator makes a sharpening judgment in an impressively ironic manner:

(1) 智深趕下橋去，把崔道成背後一禪杖。可憐兩個強徒，化作南柯一夢。正是"從前做過事，無幸一齊來"。[Zhi Shen hurried down from the bridge and gave a stroke to the back of Cui Daocheng with his

staff. Their lives were empty as a fleeting dream in Nan Ke. Truly it was a case of "Past deeds bring back

misfortune on the doer".] ---Chapter 6

In *Shuihu Zhuan*, explanatory and judgmental commentaries are most often

exercised in combination with direct characterization to propel the reader to examine

or appreciate its characters accurately in the light of its intended norms (see 5.3.3).

When a character made his first appearance in the story, the narrator often employed

direct judgment, whether in the form of descriptive adjectives or in brief summaries

with heavily-loaded moral evaluation. This specimen of judgment is widely found in

Shuihu Zhuan as a common way of direct character depiction. For example, when

Song Jiang, the future leader of Liangshan heroes first appeared in Chapter 17, a long

passage of introduction was presented to the reader by the narrator as follows:

(2) 那人姓宋，名江，表字公明，排行第三。祖居鄆城縣宋家村人氏。為他面黑身矮，人都喚他做黑

宋江；又且馳名大孝，為人仗義疏財，人皆稱他做孝義黑三郎。上有父親在堂，母親早喪；下有一

個兄弟，喚做鐵扇子宋清，自和他父親宋太公在村中務農，守些田園過活。這宋江自在鄆城縣做押

司，他刀筆精通，吏道純熟；更兼愛習槍棒，學得武藝多般。平生只好結識江湖上好漢；但有人來

投奔他的，若高若低，無有不納，便留在莊士館穀，終日追陪，並無厭倦；若要起身，盡力資助。

端的是揮金似士！人問他求錢物，亦不推託；且好做方便，每每排難解紛，只是周全人性命。時常

散施棺材藥餌，濟人之急，扶人之困，因此，山東，河北聞名，都稱他做及時雨，卻把他比做天上

下的及時雨一般，能救萬物。[The man was surnamed Song, named Jiang and his courtesy name was

Gongming. He was the third son of the family. His ancestral home was in the Song Village of Yun Cheng

County. Because his skin was black and he was short, people called him Black Song Jiang. He was also

known for his filial piety. By nature, he was kind to people in trouble and was generous with money, so

everyone called him The Filial And Generous, Black Song The Third. He had an old father in his home. His

mother had died early. He had a younger brother who was called Sung Qing The Iron Fan. Song Qing and

his father, the old lord Song, farmed in the village and they depended on the harvest from field and garden

for their living.

Now this Song Jiang was the magistrate of Yun Cheng County. His pen was keen and skillful. He was good

at being an official. And he loved to practice using a staff. He had learned many kinds of martial arts. In his

life he liked best to make friends with good fellows from rivers and lakes. When there was anyone coming

to seek him, whether high or low, there was not one whom he did not receive. He kept them in the village

and accompanied them for the whole day, never tired of it. If any would like to go again, Song Jiang exerted

his utmost to help him. He really scattered his gold as though it were dust. If any asked him money or goods,

he never refused. He liked to provide all kinds of services and always helped to smooth the difficulties and

troubles to save life. He often distributed medicine and coffins, helped people in emergency and supported

people in poverty. Therefore, he was well known in Shan Dong and He Bei and all called him The Timely

Rain, comparing him to a rain that falls in time to save all creatures.] ---Chapter 17

Obviously, the above introduction is heavily loaded with moral evaluations. The

comment "馳名大孝"[known for his filial piety] makes explicit a piece of narratorial

judgment on Song Jiang's interpersonal relationship with his family members by emphasizing his filial piety to his father. Filial piety is among the four virtues[14] of Confucianism which are held in high esteem by Chinese people. It was also a significant social moral value that the author of *Shuihu Zhuan* tried to advocate. The comment "為人仗義疏財"[By nature, he was kind to people in trouble and was generous with money] exhibits his friendly attitudes towards others and his generosity with money. This comment echoes strongly the doctrine of *yi*, which is held in high regard by all heroes on Liangshan Mountain and as such is the central theme that the author of *Shuihu Zhuan* is keen to establish. Moreover, the judgment is immediately substantiated and further illustrated by a summary of his general behaviors.

While emphasizing certain values through the direct characterization of some heroes, the narrator, however, discriminates against indecent or immoral practices also by means of commentary on some villains. For example:

(3)那人曾充縣吏，家中暴有幾貫浮財，專一在鄉放刁把纜。初世為人，便要結幾個不三不四的人，恐嚇鄰里；極要談忠說孝，只是口是心非。[That man was once an official in the county. His family had some money. He always made trouble and did bad things in the village. By nature, he liked to make friends with nasty men to frighten his neighbors. He loved to boast of loyalty and filial piety, but only his mouth spoke well and his heart was false.] ---Chapter 43

The above text is an introduction to Squire Cao in Chapter 43 when he first

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[14]The four virtues of Confucianism refer to "忠孝節義" [loyalty, filial piety, chastity and righteousness].

appeared in the story. The introduction may well impress the reader with the image of an unethical person because of the intensively-used negative comments by the narrator such as "專一在鄉放刁把纜"[He always made trouble and did bad things in the village.], "恐嚇鄰里" [frighten his neighbors] and so on.

Apart from the omnipresence of judgment in direct characterization, judgmental statements on the event are also employed by the narrator to mold social morals in *Shuihu Zhuan*. In the chapter about Lin Chong's first day of work in the granary of Cangzhou, so preoccupied with moral judgment is the narrator that he eagerly communicates a message of presupposition which is heavily judgment-loaded before continuing to narrate what would happen.

(4) 原來天理昭然，佑護善人義士，因這場大雪，救了林沖的性命：那兩間草廳已被雪壓倒了。[As is the truth of Heaven, it protects a good man. This heavy snow storm had saved Lin Chong's life. Those two thatched roofs had fallen down under the weight of the snow.] ---Chapter 10

In addition to the above two categories, the narrator of *Shuihu Zhuan* also works with a rich spectrum of judgments on other elements of the story such as the social setting. At the very start of the story, the narrator recapitulates the history of the Song Dynasty with a summative evaluation:

(5) 自天聖元年癸亥登基，至天聖九年。那時天下太平，五穀豐登，萬民樂業，路不拾遺，戶不夜閉。這九年謂之一登。自明道元年至皇祐三年，這九年亦是豐富，謂之二登。自皇祐四年至嘉祐二年，

這九年，田禾大熟，謂之三登。[From the first year of Tian Sheng until the ninth year of Tian Sheng, in those years the country was peaceful and the harvests of the five grains were plentiful and the people went merrily to their work. If anything was dropped upon the road, none picked it up; nor were the doors of houses locked at night. These first nine years was the first peak. From the first year of Ming Dao until the third year of Huang You, these nine years were prosperous too. It was called the second peak. From the fourth year of Huang You to the second year of Jia You, these nine years saw the great harvests of fields. It was called the third peak.] ---Chapter 1

In Chapter 22 which describes how Song Jiang hid in the underground cellar of his own house after killing Yan Poxi, the narrator suddenly interrupts his narration with an interpretation of why a farmer's house was equipped with such a hidden cellar. Among these explanatory remarks, the narrator inserts his evaluative opinion of the special social environment and its dominant officialism in the Song Dynasty:

(6) 且說宋江他是個莊農之家，如何有這地窖子？原來故宋時，為官容易，做吏最難。為甚的為官容易？皆因那時朝廷奸臣當道，讒佞專權，非親不用，非財不取。為甚做吏最難？那時做押司的但犯罪責，輕則刺配遠惡軍州，重則抄紮家產，結果了殘生性命..... [The story tells that Song Jiang's home was a farmer's, so how did it have such a cellar? In the old Song Dynasty it was an easy thing to be an official but hard to be an official's employees. Why was it easy to be an official? Because at that time evil men were powerful in the court and they stole the power of the Emperor for themselves. If a man was not a relative of theirs, he would not be used; if it was not money, they did not want it. And why was it hard to be the

employees? At that time if a magistrate committed a crime, a light punishment would be that he was branded on the face and sent on military service to wild and distant places. If he was punished heavily, all his possessions would be confiscated and he would be killed.] ---Chapter 22

A summary of the number of textual elements for judgmental comments is shown below:

Table4.3.4(1)　Judgments in the sub-corpus of *Shuihu Zhuan*

Judgments on characters	Judgments on events	Judgments on environments	Judgments on others	Total
76	33	21	13	143

More than half of the judgmental comments are cast on the portrayal of characters in the mode of direct characterization, with 76 out of 143 instances. The author or narrator of *Shuihu Zhuan* seems to be so eager to define his characters in the light of his own moral criterion that it is often the case that a judgmental statement of certain characters is imposed on the readers when they first appeared in the story. Thirty-three instances of judgments are utilized by the narrator to summarize and evaluate the happenings or events and 21 instances to introduce the related social environment according to his own criterion. In one way or another, all these judgments exert an ideological force on the reader's understanding of the fictional world presented.

5.4 The translation of commentary

In discussing the translation of commentary, the focus and depth are varied based on the type of commentary. For the two types of commentary that are mainly manifested on the facet of form, namely, poetry-as-commentary and rhetorical questions, the description will be devoted to how formal variations distinguish one target text from the other and what distinctive effects each may create to its narrative style accordingly.

However, in respect of the three types of commentary on the level of content, the situation is more complicated because the units under description most often go beyond the sentence level to larger textual chunks and the significance of form recedes. Attention is therefore devoted to examining how various translation strategies alter the presentation of the narrated element to English readers. Such questions as whether the translation expands the narrated details or reduces them and what changes the different strategies cause to the level of narrative or the style of the whole novel will be discussed and analyzed from various angles.

5.4.1 Poetry-as-commentary in translation

As discussed in 5.3.1, the category of commentary with the present involvement primarily points to the introductory or prologue part and those that end each chapter

and lead to the next chapter. In the tradition of the source text, they serve as an essential part of the so-called episodic structure.

In the general narrative structure, it is found that Shapiro's TT2 *Outlaws of the Marsh* is the only one which does not incorporate a prologue among the three target texts. Although Shapiro proclaimed in many places that his translation was based on Jin Shengtan's edition for the first seventy chapters, obviously he adapted the general episodic structure of the original by omitting the prologue. However, the prologue part is regarded as one of the most significant formal features of the vernacular fiction and a hallmark of the episodic structure. In the source text, the story-teller relies on this part as introductory remarks to bring about the whole story. Without this part, the manipulation of the story-teller on the whole narrative disappears. To the target reader of TT2, particularly to a professional one, his impression on the particular structure of episodic fiction and on its unique story-telling narrative mode is left incomplete. In contrast, Pearl S. Buck's TT1 and the Dent-Youngs' TT3 well retain the prologue section and thus realize its function as a somewhat mandatory component of the narrative mode of the Chinese vernacular fiction to the target readers.

Specifically speaking, among the 83 instances of commentary in the verse form under study, all of the three translations have conveyed this part into English, yet in rather different ways. Some examples are enumerated in the following chart.

Table 5.4.1(1) Examples of poetry-as-commentary and their translations

ST	TT1	TT2	TT3
(1)直教：蘆花深處屯兵士，荷葉陰中治戰船。 ---Chapter 1	Truly, He hides amidst the reeds, his men called to his aid, In boats of war they wait， beneath the lotus shade.	As a result, warriors gathered deep amid the reeds, and in the shade of lotus leaves rode craft of war.	(Without the influence of baleful fate, would one ever have seen:) Many soldiers hiding in the thick of the reeds; Concealed among the lotus, the boats of the attackers?
(2)正是 ：斷送落花三月雨，摧殘楊柳九秋霜。 ---Chapter 16	Truly is it, Rains of the third moon, and spring flowers droop and die; Frosts of the winter moon, and willow leaves fall and lie.	Truly, rains in the third month wash the fallen blossoms away, the last of willow tendrils the autumn frosts destroy. Yang Zhi sought death on Yellow Earth Ridge.	As they say: Fallen flowers will vanish in spring rain; And autumn frosts erase the willow's green.
(3)正是身如五鼓銜山月，命似三更油盡燈。 ---Chapter 26	Truly was it that his body seemed: As the dawn, when cragged mountains make ready to swallow the moon; As the lamp that burns low in the light of the day which comes soon.	Truly, his body was like the waning moon being devoured by the mountains at the fifth watch, his life flickered like a dying lamp at midnight.	His whole body resembled the moon setting behind the mountain in the hour before dawn, and anyone would have said his life was like a lamp at midnight when the oil's exhausted.
(4)直教：打翻拽象拖牛漢，攧倒擒龍捉虎人。 ---Chapter 51	Because of this truly was it, Sprung of kings, and seeking heroes, he in gaol must sit, He whose halls were free to all, himself fell in a pit.	A noble patron of learning fell into the clutches of the law, a hospitable relative of the emperor was cast into a dungeon.	(And if Whiskers had not made this condition, things would have been different:) A tumult in Gaotang district, repercussions on Mount Liang,) Cause a royal friend of the righteous to clash with the law, Lead to a hospitable royal relative languishing in gaol.

In the above examples, Peal S. Buck mainly adopted the method of rendering

poems into corresponding verse forms in TT1 to make the commentary as explicit as

in the original. The commentary is usually set off in two separate lines and the mode of commentary is made even more distinctive in this translation by the fact that it features end rhyme, often with a discourse marker "truly was/is it", so as to differ prosodically from its context. Altogether in 75 instances out of 83 (accounting for 90.36%), Pearl S. Buck retained the same verse form as the ST did.

Unlike Pearl S. Buck, Shapiro demonstrated a tendency of eliminating the feature of poetry-as-commentary from the original. He chose to translate verse into vernacular discourse unanimously throughout the whole narrative. In other words, he adopted the method of retaining the sense of the original lines and degrading them to the common way of narration, be it to herald the future plot of the story or to summarize the event that has happened. As can be seen in his translations of the same examples, the commentaries of verse form in the source text are deprived of its prosodic form and transformed into predictive presentation or narrative description of relevant fictional elements, two other different modes of narration in Hanan's scrutiny (1967: 196). It can be concluded that in Shapiro's TT2 the stylistic marker of poetry-as-commentary that features Chinese vernacular fiction totally disappears from the eyes of the target readers.

Different from both, the Dent-Youngs demonstrated more diversification in their strategy-making. They chose to retain the verse form of commentary in

addressing the problem of poetry-as-commentary in 54 instances out of 83, i.e., 65.06% instances, as can be seen in Examples (1) and (2). In 23 places (27.71%), they even went further to demonstrate a tendency of expansion by transforming descriptions of the fictional world into pieces of verse form as in Example (4), while only in 6 instances (7.23%) they degraded commentary into description of narrated factors.

5.4.2 Rhetorical questions in translation

In the sub-corpus of twenty chapters, 107 instances of rhetorical questions are spotted. Since commentary presented in such a form can well manipulate the addressee's or the reader's mood and bring about special narrative effects, we shall examine how this type of commentary is reproduced in its English translations.

Our findings show that the three translators adopted different strategies in rendering rhetorical questions and this in turn has created distinctive stylistic characteristics for each translation. For example, after narrating that Li Kui was captured by Squire Cao in Chapter 43, the narrator used a quesclarative:

(1)這沂水縣是個小去處，如何掩飾得過？ [Now this city was but a small place. How could it be suppressed?]

It serves to bring an end to the previous scene and to switch the story space from the scene of Li Kui's capture to Zhu Fu's house, thus facilitating the narrative pace

and justifying the credibility of the account of the event so as to convince the listeners. Apparently, this rhetorical question plays a role at such a turning point of narration and fulfills the aforesaid narrative functions from a narratological perspective. A quesclarative is an utterance that has the form of a question, namely an interrogative sentence, but with the force of a statement like a declarative sentence. While functioning indirectly as assertions where the speaker already knows that the answer to the question is the opposite of the proposition, rhetorical questions of this type can fabricate a simulated communicative mode between the listener and the speaker. This also explains why they frequently appear in the narrative of *Shuihu Zhuan*. When translated into English, the rhetorical question in Example (1) takes various forms in different target texts:

TT1(*All Men Are Brothers*): Now this city was but a small place and how could it be passed through secretly?

TT2(*Outlaws of the Marsh*): Yishui was a small county, and the story couldn't be suppressed.

TT3(*The Marshes of Mount Liang*): Now Yishui was only a small place. Nothing could long remain hidden there.

Among the three translations, only TT1 retains the form of a quesclarative "how could it be passed through secretly?". A strong negative tone is implied in this rhetorical question to indicate the possible future direction of the story line. By

replicating the form of the original sentence, an interrogative tone of voice from the narrator is reproduced in TT1 to help maintain the simulated story-telling mode in its narrating process. In contrast, the other two TTs ("the story couldn't be suppressed." and "Nothing could long remain hidden there.") simply convey the sense of the message, with its form being totally neglected. Thus a strong interrogative tone of the narrator implied in the rhetorical question of the source text cannot be felt by the target readers in these two TTs. As such, the colloquial style of *Shuihu Zhuan* which features face-to-face communication is adapted to accommodate a plain "written to be read" mode in English.

Among the 107 instances of TT1, Pearl S. Buck retained the corresponding form of a rhetorical question in 95 places (88.79%) and in the other 11 places (10.28%) she changed the original form to a question of other form, only with one sentence of this form in the source text being completely omitted. For TT2, Shapiro retained the same form of rhetorical questions in 26 out of 107 instances (24.30%); in 15 places (14.02%), the form of the original rhetorical question is slightly modified; and in the left 66 places (61.68%), the sometimes brisk or facetious tone of the narrator implied in a rhetorical question from the narrator is replaced by an monotone of affirmative and plain accounts. Similarly, the Dent-Youngs also took a flexible attitude towards the treatment of rhetorical questions. In 28 places (26.17%) of TT3, they kept the

same form with the original rhetorical question of the source text and in 31 places (28.97%), they used a slightly different interrogative configuration from the original one. For a relatively bigger proportion of instances, i.e., in 48 places (44.86%), they converted a rhetorical question which was believed to carry certain dramatic quality to an unembellished statement.

The above statistical analysis helps to exhibit the general tendency of each translator in rendering rhetorical questions. For Pearl S. Buck, she was unfailingly preoccupied with a strong awareness of and a preference over every minute stylistic and narrative feature in the source text with an aim to reproducing most of rhetorical questions in her target text. For Shapiro, the content of the story seems to take precedence over the way how it is told so he only rendered less than 40% of rhetorical questions. And the Dent-Youngs as usual explored more possibilities than the other two in their translation with a seemingly riding-the-wall attitude towards any conflict that arises in the translating process. The difference might rest with the social, political and literary environment where each translation has taken place, an issue to revisit in Chapter Eight.

As discussed in 5.3.2., the rhetorical questions in our corpus can be divided into two main types: (1) conveying a particular tone of the narrator; (2) eliciting narratorial or authorial intrusion into the story. A comprehensive comparative study of instances

in both types and how they are rendered in each target text reveals a subtle relationship between the type and function of rhetorical questions and the translators' strategy-making process. Our findings show that, in tackling the first type of rhetorical questions, Pearl S. Buck adhered to the practice of retaining the same syntactic structure as the original text did, a consistent inclination towards the adequacy of the source text, while the other two translators ignored the syntactical characteristic of such configurations and adapted them into simple and unornamented statements. However, where the second type of rhetorical questions is concerned, the three translators did not demonstrate such great discrepancies as they dealt with the first type. Rather they were very consistent in keeping the same or a similar form of rhetorical questions in their target texts.

The following two examples fall into the type of rhetorical questions which mainly help to convey a special tone of the narrator. This type of rhetorical questions accounts for about three quarters of the total in the twenty-chapter sub-corpus.

(1)這兩個漢子扛抬武松。那裏扛得動？直挺挺在地下，卻似有千百斤重的[The two men tried to carry Wu Song. How could they make it? There he lay straight on the ground as though he weighed hundreds and thousands of catties.] --Chapter 27

TT1(*All Men Are Brothers*): Then he heard her come out to watch these two fellows coming to carry Wu Sung. But how could both of them together even lift him up? There he lay straight and rigid upon the

ground and it was as though he weighed hundreds and thousands of catties.

TT2(*Outlaws of the Marsh*): They returned for Wu Song, but they couldn't lift him. He lay there, inert. He

seemed to weigh a thousand catties.

TT3(*The Marshes of Mount Liang*): ...and then came back to watch while her two minions tried to move Wu

Song. But try as they might they couldn't shift him. Stretched out inert upon the floor, he seemed to weigh a

ton.

(2)燙得熱了，把將過來篩做三碗，便道："客官，試嘗這酒。" 兩個公人那裏忍得饑渴？只顧拿起

來吃了。[She heated the wine, brought it to pour three bowls and then said, "Guest, please try this wine."

How could the two guards resist starvation and thirst? They simply took it up ad drank it.] ---Chapter 27

TT1(*All Men Are Brothers*): So she heated the wine and brought it out and poured the three bowls of it and

she laughed and said, "Sir Guest, taste this wine and try it." Now the two guards were hungry and thirsty

and how could they hold themselves back? They took it up and drank it down.

TT2(*Outlaws of the Marsh*): She heated the wine, poured out three bowls and smiled. "Try this, gentlemen."

The two guards couldn't wait. They raised their bowls and drank.

TT3(*The Marshes of Mount Liang*): When she'd warmed it she brought it back and poured three bowls,

saying: "Try this then gentlemen!"

The two guards had no thought of holding back, they attacked the wine with gusto.

As can be seen in Examples (1) and (2), when translated into English, the form of

a quesclarative is kept in TT1 for both instances, respectively into "But how could

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both of them together even lift him up?" and "how could they hold themselves back?".

Nevertheless, the translators of both TT2 and TT3 eliminated the somewhat ironical

tone and transferred the original quesclarative into a negative statement.

Two more examples are provided below to illustrate the type of rhetorical

questions which leads to explanatory or judgmental comments, or even

generalizations:

(3)我且問你:這七人端的是誰？不是別人，原來正是晁蓋，吳用，公孫勝，劉唐，三阮這七個。卻才

那個挑酒的漢子便是白日鼠白勝。卻怎地用藥？ [Let me ask you: Who in the world were these seven

people? They were no others. They were Chao Gai, Wu Yong, Gongsun Sheng, Liu Tang, the three Ruan

brothers. And the man who just now carried the wine was The Daytime Rat, Bai Sheng. How did they use

the drug?] ---Chapter 16

TT1(*All Men Are Brothers*): Let me ask here, who were these seven date merchants in very truth? They were

no other they were indeed Ch'ao Kai, Wu Yung, Kung Sun Sheng, Liu T'ang and the three Juans these

seven. That fellow who was carrying the wine was indeed the Rat In The Daylight, Pei Sheng. How did they

use this drug?

TT2(*Outlaws of the Marsh*): Now I ask you一who were those seven men? None other than Chao Gai, Wu

Yong, Gongsun Sheng, Liu Tang and the three Ruan brothers. And the wine vendor was Bai Sheng,

nicknamed Daylight Rat. And how was the wine drugged?

TT3(*The Marshes of Mount Liang*): And now I ask you, who were those seven? Who else would they be but

Chao Gai, Wu Yong, Gongsun Sheng, Liu Tang and the three Ruan brothers? And the wine-carrier, he was

Bai Sheng, the Daytime Rat. How did they administer the drug?

(4)說話的，柴進因何不喜武松? [Story-teller, why didn't Chai Jin like Wu Song?] ---Chapter 23

TT1(*All Men Are Brothers*): Now why was it that the gossipers said Ch'ai Chin did not like Wu Sung?

TT2(*Outlaws of the Marsh*): Why, incidentally, had Chai Jin cooled toward Wu Song?

TT3(*The Marshes of Mount Liang*): Incidentally, Chai Jin was displeased with Wu Song. Why so?

Example (3) is selected from Chapter 15 which tells how Wu Yong took away the gifts for Cai Jing, the Governor in the Eastern Capital from Yang Zhi by guile. In the previous narration of the event, the limited perspective of Yang Zhi is adopted by the narrator to unfold the plot. Despite his caution, Yang Zhi found himself gradually falling into the trap without knowing who the seven cheaters were. The audience or the reader can only approach the whole event from Yang Zhi's limited point of view and is also left in dark as to how all that had happened. The omniscient narrator might have sensed the rising doubt from his audience at this point so he promptly resumes his authority by asking his addressees two simulated questions ("我且問你：這七人端的是誰?" [Let me ask you: Who in the world were these seven people?] and "卻怎地用藥?" [How did they use the drug?]) to solve their puzzle and arouse their interest in knowing the details of the guile. In this instance, the rhetorical questions serve as a trigger to generate an interpretation of how the plan worked. This is actually a typical

way in Chinese vernacular fiction for the story-teller-narrator to interact with the audience for the purpose of creating certain effects such as suspense. It is also the case of the fourth source text which describes the first meeting of Song Jiang and Wu Song at the beginning of Chapter 23. Accidentally, Song Jiang met Wu Song in Chai Jin's place and enjoyed each other's company very much. Song Jiang was even going to give Wu Song some money to make new clothes when Chai Jin intervened to undertake the matter. At this moment, the narrator suddenly stops his narration to pose a question to his audience: "說話的，柴進因何不喜武松?" [Story-teller, why didn't Chai Jin like Wu Song?], after which a complementary, and probably necessary explanation is supplied to ensure the logic of the story. When translating these questions into English, all of the three translators chose to retain the syntactic feature as the original did in Examples (3) and (4), albeit in more or less different forms. They seemed to be undividedly well aware of the particular narrative function of such simulated rhetorical questions, be it transitional in terms of narrative pace or communicative on the level of a colloquial narrative style. Because of this shared awareness, all of the three target texts preserve the basic syntactic form of a simulated rhetorical question by every possible means so as to create similar narrative effects to the target readers.

The above analysis demonstrates that rhetorical questions with commentorial

features that affect the story level are more likely to be noticed and retained by the translators, even by those with relatively weak stylistic awareness. As revealed in Examples (3) and (4), all of the three translators chose to retain the effectiveness of rhetorical questions. It is probably because the retention of this type of rhetorical questions helps to adjust the pace or the angle of narration in the story. This type of questions is usually asked and answered by the narrator himself as if the narrator was playing both the roles of a speaker and a listener. On the contrary, the type of rhetorical questions which only signals the tone of the narrator, be it mildly ironical or merely humorous, is likely to be neglected by some translators. In this case, there is no need to provide an answer to such questions, so Shapiro and the Dent-Youngs chose to present the information in a more direct way by means of transferring them into affirmative or negative statements. As a result, the theatrical air implied in the narrative style of the source text is diminished in these two target texts.

5.4.3 Interpretation in translation

As mentioned in 5.3.3, interpretation is generally exploited in the narrative of *Shuihu Zhuan* to supply additional information for the verisimilitude of the fictional cosmos so as to justify the behaviors of people therein, to explain the logic of events or any other element related to the fictional life that the narrator deems necessary to

keep the story going. In the sub-corpus of twenty chapters, 251 instances of interpretations are found in the source text. Basically the original narrative function of interpretations remains the same in the translations.

Since configurations of interpretation most often go beyond the sentence level, it is found that, in translating one piece of interpretation, sometimes more than one strategy is employed or one strategy is used more than once by the same translator. There is no point in discussing all techniques applied in one interpretation discretely, particularly those below the sentence level. In this sense, it is better to focus on the general strategy that each translator has adhered to in translating a whole piece of interpretation rather than on every specific translation technique applied in translating individual sentences. In our survey of all of the instances in the sub-corpus, we identify four types of strategies that different translators have applied to render interpretations. These four strategies form a continuum, with omission standing on one end and addition on the other. By omission, we refer to the cases where the original interpretation of the source text is entirely deleted in the target text and addition means that new information is added to the original interpretation. The two strategies between them are more likely to be understood as tendencies rather than as strategies. These two tendencies are called "expansion" and "reduction". Expansion can be defined as a strategy through which the translator "fills in the details" or "adds

further comments that are either absent or implied in the source text" while reduction indicates changes in the other direction (Li, 2006: 203). The differences between expansion and addition mainly depend on whether the supplemented explanation adds new narrative details that go beyond the sentence level or causes changes to the structure of narrative by shifting an interpretation from the story level to the discourse level. Some instances are shown below.

(1)也是天罡星合當聚會，自然生出機會來。[Truly the Stars were destined to meet so there came coincidences.] ---Chapter 1

TT1(*All Men Are Brothers*): At any rate, the very stars in Heaven have predestined some sort of trouble.
TT2(*Outlaws of the Marsh*): Omission
TT3(*The Marshes of Mount Liang*): It was really a case of grasping the opportunity fate presents, of chances that arise by themselves.

(2)原來強人下拜，不說此二字，為軍中不利，只喚作"剪拂"， 此乃吉利的字樣。[Now usually robbers do not use these two characters when they pay respect to each other because it's unlucky for a fighting man. They simply use another pair of words *jianfu*, which are more lucky.] ---Chapter 4

TT1(*All Men Are Brothers*): Now usually robbers do not use the word meaning "to make obeisance" because it it the same in writing as the word meaning "vanishing in battle," and is therefore a word unlucky for a fighting man to say. They use another pair of words more lucky.

TT2(*Outlaws of the Marsh*): Omission

TT3(*The Marshes of Mount Liang*): By the way, when heroes greet each other, it is the custom not to talk of

their prostrating themselves, since that doesn't sound very heroic. It's more usual to say "pay respect", which has happier connotations.

(3)原來這婦人往常時只是罵武大百般的欺負他，近日來也自知無禮，只得窩伴他些個。[Previously this woman often cursed Wu Da and tried all ways to bully him. But these days she knew that she was unreasonable so she treated him a little better.] ---Chapter 25

TT1(*All Men Are Brothers*): Now formerly this woman who was his wife had done nothing but curse Wu The Elder and in many ways she deceived him. But these few days she knew well enough herself that she had done an evil thing and so she had been a little kinder than before.

TT2(*Outlaws of the Marsh*): Generally, Golden Lotus scolded and chivied her husband in a hundred ways. But she knew she was being unreasonable, and lately she had been treating him somewhat better.

TT3(*The Marshes of Mount Liang*): Now we have to relate that Jinlian, although she was in the habit of yelling at and bullying him in a hundred ways, had recently become very attentive towards him, because she felt herself at fault, and had taken to offering him all manner of little comforts.

The first example is selected from Chapter 1 which tells how Shi Jin got to know the three outlaw leaders, Zhu Wu, Chen Da and Yang Chun on Shaohua Mountain and became friends with them. Before the Mid-Autumn Festival, he asked his messenger Wang Si to send an invitation to them for a feast. Heavily drunken on the Mountain, the messenger fell asleep on a patch of soft green sedge on his way back. It so happened that a hunter named Li Ji came across the messenger in drunkenness, so the

fate of Shi Jin and the three outlaw leaders were changed. At this time, the narrator inserts an interpretation "也是天罡星合當聚會，自然生出機會來" [Truly the Stars were destined to meet so there came coincidences.]. First, it fulfills an important function as an interpretation in creating resonance with the supreme narrative structure of *Shuihu Zhuan*－the existence of a supernatural story space hinted at the very beginning of the story. Actually, interpretations of this type often appear in *Shuihu Zhuan*, most of which predict the predestined fate of some heroes and their ultimate gathering on Liangshan Mountain. Second, as a turning point for the narrated event in the chapter, the interpretation ensures the logic of the plot advancement.

Among the three translators, Shapiro applied the strategy of omission with the whole piece of interpretation completely deleted from the narrative of TT2. Because of this omission, TT2 loses a clue to the supernaturalism that links the whole narrative of *Shuihu Zhuan*. In TT1, Pearl S. Buck transported the original image of "stars" to the target system but did not translate the narrated action "合當聚會"[be destined to meet], so it is a reduction tendency at the semantic level although her translation echoes the supreme narrative structure of the whole story. For the Dent-Youngs' version, although they paraphrased the sentence and reproduced the sense of the interpretation to its target readers, they concealed the image of "stars" in the translation. Therefore, it still indicates a reduction of narrative details.

Example (2) is related to the plot that Lu Zhishen beat one of the robber chiefs, Wang Ying from Taohua Mountain harshly at Squire Liu's place. Soon the chief came back with helpers to take revenge, but finally it turned out that one of the other outlaw chiefs, Li Zhong, was Lu Zhishen's old friend, so he went down from his horse to greet Lu. The narrator adds an interpretation to describe their particular way of greeting as can be seen in ST(2). This interpretation provides additional knowledge about the culture of the fictional world to the target readership. However, Shapiro adopted the strategy of omission in TT2. Without the original interpretation, although the story keeps on going and the whole narrative structure is not affected, its absence, however, leads to the fact that its target readers are deprived of the chance to recognize and understand a special way of greeting peculiar to the fictional characters or even to the target system.

Unlike Shapiro, Pearl S. Buck and the Dent-Youngs chose to expose the special way of greeting between the outlaws of *Shuihu Zhuan* to Western readers. Pearl S. Buck's translation of the second excerpt can serve as an example of expansion because it has not only conveyed the semantic meaning of the original interpretation literally but also inserted the translator's own explanation of the narrated action. The Dent-Youngs' translation, on the contrary, conveys the sense of the interpretation but simplifies the narrated detail "為軍中不利"[It's unlucky for a fighting man.] merely

into "that doesn't sound very heroic". Thus it demonstrates a tendency of reduction in both semantic and cultural senses.

The Dent-Youngs' translation of ST(3) serves as an example of addition from the perspective of narratology. By adding the narrative discourse "we have to relate", TT3 elevates this piece of interpretation from the story world level to the level of a real world where the narrator or speaker resides. This addition causes changes to the shift of the narrative levels, so it is regarded as an instance of addition.

Based on the strategies defined above, a summary of the strategies applied by each translator is shown below:

Table 5.4.3(1) The translation strategies in the three TTs

Translation strategies	TT1	Percentage	TT2	Percentage	TT3	Percentage
omission	0	0	11	4.38%	2	0.80%
reduction	71	28.29%	201	80.08%	121	48.21%
expansion	174	69.32%	38	15.14%	94	37.45%
addition	6	2.39%	1	0.40%	34	13.54%
Total	251	100%	251	100%	251	100%

Pearl S. Buck demonstrated the tendency of expansion by adequately slanting towards the source pole among the three translators. In 69.32% instances, Pearl S. Buck added more interpretive details to the narrative process so as to ensure the logic of the plot and the verisimilitude of the fictional reality. On the whole, her translation follows the source text on both semantic and syntactic levels in the same literal way as it does with other narrative features. In contrast, Shapiro exhibited a consistent

inclination toward the strategy of reduction in the translation of interpretations. In 201 out of 251 instances, i.e., in 80.08% places, the translations in TT2 are more simplified than are the original interpretations. This tendency accords with the general narrative manner of its narrator. Its narrator tends to use showing rather than telling to unfold the plot. TT3 does not show so obvious an inclination as the other two, but its translator tends to add narrative discourse in 34 places to make a narrator overtly speaking outside the story.

5.4.4 Generalization in translation

Generalization is an economic way for the narrator to make the narrated world plausible and verisimilar. Whether in Chinese literature or in Western fiction, this means has constantly been exploited by the narrator to manipulate the fictional reality and ensure the logic of the story. In Chinese, generalizations are characterized by certain discourse markers like "自古道"[As the old saying goes...] and "常言道"[It is often said that...], while in English they tend to be marked off by the change of tense from past to the timeless present. In whatever way, generalizations are more formally identifiable than other content-based sub-types of commentary. However, findings based on the parallel sub-corpus show that the three translators have adopted rather different strategies in certain places where generalizations are concerned. Especially

for Pearl S. Buck, she seemed to have tried a diametrically different way to translate generalizations, far from or even entirely against her general tendency in dealing with other narrative features.

Table 5.4.4 (1) The translation of generalizations in *All Men Are Brothers*

Strategies	Generalizations retained	Generalizations reduced
Number of instances	34	76
Percentage of instances	30.91%	69.09%

It is found that in the 69.09% instances of the sub-corpus, Pearl S. Buck adapted generalizations by degrading them from the narratorial discourse to an existent element in the story, be it a character's mind state or a description of an action, as can be seen in the following examples:

(1)那婦人一者有心，二乃酒入情懷，自古道："酒亂性，色迷人"。[In the first place, the woman was willing and in the second place, the wine had stirred up her passion. As the old saying goes, "Wine provokes passion and lust obsesses mankind."] ---Chapter 45

TT1(*All Men Are Brothers*): Now in the first place the woman's heart was already turned to the priest, and in the second place, the wine had entered the seat of her lusts and *she felt a sort of dreamy confusion rise in her.*

(2)李逵恰待要趕，只見就樹邊卷起一陣狂風，吹得敗葉樹木如雨一般打將下來。自古道："雲生從龍，風生從虎。"[Li Kui was about to chase when he saw that among the trees came out a great wind, which

blew down leaves and branches as if there were a shower. As the old saying goes, "Clouds herald dragons,

wind foretells tigers."] ---Chapter 43

TT1(*All Men Are Brothers*): Li K'uei was just about to hasten after her when he saw a great wind come out

of the trees beside him, and the leaves fell from the trees like rain, and *to himself he thought, "Clouds come*

with the dragon, wind with the tiger."

The first instance is selected from Chapter 45 which tells how Pan Qiaoyun

committed adultery with Monk Hai. In the ST, the first and the second sentences serve

as an explanation of the possibility of adultery on the side of the woman. After this

explanation, a generalization is quoted by the narrator to validate or to hint at the

forthcoming immoral behavior between Pan Qiaoyun and Monk Hai. However, in *All*

Men Are Brothers, the narratorial voice is erased at this point. The inserted

generalization "自古道: '酒亂性，色迷人'"[As the old saying goes, "Wine provokes

passion and lust obsesses mankind."] from the narrator is reduced to a description of

the character's inner feelings "she felt a sort of dreamy confusion rise in her" at the

story level. Authorial intrusion is mitigated in Pearl S. Buck's translation; instead a

vivid description of Pan Qiaoyun's own rising lust is presented to the target reader. In

this translation, it is Pan Qiaoyun's own rising lust that stimulated her to commit

adultery with Monk Hai. In the ST, the narrator applies a generalization to warn its

readers against the synergy between two interrelated elements, i.e., wine and sex

whereas in Pearl S. Buck's translation it is reduced to the relatively objective description, totally losing its strength as an intended commentary to mold beliefs and establish norms, or even to edify the readers.

The second instance is from Chapter 43 which tells that Li Kui found his mother killed and eaten by two tiger cubs, so he rose to kill them in great fury. At this moment, the narrator suddenly adopts Li Kui's point of view to describe the dangerous environment "只見就樹邊卷起一陣狂風，吹得敗葉樹木如雨一般打將下來"[He saw that among the trees came out a great wind, which blew down leaves and branches as if there were a shower.]. To facilitate narration, he soon resumes his omniscience with a generalization "雲生從龍，風生從虎" [Clouds herald dragons, wind foretells tigers.]. This statement generalizes ancient people's instinctive understanding of some natural phenomena in the source system. Apart from effecting economy, the generalization can create a tension in the narration through which the narrator manipulates the reader's mood. However, in Pearl S. Buck's translation, the anticipatory statement is reduced to a description of the inner thought of Li Kui at the story level. Thus the author's overt intrusion is eliminated and the narration becomes more objective.

It is noticeable that Pearl S. Buck employed the reduction strategy to translate generalizations in most cases. This inconsistency or even inaccuracy may arise from

her particular translating method. She made it clear in the introduction to her book how she worked with her co-worker and teacher, Mr Long, a teacher of the old school to translate *Shuihu Zhuan*:

Mr. Lung read it aloud to me while I translated as accurately as I could, sentence by sentence. I found that by following his reading I could translate more quickly but at the same time I kept my own copy of the original open beside me for constant reference (1938: vi).

In many places, Pearl S. Buck reduced the narrative discourse to character speech at the story level by rendering "自古道" to "to oneself ... thought/said". Her misunderstanding of the leading marker "自古道" could possibly result from the same pronunciation between "古" and "咕" or "估". Either "咕" or "估" can mean "say or think to oneself". Some professional readers had early identified many inaccuracies in Pearl S. Buck's translation (see 3.1.1) and criticism of Pearl S. Buck's inaccuracies has been a hot topic in Chinese translation scholarship between the 1980s and the 1990s (Qian, 1981; Ke, 1991; Li, 1996; Zhang, 1995; Zhang, 1996; Pan,1999; Yu, 2001; Zheng, 2002; Ma, 2003). Therefore, inaccuracy might be a possible reason for the inconsistency identified here.

Only for a much smaller percentage, i.e., in 34 out of 110 places, she truthfully retained the original generalization in her translation. For example:

(3)但凡飲酒不可盡歡。常言"酒能成事，酒能敗事"。便是小膽的吃了，也胡亂做了大膽，何況性高

的人！[One can never indulge himself in wine. It is often said, " Wine can help to accomplish a thing, but it

can also ruin a thing." Even if a man of no courage drinks wine, he could also unconsciously become

courageous, not to mention those of great courage by nature.] ---Chapter 3

TT1(*All Men Are Brothers*): No one should drink to his capacity. *It is a common saying, "Wine can*

accomplish a deed but it can also bring about a downfall." But if a man of small courage drinks, and seems

then to change into a man of great courage, how much more is this true with a brave, haughty fellow?

(4)走不過一裏路，被朔風一掉，隨著那山澗邊倒了，那裏掙得起來。大凡醉人一倒，便起不得。當

時林冲醉倒在雪地上。[Hardly had he walked about one li when a great gale blew him over and he fell

down beside a ravine. How could he struggle to stand? Once a drunken man falls down, he cannot get up. At

that moment Lin Chong was drunken and fell into snow.] ---Chapter 10

TT1(*All Men Are Brothers*):When he had gone but a little way a great gust of wind blew him over. How

could he ever rise again? *When a drunken man falls he cannot rise.* Thus Ling Ch'ung in his drunkenness

fell into the snow.

The generalizations in both Examples (3) and (4) are concerned with the heroes'

indulgence in wine, the former about Lu Zhishen and the latter about Lin Chong.

Actually wine is a repeatedly occurring motif in *Shuihu Zhuan*. There are many

generalizations concerning drunkenness and human behaviors throughout the

narrative. Previous to the generalization in Example (3), the narrator has narrated

several happenings that relate to Lu Zhishen's habit of drinking. This generalization can first serve to provide a summary of the narrated facts and heighten the significance of the action to the narrative. Second, the narrator seems to use this generalized statement to teach the addressee or the reader a lesson about over-drinking as well. Pearl S. Buck retained the generalization by rendering "但凡飲酒不可盡歡。常言'酒能成事，酒能敗事'。" as "No one should drink to his capacity. It is a common saying, 'Wine can accomplish a deed but it can also bring about a downfall.'" She even used an erotesis "But if a man of small courage drinks, and seems then to change into a man of great courage, how much more is this true with a brave, haughty fellow?" to strengthen the force of the generalized statement. This accords with her tendency in dealing with rhetorical questions.

Shapiro retained the original generalizations of the source text in 80 out of 110 (72.73%) instances. Retention is the dominant strategy he applied to render generalizations. For example:

(5)楊雄看了那婦人，一時蓦上心來。自古道："醉是醒時言。"指著那婦人罵道: ... [Yang Xiong looked at the woman and suddenly recalled something in his mind. As the old saying goes, "What one says in drunkenness reflects what he thinks when he is sober." He pointed at the woman, cursing, ...] ---Chapter 45

TT2(*Outlaws of the Marsh*):The sight of her reaching for his head covering stirred a surge of rage within him. "Sober thoughts become drunken words," as the old saying goes. He pointed at her and cursed: ...

(6)李逵恰待要趕，只見就樹邊卷起一陣狂風，吹得敗葉樹木如雨一般打將下來。自古道：“雲生從龍，風生從虎。”[Li Kui was about to chase when among the trees came out a great wind, which blew down leaves and branches as if there were a shower. As the old saying goes, "Clouds herald dragons, wind foretells tigers."] ---Chapter 43

TT2(*Outlaws of the Marsh*): Li Kui was about to follow when a sudden gale arising among the trees brought down a shower of leaves and branches. "Clouds herald dragons, gales foretell tigers," as the old saying goes.

In another 14 places, i.e., in 12.73% instances, Shapiro adapted the generalized truth by degrading it to an existent element in the story just as Pearl S. Buck did. For example:

(7)那婦人一者有心，二乃酒入情懷，自古道：“酒亂性，色迷人”。[In the first place, the woman was willing and in the second place, the wine has stirred up her passion. As the old saying goes, "Wine provokes passion and lust ruins mankind."] ---Chapter 45

TT2(*Outlaws of the Marsh*): The girl was willing enough, and the wine was stirring her senses.

In the left 16 places, i.e., in 14.55% instances, Shapiro grossly deleted the sentences which state the general truths.

Table 5.4.4 (2) The translation of generalizations in *Outlaws of the Marsh*

Strategies	Generalizations retained	Generalizations degraded/reduced	Generalizations deleted
Number of instances	80	14	16
Percentage of instances	72.73%	12.73%	14.55%

In the Dent-Youngs's TT3, except for 4 instances where the original generalized statements are deleted, all of the other generalized truths, namely, 96.37% generalizations are retained either in the form of a direct quotation or by the change of tense to the timeless present, as can be seen in the following examples:

(8)那婦人一者有心，二乃酒入情懷，自古道： "酒亂性，色迷人。" [In the first place, the woman was willing and in the second place, the wine has stirred up her passion. As the old saying goes, "Wine provokes passion and lust ruins mankind."] ---Chapter 45

TT3(*The Marshes of Mount Liang*): Well, in the first place the girl was quite willing, but in addition the wine had enflamed her passions. *Is it not said that wine provokes passion and lust ruins mankind?*

(9)楊雄看了那婦人，一時蕩上心來。自古道： "醉是醒時言。" 指著那婦人罵道: ...[Yang Xiong looked at the woman and suddenly recalled something in his mind. As the old saying goes, "What one says in drunkenness reflect what he thinks when he is sober." He pointed at the woman, cursing, ...] ---Chapter 45

TT3(*The Marshes of Mount Liang*): Suddenly as Morbid looked at his wife, something arose in his heart. *As they say: "In drunkenness the truth will out."*

(10)李逵恰待要趕，只見就樹邊卷起一陣狂風，吹得敗葉樹木如雨一般打將下來。自古道： "雲生從龍，風生從虎。"[Li Kui was about to chase when among the trees came out a great wind, which blew down leaves and branches as if there were a shower. As the old saying goes, "Clouds herald dragons, wind foretells tigers."] ---Chapter 43

TT3(*The Marshes of Mount Liang*): Iron Ox was just about to go after her when from behind the trees a

sudden gale arose. It blew so furiously the leaves were shaken form the trees like rain. *According to the old*

saying: "*Clouds originate from dragons, and wind is produced by tigers.*"

Table 5.4.4 (3) The translation of generalizations in *The Mashes of Mount Liang*

Strategies	Generalizations retained	Generalizations deleted
Number of instances	106	4
Percentage of instances	96.37%	3.63%

It's equally worth mentioning that 18 instances are found in the twenty-chapter

sub-corpus where the Dent-Youngs applied the strategy of addition by transferring a

description or narration of the story element to an explicitly-stated generalization. For

example:

(11)智深見了，人急智生，便把禪杖倚了，就灶邊拾把草，把春臺揩抹了灰塵. [Zhishen saw all this. The

emergency brought him a good idea. He leaned his staff against the wall and picked up a handful of straw

from the side of the oven to wipe the dust from the table.] ---Chapter 6

TT3(*The Marshes of Mount Liang*): All there was beside the stove was a broken lacquer table, its surface

covered in ashes and dust. *Well, necessity is the mother of invention, as they say.* Zhishen laid aside his staff,

collected some straw from beside the stove, and wiped the table clean.

In the above example, the original sentence "人急智生" [The emergency

brought him a good idea.] is simply a description of Lu Zhishen's state of mind, but

the Dent-Youngs converted it to a generalized truth by rendering it into a quotation

"Well, necessity is the mother of invention, as they say." By elevating description of the fictional element to the position of a generalized truth in the real world, the translator of TT3 actually imposed upon target readers additional social norms that do not belong to its source text.

5.4.5 Judgment in translation

A judgment is highly indicative of the moral ideas and values the writer works to establish since it reveals his evaluation of the characters depicted and of the concerned social reality in the story. Most often, judgments are made based on an ethical and moral system particular to the writer's own position. Influenced by "春秋笔法"[the Chunqiu writing style]—a tradition of history recording in Chinese culture, the writer of *Shuihu Zhuan* also placed certain ethical standards on his scale to weigh the people and what they have done against. According to Hsia, although *Shuihu Zhuan* endorses the Confucian code of conduct which includes a wide range of virtues, the story exalts the ideal of *yi* to a supreme position (1984: 86). As a central theme or a motif complex, we will return to the moral virtue of *yi* in Chapter Seven. What concerns here is that most judgments in *Shuihu Zhuan* are made against such moral criteria as *yi* and other socio-culturally specific values particular to the source system. In translation studies, cultural-specific concepts are quite likely to cause problems and

difficulties in the translating process. Some scholars like Baker (1992) and Newmark (1988/2001) are especially concerned about the rendering of such culture-specific concepts or terms. So how would different translators render the judgments in *Shuihu Zhuan* that are heavily loaded with culture-specific notions? A comparative analysis of the instances from the sub-corpus not only validates our concern but also finds polar differences between the translators in translating the culture-loaded evaluative comments in *Shuihu Zhuan*.

Among the three translators, Pearl S. Buck basically adhered to the same adequacy principle in rendering judgments as she dealt with most of the other stylistic features. Sometimes this inclination to the source system went so far that she even added some explanatory excursuses in certain places, thus demonstrating an tendency of expansion or amplification. In comparison, the other two translators primarily adopted the strategy of reduction in translating judgmental commentary. Both of them had more concern over the acceptability of the target readership than the information of the original text so that they would rather replace the images, concepts or practices uniquely belonging to the source system with images, concepts or practices familiar to the target readers, thus eliminating alienness from their target texts.

In *Shuihu Zhuan*, commentaries on characters account for the most part as found in 5.3.5. They are utilized by the narrator to directly characterize figures in the light of

the morals and values he intends to establish. Most of the protagonists are first introduced to the story by the authoritative narrator in the form of direct characterization throughout the narrative of *Shuihu Zhuan*. When introducing Song Jiang for the first time, the narrator makes his judgment overtly on Song's personality, moral quality and good reputation by the prevalence of evaluative words:

1)那人姓宋，名江，......又且馳名大孝，為人仗義疏財，人皆稱他做孝義黑三郎。......他刀筆精通，吏道純熟；更兼愛習槍棒，學得武藝多般。平生只好結識江湖上好漢；但有人來投奔他的，若高若低，無有不納，便留在莊士館穀，終日追陪，並無厭倦；若要起身，盡力資助。端的是揮金似土！人問他求錢物，亦不推託；且好做方便，每每排難解紛，只是周全人性命。時常散施棺材藥餌，濟人之急，扶人之困，因此，山東，河北聞名，都稱他做及時雨，卻把他比做天上下的及時雨一般，能救萬物。[The man was surnamed Song, named Jiang, ... He was also known for his filial piety. By nature, he was kind to people in trouble and was generous with money, so everyone called him The Filial And Generous, Black Song The Third. ... His pen was keen and skillful. He was good at being an official. And he loved to practice using a staff. He had learned many kinds of martial arts. In his life he liked best to make friends with good fellows from river and lake. When there was anyone coming to seek him, whether high or low, there was not one whom he did not receive. He kept them in the village and accompanied them for the whole day, never tired of it. If any would like to go again, Song Jiang exerted his utmost to help him. He really scattered his gold as though it were dust. If any asked him money or goods, he never refused. He liked to provide all kinds of services and always helped to smooth the difficulties and troubles to save life. He

often distributed medicine and coffins, helped people in emergency and supported people in poverty.

Therefore, he was well known in Shan Dong and He Bei and all called him The Timely Rain, comparing

him to a rain that falls in time to save all creatures.] ---Chapter 17

TT1(*All Men Are Brothers*):

...and that man was surnamed Sung and named Chiang ... *Beyond this it was also told of him that he was*

great in filial piety. In nature he was generous to all and scornful of riches. Everyone called him The Filial

And Generous, Black Sung The Third. ... His pen was keen and powerful as a sword and he wrote

excellently well, and well, too, he understood how to stand between magistrate and man. Beyond this he

loved fencing with a staff and he had learned many ways with weapons. *From his birth he liked best to be*

friends with good fellows from river and lake and when any came to seek him, whether high or low, there

was not one whom he did not receive and he allowed them to live on at the village, and these he

accompanied day and night and he did not weary of it or count it hardship so to do. If any started on his

way again Sung Chiang exerted his utmost to help him and he scattered his gold out as though it were dust.

Nor, If any asked him money or goods, did he ever refuse and well he performed all deeds of mercy, and for

everyone in need he smoothed the path and untangled difficulties and thus he tried in every way to save life.

He gave medicine for the sick without charge and coffins for the dead, and he rescued the desperately poor.

In time of dire need he lent money to anyone and he helped those who were in any hardship. Because of this

he was known well through the provinces of Shantung and Hopei and all called him The Opportune Rain

and thus compared him to a rain that falls in time of great drought which can save ten thousand, lives.

TT2(*Outlaws of the Marsh*):

...whose family name was Song. His formal given name was Jiang, ... *And since he was filial to his parents,*

and was a chivalrous man, generous to friends, he was also known as the Filial and Gallant Dark Third

Master. ...... He wrote legibly and well, and was familiar with administrative procedures. Especially fond of

playing with weapons, he was adept at many forms of fighting. He made friends only in the gallant fraternity,

but he helped anyone, high or low, who sought his aid, providing his guest with food and lodging in the

family manor, tirelessly keeping him company, and giving him travelling expenses when he wanted to leave.

Song Jiang scattered gold about like dust! He never refused a request for money. *He was always making*

things easy for people, solving their difficulties, settling differences, saving lives. He provided the indigent

with funds for coffins and medicines, gave charity to the poor, assisted in emergencies, helped in cases of

hardship. And so he was famed throughout the provinces of Shandong and Hebei, and was known to all as

the Timely Rain, for like the rain from the heavens he brought succor to every living thing.

TT3(*The Marshes of Mount Liang*):

Now the name of this official was Song Jiang. ... *But because he was famed for his loyalty to his family and*

the openness and generosity of his dealings with the world, people also called him Blackie the Loyal and

True. He was skilled at inditing charges and highly experienced in his job, but he also loved to practise

martial arts, and had studied many different modes and styles. *What he liked best in the world was to make*

friends with heroes of the rivers and lakes. No one was turned away who came to him for help, be they great

or small; all were afforded refuge at his house in the country, where Song Jiang would keep them company

all day long-he never tired. When they left he would be careful to make sure their purses were lined. He

scattered his wealth like water and if anyone asked him for money he never said no. He deemed it a pleasure

to offer people relief and arrange their affairs. He bought coffins and medicine for those who could not

afford them, succoured the poor and aided the needy. Anyone in trouble could rely on him for support. This

behaviour had made him famous throughout Shandong and Hebei and people called him "The Opportune

Rain," comparing him to the rain which heaven bestows just when it is needed, to the benefit of all earthly

things.

Among the three translations, TT1 reproduces the form and content most

faithfully. It follows the information structure so accurately with the ST that it is even

close to a word-for-word translation. By strictly observing the original sentence

structure and word order, Pearl S. Buck literally rendered "又且/馳名/大孝,/為人/仗義/

疏財，/人皆稱他/做孝義黑三郎"[He was also/ known for/ his filial piety. By nature,/ he

was kind to people in trouble /and was generous with money, /so everyone called him/

The Filial And Generous, Black Song The Third] as "Beyond this /it was also told of

him that/ he was great in filial piety. In nature /he was generous to all /and scornful of

riches. Everyone called him/ The Filial And Generous, Black Sung The Third.",

whereas the other translators rearranged the sentence order, more or less changing the

information structure. Two assumptions that underlie this difference are related to the

relatively smaller translation units that Pearl S. Buck worked with and to her

particular translating mode as discussed in 5.4.4. First, it seems that she took phrases rather than sentences as the unit of translation so that she adhered to an almost word-for-word principle. Second, as mentioned in 5.4.4, her particular mode of doing translation with a co-worker, i.e., translating while listening to the co-worker reading the source text aloud, might also exert an influence on her understanding and decision-making process. No matter what reasons there may be, such a literalism inclination has dominated Pearl S. Buck's strategy-making in her translation of the whole judgmental comment. She faithfully preserved the longer distance and the objective manner in which Song Jiang is introduced. This in return testifies Pearl S. Buck's consistent tendency towards adequacy as she stated openly in the preface.

While translating "as literally as possible" is no doubt Pearl S. Buck's main strategy, a further observation of TT1 discovers that she occasionally resorted to other strategies so as to convey the original message more than adequately or to explore the original message to a degree of expansion. For example, the configuration "刀筆精通, 吏道純熟"[His pen was keen and skillful. He was good at being an official.] is rendered into "His pen was keen and powerful as a sword and he wrote excellently well, and well, too, he understood how to stand between magistrate and man". By expanding the original synecdoche term "刀筆" into a simile "His pen was keen and powerful as a sword", which is again corroborated by an explicit explanation "he

wrote excellently well", the narrator's evaluation on Song Jiang's writing skills is highlighted and even intensified. Apparently the strategy adopted here is amplification.

For TT2, the general strategy adopted is reduction at the semantic level but the translator intended to use cohesive links from the target language to accommodate the original paradigmatic information flow of the source text. For example, by translating "又且馳名大孝,為人仗義疏財,人皆稱他做孝義黑三郎"[He was also known for his filial piety. By nature, he was kind to people in trouble and was generous with money, so everyone called him The Filial And Generous, Black Song The Third] into "And since he was filial to his parents, and was a chivalrous man, generous to friends, he was also known as the Filial and Gallant Dark Third Master.", Shapiro established a relationship between Song's moral quality and his good reputation. Nevertheless, at the semantic level, he omitted Song Jiang's reputation as a man of great filial piety in the narrated world, which was expressed in the original text through the comment "馳名大孝"[He was also known for his filial piety]. Instead a direct judgment "he was filial to his parents" voiced by the narrator is presented to the target reader. However, the significance of Song Jiang's good reputation among the heroes in *Shuihu Zhuan* can never be overstated. According to Porter's counting, there are sixty-three examples of references to Song Jiang's fame in the whole narrative. To Song Jiang, a

good reputation is definitely "his most valuable possession" (Porter, 1992: 238). Apart from the aforementioned one, two more instances concerning his good fame can also be found in this first introductory description—"人皆稱他做孝義黑三郎"[so everyone called him The Filial And Generous, Black Song The Third] and "山東，河北聞名，都稱他做及時雨"[he was well known in Shan Dong and He Bei and all called him The Timely Rain, comparing him to a rain that falls in time to save all creatures]. Therefore the omission of "馳名"[be known for] contributes to a reduction of information both at the semantic and narrative levels.

This reduction tendency can also be captured in the translation of the ensuing comment "為人仗義疏財"[By nature, he was kind to people in trouble and was generous with money] into "a chivalrous man, generous to friends", where only Song's attitude towards friends is retained while his attitude toward money is not shown in TT2. Furthermore, when translating the piece of commentary on his skills "更兼愛習槍棒，學得武藝多般"[And he loved to practice using a staff. He had learned many kinds of martial arts], Shapiro abbreviated the original specific information merely to a general expression "fond of playing with weapons". And the translation of "平生只好結識江湖上好漢" [In his life he liked best to make friends with good fellows from river and lake] into "he made friends only in the gallant fraternity" also simplifies the connotation of the source sentence, even causing a deviation or an

inaccuracy to some degree, because of its translation of the definitive "只"[best or most] into "only". The original sentence emphasizes that making friends with people from river and lake or around the world is what Song Jiang liked best. However, the translated text uses the word "only" to restrict and stress Song Jiang's friendship with a limited group of people instead. Moreover, Shapiro replaced one of the most richly connotated concepts in *Shuihu Zhuan*, namely "江湖"[river and lake] with an image related to the romance of chivalry in the West, a point we will revisit in Chapter Seven. For the subsequent supporting details like "但有人來投奔他的，若高若低，無有不納"[When there was anyone coming to seek him, whether high or low, there was not one whom he did not receive], "終日追陪，並無厭倦;若要起身，盡力資助"[(he) accompanied them for the whole day, never tired of it. If any would like to go again, Song Jiang exerted his utmost to help him], Shapiro rearranged the information segments into a new coherent link with much deviation from the source text at the syntactic and semantic levels.

The Dent-Youngs demonstrated the same tendency of reduction as Shapiro. In TT3, the concept of filial piety which originates from Confucianism expressed in the commentary "又且馳名大孝,為人仗義疏財,人皆稱他做孝義黑三郎"[He was also known for his filial piety. By nature, he was kind to people in trouble and was generous with money, so everyone called him The Filial And Generous, Black Song The Third.]

disappears from the narrative and the specific virtue of "仗義疏財" [be kind to people in trouble and be generous with money] which differentiates Song Jiang from other fellow officials is reduced to the general quality of "openness and generosity". As can be seen in the translated sentence "But because he was famed for his loyalty to his family and the openness and generosity of his dealings with the world, people also called him Blackie the Loyal and True.", the original concept of filial piety ("孝") is generalized as "loyalty to his family" and the proper name "孝義黑三郎"[The Filial And Generous, Black Song The Third] which emphasizes the two essential virtues of Song Jiang, namely "孝"[filial piety] and "義"[generosity to friends] is simply rendered as "Loyal and True". The original notions advocated in the fictional world are fuzzified in TT3.

As Hsia noted, excellence in the use of some particular weapon is also a shared characteristic of the heroes in *Shuihu Zhuan* (1984: 87). However, in TT3, the special skill of Song Jiang in using a staff is generalized as common "martial arts". In the source text, what underpins the commentary "吏道純熟" [He was good at being an official.] is Song Jiang's distinctive status as an officer or magistrate of the government which not only ensures the logic of many future plots but also characterizes Song Jiang's personality as a paradox. Although he was the leader of the underworld heroes against officialism, he had an instinctive sense of loyalty to the

emperor. In TT3, this implication is removed through a simplified translation "highly experienced in his job". Moreover, the image of "dust" in the metaphor "端的是揮金似土" [He really scattered his gold as though it were dust] is replaced by "water" in TT3 whereas the other two TTs well retain the original image. Seen from the above analyses, the translator of TT3 obviously slanted toward the target reader's response on the continuum of adequacy and acceptability.

When the narrator repeatedly advocates some doctrine and principles in the depiction of the heroes who finally went onto Liangshan Mountain throughout the whole story, he also makes derogatory remarks on antagonists and villains to prejudice against certain behaviors and practices in the meantime. For example:

(2)這人吹彈歌舞，刺槍使棒，相撲頑耍，亦胡亂學詩書詞賦；若論仁義禮智，信行忠良，卻是不會，只在東京城裏城外幫閒。[This man could blow or play a musical instrument, could sing and dance. He could use a pike or a staff, and could play about at anything. He also learned something about poetry, calligraphy, rhymes and songs. But in pity, loyalty, courtesy, wisdom, reliability, decisive action, honesty and fairness, he knew nothing. He was simply idling inside and outside the East Capital.] ---Chapter 1

TT1(*All Men Are Brothers*):

This man could blow a wind instrument, could play a stringed instrument, could dance, could shoot, could fence and move swiftly, could play about at anything. He had also learned to compose a little poetry and he could write characters and make such compositions as rhymes and songs. But *in the five virtues, in patience, pity, purity, wisdom, reliability, perfection in accomplishing anything, in loyalty and righteousness, he had*

no ability whatsoever. He went inside and outside the city, meddling in people's affairs.

TT2(*Outlaws of the Marsh*):

In addition to his skill with weapons, Gao Qiu could play musical instruments and sing and dance. He also

learned a bit about poetry and versifying. *But when it came to virtue and proper behavior, he didn't know a*

thing. He spent his time gadding about the city and its environs.

TT3(*The Marshes of Mount Liang*):

He could play various instruments, wind and string, danced well, and had a good voice. He was an adept at

martial arts, with spear or staff, and wrestling. He had some idea of rhyming and calligraphy, and could turn

out a song or an ode. But of *generosity, virtue, the rites, wisdom, trustworthiness, reliability, loyalty, or*

excellence he knew absolutely nothing. He spent his days within and without the walls of the capital,

pandering to the rich and famous.

Example (2) is from Chapter One where Gao Qiu, a most important antagonist

in *Shuihu Zhuan* is introduced to readers. The omniscient narrator provided a detailed

introduction before Gao Qiu appeared in the story. As discussed in 5.3.3 and 5.3.5,

judgments and interpretations are often combined with direct characterization as

modes of dramatizing figures in the story. Although direct and explicit depictions of

characters in narrative can take various forms, mainly three forms－presentation by

the omniscient narrator, presentation by other characters, and self-presentation

(Culpeper, 2001: 171), only descriptions and definitions attributable to a character by

an authoritative narrator are considered to be trustworthy and have much more

significance for the established norms of the work (Rimmon-Kenan, 2002: 73). The narratorial introduction to such antagonists as Gao Qiu does not only help to characterize the roles themselves, but also foregrounds the irreconcilable conflicts between the corruption and injustice of officials like Gao Qiu and the heroic and righteous spirit of Liangshan outlaws. Gao Qiu was a sleazy figure in the story, who severely oppressed the heroes of Liangshan Mountain. Through the narratorial judgmental comment, Gao Qiu's inability and immorality are made known to the reader in a somewhat ironical way. The first half of the comment "這人吹彈歌舞，刺槍使棒，相撲頑耍，亦胡亂學詩書詞賦"[This man could blow or play a musical instrument, could sing and dance. He could use a pike or a staff, and could play about at anything. He also learned something about poetry, calligraphy, rhymes and songs] states that Gao could accomplish many things. However, the narrator's tone suddenly changes in the second half "若論仁義禮智，信行忠良，卻是不會"[But in pity, loyalty, courtesy, wisdom, reliability, decisive action, honesty and fairness, he knew nothing]. The turning point in the middle of the information flow fabricates a contrast between the two parts and thus creates an end focus where the intention of the narrator is implied. In this end-focus part, the commentator as well as narrator remarks on Gao's moral quality against the eight moral standards of "仁義禮智，信行忠良"[pity, loyalty, courtesy, wisdom, reliability, decisive action, honesty and fairness]. They are essential

virtues for a man of integrity and honor in the fictional world of *Shuihu Zhuan* as well as in the Confucian China.

The strategy each translator applied in translating this comment is consistent with the general tendency he or she demonstrated in dealing with other instances. Pearl S. Buck and the Dent-Youngs chose to observe the original sentence order and its information flow in an accurate way whereas Shapiro rearranged the sentence order and simplified some narrative details in his TT2. The following analysis will primarily concentrate on how the different translators render the narrator's comment on Gao Qiu's moral quality, namely the part of end focus.

Among the three translations, TT1 and TT3 reproduce the fact that Gao Qiu was lacking in all of the eight moral qualities by transferring all of them into corresponding concepts in English whereas TT2 fails to do so. Rather differently, it merely provides a simplified version of the original sentence by rending "若論仁義禮智，信行忠良，卻是不會"[But in pity, loyalty, courtesy, wisdom, reliability, decisive action, honesty and fairness, he knew nothing] into "But when it came to virtue and proper behavior, he didn't know a thing." The eight specific moral qualities which Gao Qiu was lacking in are replaced by two very vague and general concepts—"virtue and proper behavior". This reduction of information may first result in a weakening of the narrative strength in the characterization of Gao Qiu. What is more,

the contrast between the image of Gao Qiu as a corrupt, immoral official and the righteous, noble spirit of Liangshan heroes becomes less sharp and less persuasive throughout the whole narrative. In addition, another corollary of the reduction strategy is that its target readers are restrained from knowing the traditional moral standards in the old Chinese culture by reading this translation.

Unlike TT2, TT1 and TT3 both reproduce the moral quality of Gao Qiu to the understanding of the target readership by presenting the related judgment in a relatively truthful manner. In TT3, the Dent-Youngs rendered all of the eight moral standards into English by putting them into "generosity, virtue, the rites, wisdom, trustworthiness, reliability, loyalty, or excellence". The eight notions closely followed the original word order. For some virtues, they used very specific equivalents such as "the rites" for "禮"[courtesy], "wisdom" for "智"[wisdom] but for some others, they used a hyponymic term like "virtue" for "義"[loyalty] or a replacement like "reliability" for "行"[decisive action]. In the latter case, there is a shift between the translation and the original concept. Therefore, although TT3 makes use of eight moral standards to judge Gao Qiu against, there is some shift happening between the concepts of the original and the translation. The intertextuality between this moral comment and the Confucian code of practice is lost in this translation.

For TT1, it is especially noticeable that Pearl S. Buck added "the five virtues"

to prioritize "仁義禮智信"[pity, loyalty, courtesy, wisdom, reliability]. As a Chinese-based writer and translator, she must have had a good knowledge of the traditional Chinese culture represented by Confucianism. Confucianism had long advocated the five virtues of "仁義禮智信" in the history of feudal China as an essential code of practice for a man. Accordingly, Pearl S. Buck foregrounded the significance of "仁義禮智信"[pity, loyalty, courtesy, wisdom, reliability] by grouping them together and then rendering the three followed virtues "行忠良"[decisive action, honesty and fairness] separately. Pearl S. Buck's TT1 not only conveys the fact that Gao Qiu did not possess any of the eight moral virtues, but also emphasizes that he was even unable to abide by the five basic ethical principles advocated by Confucianism for a man to follow. As a result, Gao Qiu's character tends to be rounder and obtrusive in the narrative of TT1. The concepts of round and flat characters[15] were first raised by Foster (1967) and have been developed by many subsequent scholars. Generally, round characters are those characters whose motivation and history are fully delineated in fiction (cf. Hochman, 1985; Porter, 2002; MacKay, 2011). Because TT1 provides more background information about Gao Qiu than the other two, it definitely helps to characterize him in a fuller manner. In addition to elevating character depiction, it emphasizes the status of corruption and

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[15]Foster defined a flat character as being "constructed around a single idea or quality" in its purest form while a round character "is capable of surprising in a convincing way" (Foster, 1967: 231). However, he also pointed out that the distinction between a flat character and a round character was not an absolute dichotomy.

injustice in the Song Dynasty represented by such officials as Gao Qiu in a more evident and forceful way. Thus the contrast between Gao Qiu as a primary antagonist and the Liangshan heroes as rebels against officialdom becomes sharper in this translation. To the target readers, TT1 obviously carries much more narrative as well as cultural significance than the other two translations.

As analyzed in the above two examples, because many of the judgments are concerned with culture-specific notions or concepts in *Shuihu Zhuan*, how to translate them to a foreign readership propose a problem to every translator. The strategies each translator adopted to render moral concepts in the judgments greatly influence the understanding of the target readers about the commented characters, the theme of the story and even the culture of the source system. We will revisit some of the moral concepts in discussing several prominent motifs of *Shuihu Zhuan* in Chapter Seven.

5.5 Summary

This chapter addresses an important category of narrative voice一commentary, because commentary not only concerns how the story is told or narrated by the narrator but also reflects what the narrator intends the reader to feel or accept. Through a systematic comparison of five types of commentary and their translations, it is found that Pearl S. Buck demonstrated a consistent tendency of retaining the

narrative characteristics as much as possible in dealing with various types of commentary except for generalizations. In her translation, the commentary in verse form that features the episodic structure of Chinese vernacular fiction is rendered into corresponding verse forms with a distinctive leading marker "truly was it" and most of the rhetorical questions also formally remain the same as the original, maintaining a somewhat humorous, ironical tone to manipulate the target reader's mood. Pearl S. Buck exhibited the same tendency of slanting towards the source pole by translating interpretations and judgments literally or sometimes expansively whereas in translating generalizations, she adhered to a reduction strategy by rendering them into character speech or thought in most cases. This deviation from her general tendency can only be explained as one type of inaccuracy resulting from the particular translating method that she has adopted. As mentioned in 5.4.4, many studies have been done to identify inaccuracies in Pearl S. Buck's translation (Qian, 1981; Ke, 1991; Li, 1996; Zhang, 1995; Zhang, 1996; Pan,1999; Yu, 2001; Zheng, 2002; Ma, 2003) and Pearl S. Buck herself also mentioned that some famous sinologists suggested corrections to her translation (1938: xi). Despite the inaccuracy in the translation of generalizations, Pearl S. Buck's target text well presents to the target readership the original narrative commentary style.

For Shaprio, his translations of various types of commentary have consistently

demonstrated a general tendency of simplification, i.e., slanting towards the acceptability of the target readership by adopting the strategy of reduction. He chose to render commentary in poetry into prose, thus eliminating the intended narratorial intrusion from the original narrative and he retained similar forms of rhetorical questions only for a small percentage of instances in his translation. Moreover, his solutions to the three types of commentary on the story level are also similar, which can be seen in his rearranging the sentence order frequently and adapting or even omitting a wide range of concepts and notions that are rather Chinese culture-specific and are heavily connotative to the source cultural system. This tendency is believed to serve his purpose of translation which will be discussed in Chapter Eight.

The Dent-Youngs also retained the verse form in most cases but they did not follow a unified format of ending each chapter with a couplet as Pearl S.Buck did. They put the verse in a freer form, sometimes, two lines and sometimes even three or four lines. In dealing with the type of commentorial rhetorical questions that affect the story level, they retained the same or a similar question form in most cases. It is worth noting that, in translating interpretations and generalizations, the Dent-Youngs even tend to add some narrative discourse in the target text to make the presence of an overtly speaking narrator more conspicuous. The phenomenon can find explanations in the translators' special awareness of an emphasis on "the oral story-telling aspect"

in their translating process (Dent-Young, 2010: V).

Chapters Four and Five examine the issue of voice, a most-frequently examined narratological category in translation studies (Prince, 2014: 24; Alvstad, 2015: 3). However, the present study distinguishes itself from any of the previous studies on this issue between other languages by the fact that it focuses on how the particular narrative mode of story-telling and the special commentary tradition of Chinese vernacular fiction are reproduced to a foreign readership. In the following chapter, we will explore another significant category of narratology, i.e., point of view, with the focus on how the fictional world is seen.

Chapter 6   Point of View

The previous two chapters mainly address the problem of how the inherent colloquial style of *Shuihu Zhuan* has been rendered into English by the three translators through focusing on the categories of voice and commentary. If voice and commentary decide how the story is told, then point of view primarily concerns how the story is seen. The present chapter will just discuss how the special narrative perspective of *Shuihu Zhuan* is realized in its different English translations.

6.1 An overview of point of view in narrative fiction

Point of view, also known as focalization in narrative studies, describes the relation between the focalizer or the agent who perceives and that which is focalized. It is the "vantage point" from which events, scenes, and characters are presented to the readers (Lubbock, 1963: 251). Since the early twentieth century when Henry James first raised "point of view" in the preface to one of his novels, it has become a concern for fiction writers and a major topic for literary critics. As Lubbock once asserted,

> The whole intricate question of method, in the craft of fiction, I take to be governed by the question of point of view (ibid.).

> Because of the pivotal role it plays in fictional studies, point of view has come to

dominate modern literary criticism. Cumulative attempts have been made to bring about refinement and differentiation to this concept and to focus on the focal level of narrative from different perspectives in no small measure by scholars like Booth (1961), Friedman (1967), Genette (1980) and Chatman (1980). Friedman was among early scholars who had made most delicate classification of different types of point of view. He identified eight types of point of view which were often applied in narratives:

(1) Editorial omniscience;

(2) Neutral omniscience;

(3) "I" as witness;

(4) "I" as protagonist;

(5) Multiple selective omniscience;

(6) Selective omniscience;

(7) The dramatic mode;

(8) The camera (Friedman, 1967: 109).

Friedman's classification is best known for its inclusiveness. He carefully discriminated different types of omniscience, which is very enlightening for the study of traditional fiction. Yet Friedman was later criticized by Genette for placing point of view on a par with narrative voice. By setting apart the position from which the story

is told and the position from which events of the narrative are viewed, Genette introduced the concept of focalization, which is closely related to point of view. In order to let focalization encompass all narrative forms, Genette stipulates that the overarching criterion of focalization is not only "who see?" but the gradable feature of "restriction of narrative information" (1980: 187). Based on a scale of increasing degrees of restriction, Genette distinguishes three types of focalization: (1) non-focalization or zero-focalization, (2) internal focalization and (3) external focalization (ibid.). Under his framework, a single text may be told through only one narrator, but can contain several points of view or kinds of focalization at different moments in the narrative.

Following Friedman and Genette are two major traditions in narrative studies—the Anglo-American engagement in point of view and the European focus on focalization. However, some scholars such as Chatman (1980) and Prince (2003) regarded them as interchangeable terms. Influenced by the Russian critic Boris Uspensky (1973) who identified three planes of point of view — spatiotemporal, psychological and ideological, Chatman (1980) extended point of view to conceptual and interest levels other than the mere perceptual one. Fowler (1996) also agreed with Uspensky's scheme on the three planes of point of view, but he was mainly concerned with the psychological one, which he thought corresponds broadly to Genette's

focalization. Under the psychological type, he made the basic distinction between internal and external perspectives.

Although Rimmon-Kenan (2002) followed Genette's typology, she devoted more attention to discussing how to distinguish between internal, external and zero focalization in a literary text. She specified several facets to show how different types of point of view manifest themselves in each facet. They are the perceptual facet, the psychological facet and the ideological facet. At the perceptual facet, a narrator's sight, hearing or smell is determined by two main coordinates: space and time. At the psychological facet, the determining components are the cognitive and the emotive orientation of the focalizer towards the focalized (Rimmon-Kenan, 2002: 78-82). Closely related to the coordinates of space and time are deictics such as "here", "now", and "there" which are all possible indicators of different types of point of view. For example, the limited point of view from a character in the story is often characterized by spatial and temporal deixis restricting the range of vision and knowledge. There are also some rhetorical devices suggesting cognitive restriction or limited access to consciousness such as modal expressions and naming. Perceptual and psychological properties play an important role in the further description of point of view in *Shuihu Zhuan* and its translations.

Another aspect relevant to point of view is the issue of consciousness

representation. Scholars such as Cohn (1978), Fowler (1996) and Martin (2006) have made many academic accounts in this respect. Cohn was among the first to devote attention to the methods of presenting consciousness. She identified three modes for presenting consciousness in fiction, namely, quoted monologue, narrated monologue and psycho-narration (Cohn, 1978: 22). Among these three modes, the narrated monologue is a way to present character's thoughts in his or her own language. When it appears in the narrative process, it often signals a shift to character's internal point of view. Fowler (1996) and Shen (1995) refer to this mode of presenting consciousness as free indirect discourse (FID). It is one type of internal perspective in which "the character's subjective feelings are interwoven with and framed by the author's account of the character's inner state" (Fowler, 1996: 174). For literary critics, the narrated monologue or FID is often considered as one of the methods that manifest stream of consciousness. Shen (1995) addressed this type of technique in no small measure when discussing *Hong Lou Meng* and its translations. In the present dissertation, the narrated monologue is also treated as a manifestation of character's point of view, i.e., as one of the clues for recognition of character's point of view in textual analysis.

Essentially, the following discussion of point of view follows Genette's criteria to distinguish among three types of point of view: omniscient, external and internal.

Since Chinese vernacular fiction is best known for the dominant use of omniscient point of view, attention shall be focused on this type at first.

6.1.1 Omniscient point of view

Omniscient point of view is a traditional way of narrating in the narrative fiction of China as well as in that of the West, especially in the fiction before the 20th century. Perhaps because of its pervasiveness in classical literature, Friedman early noticed this type of point of view and devoted most scholarly attention to discussing its various manifestation modes in traditional Western novels. Later on, scholars like Genette (1980), Chatman (1980), Rimmon-Kenan (2002) and Fowler (1996) all present their own theoretical accounts of omniscient point of view. Genette brought up a new name—zero or non focalization and Rimmon-Kennan followed him to apply the same term whereas Chatman and Fowler chose to use omniscient point of view.

As the name indicates, "omniscient" is a completely unlimited point of view. In Genette's words, "when the narrator presents more than the character knows (narrator > character)" (1980: 178), it is omniscient point of view. It refers to the point of view of a narrator "whose position varies and is sometimes unlocatable and who is (by and large) not subject to perceptual or conceptual restrictions" (Prince, 2003: 159). A story may be presented from any or all angles by an omniscient narrator at will or

"from a godlike vantage point beyond time and place" (Herman & Vervaeck, 2005:136). Its extent of omniscience in the story includes "familiarity with the characters' innermost thought and feelings, knowledge of past, present and future, presence in locations where characters are supposed to be unaccompanied and knowledge of what happens in several places at the same time" (Rimmon-Kennan, 2002: 96).

There has been much dispute arising from the circle of narratology as to whether omniscient point of view should be regarded as an independent category. Genette (1980) and Prince (2003) delineated it as a separate and parallel type with internal and external points of view, acknowledging its equal significance in the narratological sense whereas Rimmon-Kennan (2002) and Fowler (1996) would rather subsume omniscience under either external or internal point of view. By taking both the position of the focalizer and his range of access to the fictional world into consideration, Rimmon-Kennan (2002) granted omniscient point of view with the property of external focalization and deemed omniscient point of view as a type of external point of view. However, Fowler (1996) defined "omniscient" as a sub-type of internal point of view, which is in great contradiction with the opinion of Rimmon-Kenan and even with Genette's and Prince's.

Some scholars attribute the contradiction to the long existence of two different

dichotomies in narratology (Shen, 1998; Herman & Vervaeck, 2005; Shen & Wang, 2010). One is the dichotomy between "internal feelings and external actions"; the other is whether the reflector is "in the story or outside the story" (Shen, 1998: 224). Obviously Fowler (1996) based his categorization on the first dichotomy while Genette (1980) and many other theorists worked on the second one. The former dichotomy is merely concerned with the static feature of the object to be perceived while the latter specifies the position of a focalizer relative to the things under focalization. The latter seems to be better justified because point of view in nature concerns a dynamic relation between "that which is focalized—actions, objects and characters offered to the reader—and the focalizer, the agent who perceives and who therefore determines what is presented to the reader" (Herman &Vervaeck, 2005: 70). It follows that point of view should rather be related to the focalizer than to the focalized. When omniscient point of view is adopted, there is always an assumed external focalizer. In *Shuihu Zhuan*, it is an assumed story-teller. Despite the confusion arising among scholars, the current study takes omniscient point of view as a type of external focalization and treats it as an independent category based on Genette's classification. Since Chinese vernacular fiction is best known for the dominant use of omniscient point of view, a clear distinction as above shall be helpful for further discussion.

6.1.2 Internal point of view

If omniscient point of view dominated the literature before and during the 19th century, then internal point of view started to embrace its life when the 20th century ushered in. Henry James was an ad vanguard among early pioneers. As a writer and critic, he reflected on the traditional way of telling a story, trying to find a way to unfold the real life to the reader as it was through writing. Internal point of view thus came into the horizon of the writer and the critic, and from then on became an ideal narrative technique for "achieving the purpose of conveying real life experience" (James, 1967: 59).

Internal point of view is a limited point of view against the panorama of an omniscient narrator. When internal point of view is adopted, "the narrator presents what the character knows (narrator = character)" (Genette, 1980: 178). It means that if the fictional reality is unfolded in this mode, the characters, places, and events are presented from thus-and-such a character who belongs to the subject of the presentation itself (Herman & Vervaeck, 2005: 71). To put it simply, if the focalizer belongs to the presented world, he is more likely to adopt an internal point of view. In third-person narration, internal point of view is usually realized through a character-focalizer. The object of the gaze is limited to what this spectator can see, but

the story is still told by the narrator. This character-focalizer is simply designated by the narrator to be a first-order observer of the fictional world. Therefore, even if a narrative begins in third-person omniscient narration, there are still possibilities that its point of view can be changed to an internal one by a character seeing from within, being not the object but the subject of the focalizing action.

While internal point of view is often attached to a character in third-person narration, in first-person narration the character and the narrator may sometimes coincide. This makes the picture more interesting in the latter case. In first-person narration, there is the distinction between the narrating *I* and the experiencing *I*. If the narrating *I* considers something the experiencing *I* did, then it is external point of view; if the scene is perceived by the experiencing *I*, it is internal point of view (Herman & Vervaeck, 2005: 73). In English literary texts, the switch of point of view in first-person narration can be manifested in the change of tenses at the textual level. According to Bal (1977/1997), the switch of point of view in first-person narration is likely to go hand in hand with a change in narrative level.

So far we have discussed internal point of view and the position of the focalizer. However, narratives are not only focalized by someone but also on someone or something (Bal, 1977: 29). It follows that not only the viewing-agent whose perception orients the presentation but also the objects that he perceives should both

be taken into account. Bal and Rimmon-Kenan consider that the locus of internal

point of view is inside the focalized objects, namely the property of "restricted field or

vision" (Bal, 1977: 29; Rimmon-Kenan, 2002: 76). This restrictiveness or limitedness

often "involves a visual as well as a psychological constraint: the narrator represents

only what the character sees as if looking through the character's eyes or as an

invisible witness standing next to him" (Martin, 2006: 133). It is the restricted vision

of a character in the story that generally makes a panoramic or simultaneous view

impossible. In terms of narrative levels, it is like a type of "delegated" point of view.

The perception of the fictional world is "delegated to a 'lower' agent, i.e., a character"

(Herman & Vervaeck, 2005: 188). The information provided to the readers has been

filtered through the perception of this character.

In Chinese vernacular fiction, although the story is usually narrated by an

omniscient story-teller as mentioned in 6.1.1, it does not mean that internal point of

view has never been adopted in traditional novels. On the contrary, according to Chen

(2010), three types of limited point of view are found to be applied in early classical

Chinese novels:

(1) First-person internal point of view;

(2)Third-person limited point of view by a main character in biographical novels;

(3) Third-person limited point of view by a minor character (2010: 60-61).

Chen nominated a majority of examples from traditional Chinese literature primarily from the legends of the Dang Dynasty and the Ming-Qing novels including *Shuihu Zhuan* and *Hong Lou Meng*.

6.1.3 External point of view

External point of view refers to "a focal point situated in the diegesis but outside any of the characters" (Prince, 2003: 75). In Genette's words, "when the narrator presents less than what the character knows (narrator ＜ character)" (1980: 178), external point of view is adopted. It is a type of point of view "whereby the information conveyed is mostly limited to what the characters do and say" while there is "never any direct indication of what they think or feel" (Prince, 2003: 29). If the story is narrated from an external point of view, the narrator is only responsible for recording the actions and dialogues of the characters without apparent selection or arrangement, not to mention any other form of authorial intrusion. With this point of view, the narrator merely acts as a recording medium, so Friedman uses "the camera" to indicate it and claims that it declares "the final extinction of the authorial role" (1967: 131). Therefore, external point of view always goes together with a most covert narrator. As mentioned in 6.1, Hemingway's *Hills like White Elephants* is such a prototypical example, presented from an external point of view with the voice of the

narrator least heard.

Although external point of view makes Genette's triad typology complete, it has been challenged for its different principles of classification. As Bal pointed out, the difference between omniscient and internal point of view lies in the agent "who sees", but for external point of view, the distinction is decided by the object "being seen" (1991: 83). It is true that with the omniscient point of view the focalizer is extradiegetic and always sees more than the character and with the internal one, the focalizer sees with the character, seeing as much as he does. However, when it comes to the external point of view, the criterion is not between the seeing agents, but between the objects of being seen, i.e., how the objects are seen differently. It seems hard to eliminate the confusion from the perspective of the structuralists, the final solution would be to treat the triad typology as a sliding cline of "the narrator's diminishing knowledge" or "receding presence" (ibid.: 84). Only in this sense, the trichotomy is "homogeneous" (ibid.: 85).

In traditional Chinese literature, external point of view was not consciously used by vernacular fiction writers as a narrative technique. Neither is it a prominent device in the narrative of *Shuihu Zhuan*. However, in its translations, external point of view appears as one of the important solutions. A number of instances are found to display the features of external point of view in some target texts. Therefore, in what follows,

the focus will first be on omniscient point of view and internal point of view when proceeding from the source pole, while instances of external point of view from the concerned target texts will be considered in the retrospective part.

6.1.4 Point of view and voice

Since Genette (1980) differentiated between point of view and voice, many scholars have elaborated the difference as well as the connection between the two in one way or another. Like Genette, Chatman made clear differentiation between point of view and narrative voice:

> point of view is the physical place or ideological situation or practical life-orientation to which narrative events stand in relation. Voice, on the contrary, refers to the speech or other overt means through which events and existents are communicated to the audience (1980: 154)

Voice addresses the question "who speaks" and point of view concerns "who sees". For Chatman, point of view is "in the story", and voice is always outside, "in the discourse" (ibid.). Voice can usually be identified through tangible means while point of view only refers to a relation implied in the course of narration. The voice of a narrator may reflect his "second-order or heterodiegetic conceptualizing about the

story", as opposed to the "first-order conceptualizing of a character within the story" (ibid.: 155). It means that, even when the point of view is assigned to a character, the narrating voice may come from an omniscient narrator. So he further distinguished between "unlimited/limited third person point of view voiced by a covert narrator" and "unlimited/limited third person point of view voiced by an overt narrator" (ibid.: 154). Chatman not only differentiated point of view from voice, but more importantly, explicated the connection between the two.

Bal also applauded the distinction between "the one who sees" and "the one who speaks" because it is "essential, and it very decidedly advances the theory of narratology" as well as the practice of textual analysis (1997: 80). In a similar vein to Chatman, she put point of view and voice on different levels. The focalizer stands against the implied spectator while the narrator against the implied or explicit reader. The implied spectator can be any character reflecting on the fictional reality in the story, not only restricted to human beings but also including other creatures such as the beetle in *The Metamorphosis*.

Rimmon-Kenan agreed that focalization and narration are distinct activities but "may sometimes be combined" (2002: 74). This is quite possible when the narration is done by an extradiegetic and heterodiegetic narrator. The extradiegetic and heterodiegetic narrator is in no sense a participant in the story he narrates. It is

precisely his being "absent from the story" and his "higher narratorial authority in relation to it that confers on such narrators the quality which has often been called 'omniscience'" (ibid.: 96). In other words, overt narratorial intrusion in narration is very much likely to imply an omniscient point of view.

The delineation and interplay between point of view and voice in the narrative are significant and illuminating. In *Shuihu Zhuan*, an omniscient story-teller's voice is constantly heard to control and manipulate the narrative. Even so, it does not mean that its point of view is also lodged in the omniscient narrator. 6.2 will address the relationship between omniscient point of view and narrative voice in *Shuihu Zhuan* with a fuller discussion.

6.2 Point of view in *Shuihu Zhuan*

6.2.1 Omniscient point of view and its relation to voice in *Shuihu Zhuan*

Chapter Three sorts out a wide range of formulaic markers of overt narration from the source text of *Shuihu Zhuan*. It is found that at the narrative level the voice of a third-person story-teller is always present and rather overt throughout the narrative of *Shuihu Zhuan*. Because of the overtness of this narrative voice, some

narratologists claim that the nature of point of view in Chinese vernacular fiction is exclusively omniscient in nature (Tang, 2005; Shen & Wang, 2010). There lies a danger of obfuscation between point of view and narrative voice in this contention on the one hand. The overt means of narration should not be equated with signs of omniscient point of view, as can be seen in the following example:

(1) 話說林沖打一看時，只見那漢子頭戴一頂範陽氈笠，上撒著一把紅纓，穿一領白緞子征衫，系一條縱線縧，下麵青白間道行纏，抓著褲子口，獐皮襪，帶毛牛膀靴，跨口腰刀，提條樸刀，生得七尺五六身材，面皮上老大一搭青記，腮邊微露些少赤須，把氈笠子掀在脊樑上，坦開胸脯，帶著抓角兒軟頭巾. [Let it be told that Lin Chong saw that the man wore a felt hat made in Fanyang with a red tassel on top, a white silk gown with a cotton belt of vertical stitches bound at the waist, leggings of alternate strips of black and white, deerskin socks, and short hairy cowhide boots. A sword at his waist, a halberd in his hand, he was tall and had a large blue birthmark on his face and sparse reddish whiskers. The felt hat was pushed far back on his shoulders; his chest was exposed; a knotted bandanna covered his head.]

---Chapter 12

This is a leading scene at the beginning of Chapter 12. Towards the end of the previous chapter, Lin Chong advanced to meet the ferocious charge of a man whose identity was kept in suspense therein. In this chapter, the external appearance of the man was introduced through the eyes of Lin Chong. As usual, the new chapter starts with the narrative marker "話說"[The story tells...], which signifies the narrator's

voice. It is used here for the narrator to connect the story and therefore the overt voice of the narrator is ostensibly heard. However, the point of view applied here is not necessarily the narrator's omniscient one. The language expression "林冲打一看時"[Lin Chong Looked] definitely intrigues a switch of point of view to Lin Chong's angle. This instance demonstrates that narrative voice can have nothing to do with point of view in some circumstances. It is a common practice in Chinese vernacular fiction that "even when the focus is identified with a character, however, what he sees is often mediated by the narrator" (Hanan, 1981: 18). With or without the narrative markers, the point of view is not affected. Cases of this type may be construed as "limited third person point of view voiced by an overt narrator" (Chatman, 1980: 154).

On the other hand, the aforesaid contention might hint certain connection between a third-person story-teller's overt narration and omniscient point of view. As demonstrated in Chapters Four and Five, the narrator of *Shuihu Zhuan* is extradiegetic as well as heterodiegetic resulting from the story-telling tradition. In the course of narration, the narrator continually asserts his authority through various narrative markers and commentaries. As Rimmon-Kenan claims, it is this "higher narratorial authority" that imparts with the narrator "the quality which has often been called 'omniscience'" (2002: 96). In *Shuihu Zhuan,* there are many narrative markers related

to simultaneous narration, temporal summaries and commentaries. Overt narration of these types implies that the narrator as a focalizer is capable of transcending the boundaries of time and space to have a panoramic view of the events, characters and objects that he presents. In this sense, the ubiquitous overt voice of a narrator throughout *Shuihu Zhuan* validates the dominant role that the omniscient point of view plays in the narrative and the latter in return reinforces an underlying cognitive bond between the two.

A second defect in Tang and Shen's contention is that it denies the factual possibility of shift of point of view in any literary work. As Genette noticed, "any single formular of focalization does not always bear on an entire work, but rather on a definite narrative section, which can be very short" (1980: 191). Although an omniscient story-teller's voice controls and manipulates the narrative throughout *Shuihu Zhuan*, it does not mean that its point of view is also lodged in the same person, namely the oral narrator. It can be argued that omniscient point of view plays a dominant role in the narrative of *Shuihu Zhuan*, but it is not the only perspective applied in the story. Chen finds that a rudimentary awareness of shift of point of view in the narrative of such classical novels as *Shuihu Zhuan* and *Hong Lou Meng* has been sensed by some early critics like Jin Shengtan and Zhi Yanzhai in Chinese literary history (2010: 59-60). While omniscient point of view is always presumed to

be the dominant way in Chinese vernacular fiction, internal point of view from a character is regarded by subsequent writers as a creation of *Shuihu Zhuan* in Chinese literature.

6.2.2 Character's point of view in *Shuihu Zhuan*

Early critics and writers were well aware that the so-called story-teller of *Shuihu Zhuan* occasionally slid into a character's angle to approach other things, characters and related events in the fictional world. Whether in the simpler recensions or the full recensions, the story-teller frequently resorts to a limited point of view through some character in the story. Character's point of view is believed to be a supplementary and innovative way of telling the story in *Shuihu Zhuan*. This has become a protruding narrative technique, widely acclaimed as an innovation of *Shuihu Zhuan* and thus dubbed as "水滸文法"[compositional devices from *Shuihu* (cf. Plaks, 1987/2011)] by subsequent writers in Chinese literature.

It was Jin Shengtan, one of the best-known critics on *Shuihu Zhuan* who first noted the special narrative perspective employed in the novel. In the preface to his 70-chapter edition, this technique is labeled as "影燈漏月"[intentionally shade the light to make the lamp half transparent], one type of *Wenfa* or compositional devices consciously nominated from a literary critic's point of view. This narrative technique

has influenced some later vernacular fiction. In the Rouge version of *Hong Lou Meng*, Zhi Yanzhai (a best-known commentator of *Hong Lou Meng*) openly attributed rhetoric of this type to *Shuihu Zhuan*, directly naming them as "水 浒 文 法"[compositional devices from *Shuihu*] for the first time. In his annotation, he identified many examples of this narrative technique employed in presenting the scenes or characters in *Hong Lou Meng*. For instance, when Lin Daiyu, one of the female protagonists first entered Rongguo Mansion, the living place in her later life, many scenes and figures were unfolded to readers through the perception of Daiyu. For another instance, Daguan Garden, the residential complex of the noble ladies was shown to the readers vividly through the eyes of Granny Liu, an old country lady during her first visit to the place.

It is worth noting that shift of point of view is not only exercised in Jin Shengtan's edition, but also in all of the other editions of *Shuihu Zhuan.* On the one hand, Jin Shengtan's edition may provide evidence to show that character's point of view is attributable to some literati's conscious experiment of their own innovative ideas. By this means, the narrator or the author can consciously control the pace of the story and create suspense. On the other hand, some scholars (Ma,1994; Ge, 2001; Gu, 2006) who argue for a close kinship between the folk form of story-telling and the novel believe that character's point of view might have been inspired by the

story-teller's intention to attract passers-by audience, largely illiterate folks. In old times, the story-teller used to perform near a market in order to invite as many spectators as possible. As a means to arouse public attention or interest, they may suddenly become a character or adopt a character's role in his narrating process and act as a dramatized narrator to mimetically reflect on other characters, scenes or events. Whatever the reasons are, an undeniable fact is that character's point of view exists widely in *Shuihu Zhuan* as a special narrative technique. The narrator of *Shuihu Zhuan* frequently resorts to character's point of view for different purposes, be it for verisimilitude of the fictional world or for suspension of the plot.

A typical example is found in Chapter 10 which tells the story that Lu Qian was appointed to assassinate Lin Chong.

(1)忽一日，李小二正在門前安排菜蔬下飯，只見一個人閃將進來，酒店裏坐下，隨後又一人閃入來。看時，前面那個人是軍官打扮，後面這個走卒模樣，跟著也來坐下（金本：是李小二眼中事）。[One day, while Li Xiaoer was at his door preparing some dishes, he saw a man slip in and sit down in the wine shop. After him, another man slipped in. Looking at them, Li Xiaoer saw that the first man wore the clothes of a soldier. The second one looked like a guard. He also seated himself.] ---Chapter 10

In this instance, the account starts off with the time locative "忽一日"[one day] in the usual way of omniscient narration. However, with the scene gradually unfolding before the readers, the narrator's omniscience recedes. No background information of

the characters who enter into the scene is disclosed. The appearance of Lu Qian and his follower is introduced through the eyes of Li Xiaoer. Textual indicators at the story level like "一個人"[a man], "又一個人"[another man], "只見"[only see], and "看時"[when looking at] do not inform the readers who the focalized are since the focalizer is Li Xiaoer. Descriptions like "軍官打扮"[the first man wore the clothes of a soldier] and "走卒模樣"[looked like a guard] hedge the degree of certainty from the perceiver's point of view because the scene or the story is described or unfolded from the character 一 Li Xiaoer's limited perception. The plot is suspended with the perception of the fictional reality limited to Li Xiaoer's knowledge. Moreover, as can be seen in the previous chapters of the novel, Lin Chong used to be an official himself and his disposition was born with an aspect of obedience and tolerance. Even after being wronged, he chose to accept the punishment and went to prison with the expectation of going back home to reunite with his wife upon completion of the penalty. Yet it finally turns out that he could never be spared. If this grand plot is taken into consideration, the switch of point of view from an omniscient story-teller to a character-narrator at such a critical moment necessarily presupposes a facilitation of thematic development and an accumulation of rising actions to a climax in the plot. Li Xiaoer's restricted point of view foregrounds Lin Chong's eventual discovery of the truth with his own eyes and ears一it was his ever best friend Lu Qian who not only

betrayed him but also conspired with others to kill him by his own hands. For these reasons, the switch of point of view functions as a significant element to catalyze and accelerate the rising of the climax－Lin Chong's decisive determination to rebel against the unrighteous officialdom he once loyally served.

The use of character's point of view in Chinese vernacular fiction also draws attention of contemporary scholars. Plaks and Hanan talk about the increasing use of inside views but they find that this type of personal focus is often mediated by the oral narrator in Chinese vernacular literature (Plaks 1980; Hanan,1981). In recent decades, some Chinese scholars (Chen,1997; Wang,1998; Duan, 2001; Chen, 2005; Chen, 2012) have identified a number of examples to show Jin Shengtan's awareness of the narrative function of varied points of view employed to present the characters, scenes and events in *Shuihu Zhuan*. It is fairly safe to conclude that in the narrative of *Shuihu Zhuan*, the dominant way of narration is from the omniscient point of view of an overt story-teller while character's limited point of view is also consciously or unconsciously threaded in the whole story.

Wang (1998) and Chen (2012) have noticed some typical narrative markers that the story-teller-narrators frequently use to present things through certain characters' hearing or seeing such as "只見"[only see], "看时"[when looking at], "只聽"[only hear]. Many theorists have already treated point of view as a textual factor relating to

both story and narration including earlier pioneers like Friedman and Rimmon-Kenan (Friedman,1967: 47; Rimmon-Kenan, 2002: 86). However, this view is challenged by the suggestion that point of view is not only related to the textual aspects of narrative but is "actually subsumed within them, thus disappearing from the analysis of text" (Martin, 2006: 212).

By taking into consideration of the views from both sides, the textual markers can never be the real markers of character's point of view since it primarily resides at the discourse level, but they could provide traces of possible shift of point of view. In the next section, we will make use of findings on the textual level, yet taking them as a starting point of observation in the translational context.

6.2.3 Shift of point of view and its textual indicators

As shown in the preceding section, character's point of view plays a significant role in the narrative of *Shuihu Zhuan.* In Chinese literary history, many subsequent writers and critics attribute this narrative technique to *Shuihu Zhuan* for the experimental efforts of its author. Different from point of view in film, fiction is an art of language. At the linguistic level, there are some linguistic mechanisms that imply limitedness of character's point of view and therefore construct more concrete and essential signs of character's point of view. Many previous studies show that, where

shifts of point of view are involved in describing events or characters to create special literary effects, some particular linguistic markers are often deployed as textual indicators.

According to Chen, the vast majority of these markers are related to either "hearing" or "listening" (2012: 153-156). Taking this as a starting point, we conduct a pilot study by sampling fifteen chapters. These fifteen chapters relate to some major plots and important round characters including Shi Jin, Lu Da, Lin Chong, Yang Zhi, Wu Song, Song Jiang and Li Kui. For example, Chapter 10 describes how Lin Chong discovered Lu Qian's murder plan so that he killed Lu and set fire to the granary which he had been appointed to keep watch over. Related to major events are such examples as Chapter 16 where the treasure that Yang Zhi guarded was taken away by seven heroes under Wu Yong's plan. The findings from the pilot study show that textual indicators mainly function as signals for the possible starting point of a cognitive process. Nevertheless, whether a switch of point of view is realized depends more on the way how the relation between the focalizer and the focalized is established in the course of narration. This finding resonates with Rimmon-Kenan's two criteria for the identification of point of view: position relative to the story and degree of persistence (2002: 75). It means that both the focalizer and the focalized should be taken into consideration in order to decide the type of point of view

employed.

In order to reconstruct the relative position or the implied relation between the focalizer and the focalized from the text, the first question that should be answered is who the focalizer is. Herman & Vervaeck (2005) recommends a simple test: if the focalizer is the character in the story, it is likely to be character's point of view. If not, then it is still omniscient. As suggested in Rimmon-Kenan's criteria, the way how the focalized is depicted has equal significance. She even attached more weight to discussing the focalized than the focalizer by showing how different points of view manifest themselves at various facets, from perceptual to psychological and ideological (Rimmon-Kenan, 2002: 75-78). Moreover, she discussed how these facets are often realized by a series of devices such as underlexicalization, modal expressions and locatives (ibid.: 78-79).

Porter (1993) has brought in some insightful ideas in his study of the colloquial style of *Shuihu Zhuan* by relating to the special function of such textual indicators as "只見", "只聽" and "看時". He takes these indicators as constituents of a colloquial style and carefully examines their particularity in *Shuihu Zhuan*. He finds that two different effects are produced because the one who sees or hears can vary in different situations. One is when there is no stated "actor-subject"; the other is when a stated "actor-subject" can be located and is used to direct the reader toward the

actor-subject's point of view (Porter, 1993: 132-133). Porter's "actor" actually means "character". Because he adopts the approach of functional stylistics, he treats sentences starting with "只見", "只聽" and "看時" as clauses and attributes the difference to the fact that "the special topic-comment in Chinese grammar permits this type of clause to be treated as if it were a subject" (ibid.: 131). Porter's two possibilities testify our findings although he mainly elucidates the phenomenon on the linguistic plane. In the following, we shall take "只見", "只聽" and "看時" as indicators of point of view and examine how the different points of view are created with such clues.

In the first case, when some configurations start with "只見", "只聽" and "看時" where no human agents can be detected from the fictional world, it is still omniscient point of view. It can be inferred that the narrator himself is the imagined or intended viewer in this case. The linguistic markers simply serve as story-telling formulaic echoing the narrator's voice and as such indicate an omniscient point of view. It does not necessarily conduce to a switch of point of view. For example:

(1)且說史進正在莊前整制刀馬，只見莊客報知此事。史進聽得，就莊上敲起梆子來。[Now the story tells that Shi Jin was just in the front of the village polishing his knife and examining his horse when his servant came to report the matter. Shi Jin heard about it and then he went to beat the bamboo.] ---Chapter 2

(2)宋江主張一丈青與王英配為夫婦，眾人都稱讚宋公明仁德，當日又設席慶賀。正飲宴間，只見朱貴

酒店裏使人上山來報導......[Song Jiang arranged the marriage of The Green Snake and Wang Ying. All acclaimed Song Gongming as a kind and noble man. On that day a feast was made for congratulations. As they feasted, there came a man from Zhu Gui's wine shop to report...] ---Chapter 51

In Example (1), all that happened to Shi Jin—what he did and heard was presented from an omniscient eye, not through Shi Jin's angle or any other character's. It is also true of the second example, where no particular perceiver can be identified. As a story-telling formula, "只見" only performs the role of narrative discourse to coordinate narration. It serves as a medium through which the narrator changes the topic or shifts his focus of narration rather than as an indicator for a shift of point of view. Apart from this function, it also plays a part in helping to dramatize the narrator seemingly as a character or at least standing together with a character to "focus the reader's view" (Porter, 1993: 132). Thus such indications as "只見" enable the story-teller to mimetically dramatize the narration at his will, bringing his listeners into the fictional universe close to the focalized objects.

In the second case, when "只見" and "只聽" are applied where the perceiver or hearer is identified with a character in the story, these indicators indeed initiate a shift of point of view from an omniscient narrator to a character. Most probably, what follows the indicator is a description of what is seen and the description reflects the understanding and feelings of the internal viewer in the situation. The focalizer is a

character belonging to the presented fictional reality and the focal point of this character-focalizer is restricted and located on the focalized person, object or scene thereafter. Under this circumstance, the textual indicators definitely symbolize a switch to an internal character's point of view. A number of examples can be seen in *Shuihu Zhuan*.

(3) 走不到半裏多路，只見枯草叢中，鑽出兩只大蟲來。武松道：「呵呀！我今番罷了！」只見那兩個大蟲，於黑影裏直立起來。武松定睛看時，卻是兩個人，把虎皮縫做衣裳，緊緊拼在身上。[When he had walked not more than half a li he saw in the dry grass two more great tigers leaping out. Wu Sung said, "A-ya! It will be the end of me!" He saw those two great tigers there in the shadow standing upright. Wu Song staring at them, saw that these were two men with tiger pelts as clothes stretched over their bodies tightly.]

---Chapter 23

(4) 李逵卻轉過屋後山邊來淨手，只見一個漢子攛手攛腳從山後歸來。李逵轉過屋後聽時，那婦人正要上山討菜。[Li Kui went around to the hill behind the house to relieve himself. There he saw a fellow limping along and returning from the other side of the mountain. Li Kui went behind the house to listen. The woman was about to go out onto the mountain to seek vegetables.] ---Chapter 43

(5)（林沖）急待回身，只聽得靴履響，腳步鳴，一個人從外面入來。[He was about to turn around when he heard behind him the tread of boots and the hurried footsteps. A man had walked in from outside.] ---Chapter 7

(6)（宋江）信步再出城外來，看見那一派江景非常，觀之不足。正行到一座酒樓前過，仰面看時，旁邊

豎著一根望竿，懸掛著一個青布酒旆子，上寫道：“潯陽江正庫”。雕簷外一面牌額，上有蘇東坡大

書“潯陽樓”三字。〔Song Jiang walked outside the city. There he saw the view of the river was such that he

could not help seeing more of it. He came along to the front of a wine shop. When he looked upward, he saw

a pole beside him. Upon it hung a blue flag, on which it was written, "The Treasury Of The Xun Yang River"

and upon the carved eaves was a tablet on which "Xunyang Pavilion" was written in three characters by Su

Dongpo.〕 ---Chapter 39

In the above instances, the indicators like “只見” and “只聽” function as signals

for the possible starting point of a cognitive process. In each example, a character is

designated as the focalizer of the action or the scene (Wu Song, Li Kui, Lin Chong,

and Songjiang respectively) and the entire description that follows represents his or

her own impression of the focalized. The scene or the action that is narrated no longer

reflects the omniscient narrator's panorama but the individual character's perceptual

or emotional range. The reader is apprised not only of what happens but of how the

character himself views the happening. This can be captured in the description that

follows the indicator, i.e., in the way how the focalized is narrated, which

Rimmon-Kenan deems as the other parameter that governs the type of point of view at

various facets. Both Rimmon-Kenan and Fowler identify such devices as

underlexicalization and use of locatives that are often deployed by the narrator to

point to the focalizer's limited access (Rimmon-Kenan, 2002: 75-83; Fowler, 1996:

183-185). In *Shuihu Zhuan*, the most commonly used device is underlexicalization. It frequently works as a device to denote the restriction of a specific character's point of view. In Examples (3), (4) and (5), the use of lexical items with referential vagueness like "一個漢子"[a fellow], "一個人"[a man] and "一座酒樓"[a wine shop] withholds the information or identity of the focalized to foreground the limitedness of a character-narrator's perception. Vague impressions of the viewed things are thus created to capture inherent limitedness of an internal character-focalizer's vision on the focalized. As part of the represented world, it is impossible that the character knows everything about it. Obviously, this device facilitates the shift of point of view by maneuvering the reader into accepting a description of the narrated action or event based on the characters' perception and cognition. It is exactly the restricted perceptual or cognitive latitude that determines the shift of point of view from the side of the focalized.

Another device is locatives of time and place which work to orient the reader to follow a character-focalizer's perceptual or psychological span. In Example (3), locatives of place like "枯草叢中"[in the dry grass] and "黑影裏"[in the shadow] convey Wu Song's alert to the environment, and in turn the environment is projected into the mind of the reader gradually through Wu Song's cognition. Realizing the subjectivity of the description, the reader can sense the tension of the moment. In

Example (6), the narrator's point of view is attached to Song Jiang and accordingly the scenery is presented consecutively with the shift of his attention. It is called a deictic orientation. On account of the changing of Song Jiang's locations, the environment is depicted from different angles in a way as precisely as it would be in the real world. Wherever he goes, the reader can only see what he sees.

In the meantime, since point of view can never be seen as absolutely concepts (Rimmon-Kenan 2002: 76), there are sometimes cases where character's point of view and the omniscient eye seem to be duplicate as in the following examples:

(7)當時晁蓋提了燈籠自出房來，仍舊把門拽上，急入後廳來見雷橫，說道："甚是慢客。"雷橫道："多多相擾，理甚不當。"兩個又吃了數杯酒，只見窗子外射入天光來，雷橫道......[Chao Gai carried his lantern and came out of the room. He again barred the door, and then hurried back to the back hall to meet Lei Heng. He said, "It's too discourteous to have a guest wait." Lei Heng replied, "I have put you to too much trouble. It's really not good." They two drank several cups of wine again and from without the window the light of day shone in. Lei Heng said,...] ---Chapter 14

(8)（公孫勝）正說之間，只見一個人從閣子外搶將入來，劈胸揪住公孫勝......[While Gongsun Sheng was speaking, a man dashed in from outside, grabbed Gongsun Sheng by the bosom...]---Chapter 15

In Example (7), the description of the temporal environment seems to be from the perceptual angle of the two characters Chao Gai and Lei Heng from inside the room. However, it is also likely to be the narrator's omniscient point of view. It is

hard to decide who the focalizer is. This is also true of example (8). Who saw/sees a man rush into the room? Gongsun Sheng or the narrator? The author does not provide sufficient clues for recognition. Neither the person who sees or hears is made explicit, nor can he/she be properly retrieved from the context. Because the predominant mode in *Shuihu Zhuan* is omniscient point of view, instances of such vague distinctions are supposed to belong to the main stream.

According to the above categorization and differentiation, a sub-corpus is generated from the larger seventy-chapter parallel corpus with the most frequent marker "只見" as the key word.

Table 6.2.3(1) The instances found with the marker "只見" in *Shuihu Zhuan*

The total of instances	Invalid instances	Instances of omniscient point of view	Instances of character's point of view
661	47	228	386

Altogether it yields 661 instances, 47 of which are invalid ones because "只見" bears other senses and serves other functions in them. Among the 614 instances, there are 386 instances demonstrating properties of character's point of view, accounting for 62.87% of the total and 228 instances of omniscient point of view, i.e., 37.13% of the total, apparently a smaller percentage. With the support of the sub-corpus, the next section discusses how and to what extent the narrative feature of point of view in *Shuihu Zhuan* has been realized in its English translations. A prospective study will

first be conducted to examine what strategies have been applied by different translators in dealing with point of view.

6.3 Point of view in translation

6.3.1 Omniscient point of view in translation

A comparative study on the 228 instances of omniscient point of view with "只见" finds two solutions in the three translators' strategy-making: (1) Retain omniscient point of view; (2) Change to character's point of view. The following are two examples with their three versions of translation.

(1)那猴子死頂住在壁上，只見武大撩起衣裳，大踏步直搶入茶坊裏來。[That monkey held her against the wall. Wu Da, tucking up his clothes, strode into the tea house.] ---Chapter 24

TT1(*All Men Are Brothers*): Then that monkey held her there against the wall with his head in her belly and *he saw* Wu The Elder girding up his garments and in three great strides rush into her house.

TT2(*Outlaws of the Marsh*): The young scamp's head still rammed into her mid-section. Wu, raising the front of his gown, strode quickly into the tea-shop.

TT3(*The Marshes of Mount Liang*): While the Young'un was employing all his strength to pin the old woman to the wall, the Midget bounded into the teahouse, his robe tucked into his belt for action.

The first source text is selected from Chapter 24 where "那猴子"[that monkey] refers to Yunge, a friend of Wu Da's. This chapter tells the story that Wu Da learned

from Yunge about his wife's affair with Ximen Qing and decided to catch his wife on the scene. To help him, Yunge worked out a plan. As they had planned, on the next morning Yunge first went to Wang Po's tea house and shouted at her, cursing rudely to irritate her. When Wang Po came out to grab him and started beating, Yunge pinned the old woman against the wall firmly. At this time, Wu Da rushed in. In the source text, "只見" works to switch the topic from the fight of Yunge and Wang Po to the action of Wu Da. No character-focalizer can be identified in the text. Therefore, the whole narration is conducted from the narrator's omniscient point of view. Shapiro's TT2 and Dent Youngs' TT3 retained this omniscient point of view but Pearl S. Buck added a textual indicator "he saw" to change the point of view to Yunge's in her TT1. Wu Da's actions are thus presented to the reader through the eyes of Yunge.

(2)武松大驚道："我兩個來華州幹事，折了一個，怎地回去見眾頭領！"正沒理會處，只見山下小嘍囉報導...... [Wu Song was shocked, saying: "We two came to Hua Zhou to attend to something and one was captured. How can I go back to see the chieftains!" As he was worried, a bandit arrived from the foot of the mountain and announced...] ---Chapter 58

TT1(*All Men Are Brothers*): Wu Sung was greatly frightened, and he said, "We two came here on a mission to Hua Chou; now that one is captured how shall I go back and tell the chieftains?"As he was in the midst of his perplexity there came one of the lesser robbers to say...

TT2(*Outlaws of the Marsh*): Wu Song was shocked. "Two of us were sent to attend to something and one has

already been captured,〞 he thought. "How can I go back and face the chieftains?" While he was pondering

another bandit arrived from the foot of the mountain and announced...

TT3(*The Marshes of Mount Liang*): Pilgrim Wu Song, horrified, said: "We came here to do a job, one of us

has now been lost, how can I go back and tell the leaders?" As he was wondering hopelessly what to do, a

soldier from the mountain appeared and said...

The second text is an excerpt from Chapter 58. Because it is an opening scene of

the chapter, there is a need to look back to the previous plot. Before this episode, it

was narrated that Lu Zhishen and Wu Song went to Shaohua Mountain to invite Shi

Jin and his brothers to join the company of Liangshan heroes, but were surprised to

learn that Shi Jin had been put into prison by Governor He. Lu Zhishen was very

angry and decided to go to save Shi Jin immediately. Nobody could dissuade him.

Finally it turned out that he was also captured by He's armies. In the above opening

scene, Wu Song was consumed by the dilemma. The narration carries on in an

omniscient tone. The narrator first penetrates into Wu Song's inner feelings, which

can be seen in the the description of his mind state "正沒理會處"[As he was worried],

and then with "只見" he orients his narration simultaneously towards something that

might help to solve the dilemma at such a critical moment of the story. Actually in this

instance, "只見" is simply used by the narrator to shift his focus of narration so as to

provide a solution to the previous situation and to fasten the pace of the story. The

three translators all retained the omniscient view by applying similar structures characterizing simultaneous narration. In TT1, the sentence "As he was in the midst of his perplexity there came one of the lesser robbers to say" not only hints a simultaneous narration by an omniscient voice but also suggests the wide range of omniscience－from one character's mind state to the other character's identity and external performance. For TT2, its omniscient point of view is first manifested in the narrator's penetration into Wu Song's inner thoughts through the sentence "While he was pondering" and then in the narrator's knowing things that happen to different characters in other places at the same time, which can be seen in the narrated action of another bandit － "another bandit arrived from the foot of the mountain and announced". In TT3, the narrator's description extends to both Wu Song's inner thoughts ("As he was wondering what to do") and his feelings ("hopelessly") which are typical indications of the narrator's omniscience. Furthermore, the omniscient point of view in TT3 bestows the narrator a privilege to know what happens in other places at the same time as demonstrated in the sentence "a soldier from the mountain appeared and said".

An initial survey of some instances finds that the three translators exhibit different tendencies when "只見" functions as a marker for the omniscient narrator to orient the attention of his audience, i.e., when it does not necessarily induce a switch

of point of view. Generally, Shapiro's TT2 and the Dent-Youngs' TT3 maintain a know-all storyteller's perspective more often than Pearl S. Buck's TT1 does in most cases. Pear S. Buck seems to have enabled the narrator to frequently shift the perspective from one viewing character to another one so that its target readers are more likely to approach the narrated reality through the perception of the chosen characters rather than through the omniscient point of view of the narrator himself. In 6.4, a retrospective study with statistical data and case analysis will be conducted to investigate what kind of professional disposition each translator demonstrates in dealing with the stylistic technique of point of view throughout the whole story.

6.3.2 Character's point of view in translation

A comparative study on the 386 instances of character's point of view shows that in contexts where character's point of view is adopted, three possibilities are present in their translations: (1) Retain the original character's point of view; (2) Replace character's point of view with omniscient point of view; (3) Replace character's point of view with external or camera point of view. In what follows, some typical examples will be quoted to demonstrate similarities and differences among their translations.

(1)忽一日，李小二正在門前安排菜蔬下飯，只見一個人閃將進來，酒店裏坐下，隨後又一人閃入來。

看時，前面那個人是軍官打扮，後面這個走卒模樣，跟著也來坐下。[One day, while Li Xiaoer was at his door preparing some dishes, he saw a man slip in and sit down in the wine shop. After him, another man slipped in. Looking at them, Li Xiaoer saw that the first man wore the clothes of a soldier. The second one looked like a guard. He also seated himself.] ---Chapter 10

TT1(*All Men Are Brothers*): One day as Li The Second was at his door preparing vegetables for making dinner he saw a man come quickly into the wine shop and sit down as hastily. After him another man came in also and in haste. Looking at the first man, Li The Second saw he wore the robes of a military officer, and the second one looked like a guard or a follower, and he seated himself also.

TT2(*Outlaws of the Marsh*): One day, while Xiao-er was cooking in the entry, a man slipped in and sat down inside at one of the tables. Then another fellow furtively entered. The first man was an army officer, by the looks of him. The second seemed more like an attendant. He also hurried in and sat down.

TT3(*The Marshes of Mount Liang*): Then one day, as Li was preparing some dishes at the entrance to his shop, a stranger sidled in and sat down. Soon after, a second man slipped in. Li watched carefully. The first man was dressed like an officer; the second, who looked like a messenger, also seated himself.

The above instance has a noticeable switch of point of view, which was early annotated by Jin Shengtan, as discussed in 6.2.2. However, a close observation on its three translations finds discernible discrepancies in the way the translators deal with the particular point of view in this instance. In TT1, at the very beginning of the narration, typical discourse markers of a know-all story-teller such as "one day" and

"as" are used to open a scene. But soon Pearl S. Buck added an explicit indicator "he saw" to make ostensible the shift from the panoramic point of view to the limited point of view of the character Li The Second. The limitedness is then expressed in the perceiver's reflection on merely external features and actions of the perceived objects: "come quickly, sit down...hastily, wear the robes of a military officer". The use of a modal adjunct "like a guard or a follower" after the main verb reinforces the confinement of the character's knowledge as well as the uncertainty of his personal judgment. All these evince that the original narrative feature of narrating other characters from Li Xiaoer's point of view is well reserved in TT1.

In TT2, narrative markers "one day" and "while" are applied to open the scene from an omniscient story-teller's point of view. In the subsequent narration, an omniscient eye is consistently employed, sometimes recording the actions of the characters and at other times penetrating into their psychological worlds such as their state of minds—"furtively". As an omniscient narrator, he seems to be in a better position to have information at his disposal. This can be seen in the introduction to the first man—"The first man was an army officer, by the looks of him". The central information in this sentence is the attributive of the first man—"an army officer". A typical attributive clause entails a reliable judgment. Despite the efforts made to decrease the reliability of narration through the residue part "by the looks of him", the

omniscient author's authority can still be plainly captured in the kernel part of the information structure. Therefore, the character's point of view in the source text has vanished from TT2. Instead the fictional world in TT2 is presented by a narrator with an overarching point of view, seeing and knowing everything that happens within the world of the story, including what each of the characters is thinking and feeling. This mode increases distance between the audience and the story, thus reducing the reader's ability to "identify with or sympathize with the characters" (Ciccoricco, 2012: 260). Moreover, omniscient point of view tends to limit the mode of characterization. In the following development of the story, it is Li Xiaoer's observation of the two strangers that raises the alert of Lin Chong. The adoption of Li Xiaoer's point of view can help to characterize the character himself. On the contrary, the deletion of his point of view in TT2 is likely to reduce the empathetic effect that the source text is designed to exert on the reader. In addition, it even affects the portrayal of Li Xiaoer's personality traits.

Similar to TT1 and TT2, TT3 opens the scene in an omniscient tone. This is a common way to begin a story in traditional fiction both in China and in the West. After this opening part, a conscious switch of point of view is achieved through "Li watched carefully". At this point, the narration is still in the omniscient model. Yet the following description is in the eyes of Li Xiaoer, suggested in the use of "was dressed

like" and "looked like". The modal adjuncts "like an officer" and "like a messenger" are indicators revealing restrictions of the character-focalizer's position. Therefore, TT3 has also reproduced the narrative feature of character's point of view in the source text to its target readership, but the way it presents the focalized is a little different from TT1. The following example will provide a further illustration of the difference between them:

(2)吳學究自來認得，不用問人，來到石碣村中，徑投阮小二家來。到得門前看時，只見枯樁上纜著數支小漁船，疏籬外曬著一張破魚網，倚山傍水，約有十數間草房 。[Wu Yong already knew the place and did not need to ask anyone. He came into Shi Jie Village and went directly to the home of Ruan The Second. When he came to the front door and looked around, he saw an old rotten post to which were tied a few fishing boats. Outside the mud wall on the scattered trees hung a ragged fishing net. Between mountain and water were about ten thatched houses.] ---Chapter 15

TT1(*All Men Are Brothers*): ...and he knew already the road and needed not to ask anyone and he came into the village and went straight to the home of Juan The Second. When he came to the front door and looked he saw an old rotten post to which were tied a few fishing boats.Outside the mud wall on the scattered trees hung a ragged fishing net. Between mountain and water were ten-odd thatched houses.

TT2(*Outlaws of the Marsh*): Since he knew the place, he didn't have to ask, but went directly to the home of Second Brother. The mooring lines of a few small fishing boats were tied to a post near the water's edge. A torn net was drying on a spindly fence. Between the bank and the hill slope stood ten or so thatched cottages.

TT3(*The Marshes of Mount Liang*): Since he knew the place, Wu Yong had no need to ask directions. On

arriving in the village he went straight to the home of Ruan the Second. Stopping in front of the gate, he saw a

number of small fishing boats moored to a dead tree, a broken fishing net spread out to dry in the sun, and ten

or so thatched buildings nestling between the hillside and the water.

The second instance describes that Wu Yong came to look for Ruan The Second so

as to persuade him and his brothers to join in his plan. The first part of the narration is

obviously from the angle of an omniscient narrator. Expressions like "吳學究自來認

得，不用問人"[Wu Yong already knew the place and did not need to ask anyone.]

imply a god-like position from which the past happenings and the mind state of Wu

Yong can be accessed. But when Wu Yong came to the home of Ruan the Second, the

living place of Ruan The Second was presented to the readers apparently through the

eyes of Wu Yong. A switch of point of view from omniscient to Wu Yong's can be

identified here, suggested by both markers "看時"[when looking at] and "只見"[only

see]. When translated into English, since omniscient is the dominant point of view in

Shuihu Zhuan, the tone of an omniscient narrator is well reserved in all of the three

target texts at first. However, discrepancy happens when alternation between different

points of view appears.

In Pearl S. Buck's TT1 and the Dent-Youngs' TT3, the switch from omniscient to

character's point of view is retained with a marked indicator "he saw" although the

perceptual component of the character in these two texts varies, particularly in terms of the spatial dimension. According to Fowler, a reader who reads a novel which presents objects, people, buildings, and landscapes is led by the organization of language to imagine them as existing in certain spatial relationships to one another (1996: 162-163). In TT1, the reader's eye may move from an old rotten post to the mud wall and scattered trees and finally to mountain and water around the village because of the three marked themes the translator has used in the description of the environment—"an old rotten post to which", "Outside the mud wall on the scattered trees" and "Between mountain and water". In the future plot of the story, some battles happened in this place. Therefore, the adoption of Wu Yong's point of view may help to characterize him as a "think tank" of the Liangshan community by emphasizing his particular observation of every environment and his wisdom in making use of the geographical locations to battle against enemies. To put it simply, in TT1 the focalized is the whole environment of the place while in TT3, the focalized points to individual objects, from a number of small fishing boats, to a broken fishing net and then to ten thatched buildings. The focalized presented in this way emphasizes the possessions of Ruan the Second more than the whole environment of the village.This may help to characterize Wu Yong in a different manner. Although both TT1 and TT3 adopt Wu Yong's point of view, their readers will be led to focus on different objects or elements

of the fictional world because of the differences in the way how the focalized is presented. This again testifies Rimmon-Kenan's statement that both the focalizer and the focalized should be taken into account in classifying points of view (2002: 75). On the whole, albeit following rather different perceptual orientations, the narrator in both TTs sees with Wu Yong's eyes, presenting what he sees.

However, in Shapiro's TT2, there is apparently no personified focalizer. Like TT1 and TT3, TT2 starts with an omniscient eye that can intrude into Wu Yong's inner world to disclose his familiarity with Ruan the Second. Therefore he went directly to the home of the latter. At this point, the omniscient narration suddenly comes to a halt. It seems that there is a picture-switching in a movie. With this switching, a scene seemingly caught by a camera appears. Without interpretation or explanation of the narrator, the reader is left in suspense: where is the place? The point of view here becomes objective and external, very similar to stage direction. With the omission of a perceiving agent inside the fictional universe, the point of view in TT3 becomes a third-person objective, unbiased mode where the narrator is self-dehumanized so as to make the narrative more neutral (Flower, 1996: 178). In other words, Wu Yong's point of view is replaced with an external and neutral point of view by some dehumanized recording agent and the whole scene is felt to be close to that imagined agent. This type of external narrative perspective is often described as a

"camera lens" approach that only records the external observable objects (Friedman, 1967: 130; Shen & Wang, 2010: 104). Apart from fiction, it has often been employed by newspaper articles, biographical documents, and scientific journals. While the external point of view may increase objectivity and reliability of narration in TT2, it probably leads to a deviation or even loss of the dramatization mode of the original text because the external point of view is believed to be characterized by showing rather than telling.

(3)不過五七百步，只見前面燈燭熒煌，一夥人圍住在一個大牆院門首熱鬧。鑼聲響處，眾人喝采。[They had not gone more than five or seven hundred steps when they saw ahead of them a crowd of people gathering in the brightness of the lanterns around a gate to some great mansion. They were having fun there. There was the sound of drums beating and men were cheering up.] ---Chapter 32

TT1(*All Men Are Brothers*): They had not gone more than five or seven hundred paces when they saw in the brightness of the lanterns ahead of them a crowd of people gathered about a gate to some great court and they were making merry there. There was the sound of a drum beating and men's voices shouted out, "Good—good!"

TT2(*Outlaws of the Marsh*): After proceeding six or seven hundred paces they saw ahead a bevy of glowing lanterns and a throng of merry-makers before the gate of a high-walled compound. Gongs brayed, music tootled, people cheered.

TT3(*The Marshes of Mount Liang*): Another five or six hundred paces brought them to a particularly brilliant

display of lights where a small group of people were gathered at the gate of a high walled compound, whence

a lot of noise was proceeding.

The third source text is selected from Chapter 32 which narrates how Song Jiang

met his old friend Hua Rong and why Hua Rong ultimately broke with his fellow

official Liu Gao. The selected text tells that Hua Rong as a host asked his men to

show Song Jiang around his city during Chinese lantern festival. It was actually a very

happy occasion. But extreme joy begets sorrow. They accidentally came to a place

where misfortune haunted. Because they came to this place, Song Jiang's reunion with

his old friend became another disaster for him and thereafter Hua Rong's fate was

changed from a colonel to an outlaw. By employing a limited point of view from the

characters inside the story, the narrator keeps the readers in suspense about where this

place is. Vague referential expressions such as "一夥人"[a crowd of people] and "一

個大牆院"[a gate to some great mansion] are used to reflect the limited knowledge of

the internal focalizer on the place. Song Jiang did not know where this place was, but

the landlady of this place recognized him. Through the character-focalizer's point of

view, his joy and curiosity are transmitted to the source text reader. The reader may

sympathetically be tempted to go closer to have a look. If an omniscient focalizer

informed the listener or the reader that this was the house of a foe of Hua Rong, the

story would have been less interesting.

Pearl S. Buck's TT1 and Shapiro's TT2 both retain the limited point of view of the characters from inside the story while the Dent-Youngs' TT3 does not. With an explicit marker "they saw" in TT1 and TT2, the reader could be brought closer to the characters to see with them. Supplemented by the distal spatial orientations "there" and *"ahead"*, far off as the characters' viewing position might have been, the narration may arouse its reader's sympathy to go with the characters inside the story to see what was happening "there" or "ahead". However, in TT3, the narrator follows a consistent omniscient perspective by erasing the switch of point of view in the middle of narration. In the source text, the reader's eye is led from a vantage-point far away from the gate to Liu Gao's mansion with the unobtrusive deictic prepositional phrases "前面"[ahead of them] and "在一個大牆院門首"[around a gate to some mansion]. The particular viewing position suggests a movement of attention on some objects from the distance to a close-up. Thus the reader may be led by the vantage point of the characters inside the story to go closer to the place. Nevertheless, when the story is continuously told in a monotonous omniscient tone in TT3 as manifested in the long sentence "Another five or six hundred paces brought them to a particularly brilliant display of lights where a small group of people were gathered at the gate of a high walled compound, whence a lot of noise was proceeding.", its target reader is brought to the place without getting the same perceptual or psychological experience as a

reader of the original story may have done.

To sum up, the three translations distinguish themselves from one another with characteristic patterns of their own in dealing with the narrative feature of point of view. An initial survey of the three target texts yields many similar cases where remarkable features are found in different translators' strategy-making. For this reason, there is a need to carry out a retrospective comprehensive study so as to display divergence and difference on an idiosyncratic basis. In the following strand, a quantitative study will be conducted on each translation with a view to inducing some prominent narrative patterns for each target text.

6.4 A retrospective study of point of view in the three target texts

6.4.1 Point of view in *All Men Are Brothers*

A retrospective study based on the corpus shows that out of the 386 instances where character's point of view is applied in the source text with the marker "只見", Pearl S. Buck adhered to using character's point of view in 367 places, occupying an overwhelming percentage of the total (95.08%). Only in 19 places, i.e., in 4.92% instances, she replaced the original character's point of view with either the omniscient point of view or the external one.

Table 6.4.1(1) The translation of character's point of view (with the marker "只見") in *All Men Are Brothers*

TT / ST	Instances of character's point of view	Instances of omniscient point of view	Instances of external point of view
386 instances of character's point of view	367	15	4
Percentage	95.08%	3.89%	1.03%

The following text is selected from Chapter 43 which tells the story of Li Kui coming back home to take his mother onto Liangshan Mountain. On his journey, the narrator slides into Li Kui's point of view from time to time. Accordingly Pearl S. Buck well observed the practice of alternation from the omniscient narrator's point of view to the character's limited point of view in corresponding places:

(1)正走之間，只見前面有五十來株大樹叢雜，時值新秋，葉兒正紅。李逵來到樹林邊廂，只見轉過一條大漢，喝道......[While he was going, he saw ahead of him a grove of about fifty large trees. It was the early autumn, and the leaves were just in red. Li Kui came to the edge of the grove when suddenly he saw a great fellow come out shouting...]

TT(*All Men Are Brothers*):

Even as he was going along *he saw* ahead of him some fifty-odd great trees. It was autumn *at this time*, and the leaves just turned to red. Li K'uei came to the edge of the trees and *he saw a great fellow come out* and this man shouted, "If you have any understanding, you will leave money if you are to pass! Else I will seize your bundle!"

In the first instance, Pearl S. Buck utilized the marker "he saw" twice to guide the reader to see through Li Kui's eyes. After the first "he saw", the scenery on Li Kui's road back home is presented to the reader through Li Kui's perspective. The use of two proximal deictic phrases "ahead of him" and "at this time" both indicates a close viewer inside the story rather than an outside story-teller. It was exactly because Li Kui was happy to go back home to see his mother that the autumn looked new and the leaves were red in his eyes. As Rimmon-Kenan finds, "a character's physical surrounding as well as his human environment" are often used as "trait-connoting metonymies" (2002: 66). The environment presented from Li Kui's point of view mirrors his mind state and thus helps to dramatize Li Kui's character, especially the pure, innocent and filial aspects of his intrinsic nature as a son. Moreover, it may stimulate the reader's empathy with him to feel the joyful mood of Li Kui as a son expecting to see his long-departed mother. By retaining the same point of view from Li Kui, Pearl S. Buck's translation also characterizes him as a son eager and happy to go back home as does the original text and thus brings the target readers to a verisimilar Li Kui with his seemingly bizarre, yet rather pure inner world. The second "he saw" helps to dramatize the subsequent event from Li Kui's point of view in a humorous manner. With the development of the plot, Li Kui found that this man "he saw" also claimed to be Blackwhirl Li Kui who robbed passers-by of values and

possessions for a living. The real Li Kui and an imposture Li Kui met. Pearl S. Buck's translation orients its readers to discover the truth gradually with the eyes of Li Kui. Her consistent retention of the same point of view of Li Kui maintains the same dramatic effects as produced in the original fiction.

(2)走到巳牌時分，看看肚裏又饑又渴，四下裏都是山徑小路，不見有一個酒店飯店。正走之間，只見遠遠在山凹裏露出兩間草屋。李逵見了，奔到那人家裏來，只見後面走出一個婦人來，鬢髻鬢邊插一簇野花，搽一臉胭脂鉛粉。[He walked until late in the morning when he found himself both hungry and thirsty. There were only small mountain paths around him. He couldn't see a wine shop, nor an inn. Then as he went along, he saw two thatched cottages in the far distance in a valley. Li Kui hastened to those houses. There he saw a woman come out from the back. The rim of the hair on her forehead and above her ears was decorated with a tuft of wild flowers and her face was powered and rouged.]

TT(*All Men Are Brothers*):

When he had walked until about mid-morning he found himself both hungry and thirsty, but all about him were the *lonely* mountain paths and *he saw* never a wine shop nor an inn. But when he had come to *this* point *he saw* in the far distance in a valley two thatched roofs. As soon as *he saw* them he hastened thither to those houses, and *he saw* a woman come out from the back and in the coil of her hair and above her ears were thrust many wild flowers and her face was painted white and red.

The second instance is not far away from the first one, which also adopts Li Kui's point of view. In Pearl S. Buck's translation, she exploited various devices to

reproduce this narrative perspective. A new marker "he found" is used to show the character's psychological point of view, after which the use of the transferred epithet "the lonely mountain paths" mirrors Li Kui's state of mind. The mountain paths were lonely in Li Kui's eyes because he was hungry and thirsty and eager to find some inn or wine shop. After the transferred epithet, "he saw" is used four times in the translation to guide the reader to follow Li Kui's perception process, first seeing from a distal point and then going close to the place. As is clear in the above analysis, Pearl S. Buck's translation brings the target reader close to the fictional world that surrounded Li Kui through adopting his internal point of view.

Throughout the whole chapter, namely Chapter 43, Pearl S. Buck's translation correspondingly and literally follows Li Kui's internal point of view to focus on the objects that entered into his perception, be it the environment or other characters and objects inside the story. In the source text of *Shuihu Zhuan*, it is a usual way that some major plots are narrated from the viewpoint of an involved protagonist (Chen, 2010: 70; Shen & Wang, 2010: 134). In Pearl S. Buck's version, this narrative technique is reserved in a truthful manner. In addition to the aforementioned instances which follow Li Kui's point of view, the wide use of character's point of view can be found in a great many chapters of this target text. For example, the reader is led to discover Lu Qian's murder plan step by step from Lin Chong's point of view in Chapter 10.

For another example, Yang Zhi's point of view is adopted by the narrator in Chapter 16 to present how Yang's gift was taken away by others without knowing how it had happened at all. To sum up, Pearl S. Buck predominantly adopted the strategy of retaining the original narrative perspective when character's point of view is employed in the source text. This not only helps to characterize the main roles making them round and true but also improves the verisimilitude of the fictional world. To the target readers, this translation is more likely to arouse their empathy with the people and the subjects in the fictional cosmos.

Among the 228 instances where "只見" is used by the story-teller as a vocative or directional term to orient his listener or reader, i.e., as a marker of omniscient point of view, Pearl S. Buck constantly infers from the context an internal focalizer so that the story can be narrated from a character's point of view:

(4)李逵在背後聽了，正待指手畫腳，沒做奈何處，只見一個人搶向前來，攔腰抱住，叫道："張大哥！

你在這裏做甚麼？"李逵扭過身看時，認得是旱地忽律朱貴。[Li Kui heard it at the back. He was about

to make some remarks in the noise of people when a man hastened up from behind and embraced him

around the waist, yelling, "Brother Zhang, What are you doing here?" Li Kui turned back to look and

recognized it was Zhu Gui, The Dry-land Crocodile.]---Chapter 43

TT(*All Men Are Brothers*): Li K'uei heard this from behind the men and his arms and legs were about to

bestir themselves in his anger and he could scarcely stay himself not knowing what he should do, when *he*

saw a man force his way into the front and he grasped Li K'uei about the waist and yelled, "Elder Brother

Chang, what do you here?" When Li K'uei turned himself about to see he recognized it to be Chu Kuei.

(5)且說林沖正在單身房裏悶坐，只見牌頭叫道："管營在廳上叫喚新到罪人林沖來點名。" 林沖聽得

叫喚，來到廳前。[Ling Chong was sitting in his cell alone, filled with unhappiness when the jailer shouted,

"The chief of the gaol is in the hall to command the new prisoner Ling Chong to come for roll calling."]

---Chapter 10

TT(*All Men Are Brothers*): Ling Ch'ung was just then sitting in his cell alone and filled with melancholy. *He*

saw the leader of a small band of soldiers come to him and say, "The chief of the gaol is in the hall and he

commands the new prisoner Ling Ch'ung to come and register his name."

In Example (4), the source text is definitely from a know-all story-teller's

perspective. It is similar to what Friedman called selective omniscience (1967: 102).

Although the story-teller-narrator has all of the information at his disposal, he

withholds certain information in order to dramatize the narration and the narrated

events, characters, or objects. The narrator may refrain from releasing the identity of

any character that enters into the story in order to hold the reader in suspense and

dramatize the scene. In this scene, the narrator does not inform the reader of who

embraced Li Kui around the waist by using a non-specific referential phrase "一個

人"[a man]. It was not from Li Kui's point of view because at that moment, Li Kui

was standing with his back toward the man and it was impossible for him to see what

happened behind him, as could been observed in the subsequent narrated action "李逵扭過身看時"[Li turned back to look]. After he turned back, he recognized Zhu Gui. Despite the restricted knowledge of the focalized in this instance, it should be regarded as selective omniscient point of view. However, in Pearl S. Buck's translation, it becomes Li Kui's internal point of view. It seems as if Li Kui had a pair of eyes at his back. This switch of point of view might be caused by the use of the marker "只見", but it seems to be a little illogical here. In the second instance, "只見" also functions as a discourse marker of the omniscient story-teller. The best way to testify it is to omit it but the narrative effect doesn't change. Pearl S. Buck again translated it into Ling Chong's internal point of view.

In summary, out of the 228 instances, there are 175 places, i.e., 76.75% instances of the total, where Pearl S. Buck translated omniscient point of view into character's point of view. Only in 23.25% instances, she maintained the perspective of a know-all story-teller. No instance of external point of view is identified from her translation according to the present corpus.

Table 6.4.1(2) The translation of omniscient point of view (with the marker "只見") in *All Men Are Brothers*

ST \ TT	Instances of character's point of view	Instances of omniscient point of view
228 instances of	175	53

omniscient point of view		
Percentage	76.75%	23.25%

An analysis of the two sub-corpora demonstrates that Pearl S. Buck tended to employ character's point of view on a large scale, especially with such explicit markers as "he saw", "he noticed". She did not only make efforts in reproducing character's point of view, but also inclined to overuse this narrative technique in the translating process. This finding validates the conclusion in Chapter Four about how she dealt with the overt voice of an oral story-teller: Pearl S. Buck had a strong tendency to transport the characteristic features of the source text to the target text even to an excessive or obsessive degree. Her extraordinarily pervasive use of character's point of view in the translation underlines some distinctive narrative effects. It can make the concerned characters be better characterized and become much rounder in their personality and elevate the verisimilitude of the fictional cosmos. In reading fiction, the reader is able to understand characters' actions from their interior point of view by entering into their situations and minds (Oshima, 2007: 728). It follows that the overuse of character's point of view in the narrative of *All Men Are Bothers* can also help to guide its target readers into the fictional world to sympathize with the characters.

Pearl S. Buck used Jin Shengtan's edition as the source text and in her writings

and lectures she had mentioned that Jin Shengtan was a famous literary critic in Chinese literature (1933/1938). It means that she should have been well aware of the particular narrative device of "影燈漏月" [intentionally shade the light to make the lamp half transparent] or character's point of view through the annotations by Jin Shengtan in the source text. As a literary writer, she was supposed to be more sensitive to the stylistic choices of the original author, so her overuse of character's point of view in the translation might be intended.

Similar to her reproduction of the Chinese-characteristic story-telling mode, Pearl S. Buck's relatively large-scale application of character's point of view also adds some elements of alienness to her translation. A good reservation or even an expansive use of such narrative characteristics undoubtedly helps to give a distinctive feel or color to the Westerners about the style of *Shuihu Zhuan*, thus remodeling the Westerners' understanding about Chinese vernacular fiction. Promotion of Chinese literature has presumably been an enthusiastic and persistent endeavor on Pearl S. Buck's agenda both as a translator and a writer, most notably displayed in her Nobel lecture. In some sense, she has become an ambassador speaking for Chinese literature and culture to attract English readers' attention to appreciate its beauty and uniqueness (Huang, 1999: 59).

6.4.2 Point of view in *Outlaws of the Marsh*

In *Outlaws of the Marsh*, Shapiro did not reproduce the particular narrative feature of character's point of view or the so-called *Shuihu Wenfa* "影燈漏月" [intentionally shade the light to make the lamp half transparent] to such a large extent as Pearl S. Buck did. Under many circumstances, Shapiro chose to adopt omniscient or external point of view rather than keeping the original character's point of view. On account of his distinctive method, the scheme of point of view that scatters *Outlaws of the Marsh* displays a more diversified range.

Generally, out of the 386 instances where character's point of view is applied in the source text with the marker "只見", Shapiro retained character's point of view only in 132 places, about one third that of the source text (34.20%). For half of the total instances (49.48%), he replaced the original character's point of view with omniscient point of view and for the left 63 instances (16.32%), external point of view instead. Furthermore, for the 228 instances where "只見" is used with omniscient point of view, Shapiro retained the same omniscient point of view in 81.58% instances, i.e., in 186 places and in the other 18.42% instances, he added some elements of objectivity and limitedness to the point of view so that it is closer to external point of view.

Table 6.4.2(1) The translation of character's point of view (with the marker "只見") in *Outlaws of*

the Marsh

ST \ TT	Instances of character's point of view	Instances of omniscient point of view	Instances of external point of view
386 instances of character's point of view	132	191	63
Percentage	34.20%	49.48%	16.32%

Table 6.4.2(2) The translation of omniscient point of view (with the marker "只見") in *Outlaws of the Marsh*

ST \ TT	Instances of omniscient point of view	Instances of external point of view
228 instances of omniscient point of view	186	42
Percentage	81.58%	18.42%

6.4.1 examines how Pearl S. Buck reproduced constant changes of point of view between an omniscient story-teller and Li Kui in Chapter 43. In the following, some similar excerpts are selected from the same chapter to facilitate the comparison between the two translations:

(1) (李逵)正走之間，只見前面有五十來株大樹叢雜，時值新秋，葉兒正紅。李逵來到樹林邊廂，只見轉過一條大漢，喝道......[While he was going, he saw ahead of him a grove of about fifty large trees. It was the early autumn, and the leaves were just in red. Li Kui came to the edge of the grove when suddenly he saw a great fellow come out shouting...]

TT(*Outlaws of the Marsh*): Ahead was a grove of about fifty large trees. Autumn had just begun, and their

leaves were a brilliant red.

When Li Kui reached the edge of the grove a big fellow suddenly emerged.

"Shell out money for a safe passage, if you know what's good for you,"the man shouted. "Otherwise I'll take

your bundle."

The above instance is the same with the first one discussed in 6.4.1. In the source text, the physical environment and the appearance of a big fellow were captured through Li Kui's eyes and from his perceptual angle. In Shapiro's translation, these two alternations to Li Kui's internal point of view are removed. Instead, the narrator starts to show the environment of the story from his omniscient point of view. The two sentences used by Shapiro to describe the surroundings—"Ahead was a grove of about fifty large trees" and "Autumn had just begun, and their leaves were a brilliant red" involve no human agent at all, even with no metonymic links with human feelings. Consequently, it is close to external point of view in the sense that it is more like showing than telling. After the showing, the narrator begins to tell: "When Li Kui reached the edge of the grove a big fellow suddenly emerged...". The use of such a complex sentence that indicates the happening of two events almost at the same time simply exemplifies a typical way of simultaneous narration from an omniscient story-teller's angle. It is clearly shown that Shapiro did not represent Li Kui's point of

view in the two places of the above excerpt. Instead, at first an external point of view is adopted to show the environment in a camera-recording way while in the followed narration, a know-all narrator is made visible, telling the story. With no application of Li Kui's point of view in the above instances, it is difficult to capture the implication between Li Kui's mental state and the narrated environment or event. Thus its target readers might be unable to slide into emotional and cognitive empathy with Li Kui.

Moreover, the adoption of external point of view and omniscient point of view limits or even nullifies the indirect characterization mode which has originally been deployed by the narrator of the source text to dramatize Li Kui. Li Kui's point of view in the source text leads the reader to sympathize with Li's eagerness and happiness on his road back home to see his mother, which reflects the innocent nature of Li Kui and creates comedic effects to the narrated plot. However, in Shapiro's target text, such literary effects are reduced and even totally lost with the disappearance of Li Kui's point of view from the narrated scene. The following is another example which is narrated from Li Kui's point of view to release his fear and sorrow upon discovering the fact that his mother has been eaten by tigers.

(2)到得松樹裏邊，石頭上不見了娘，只見樸刀插在那裏。李逵叫娘吃水，杳無蹤跡，叫了幾聲不應。李逵心慌，丟了香爐，定住眼四下裏看時，並不見娘。走不到三十餘步，只見草地上一團血跡。李逵見了，心裏越疑惑，趁著那血跡尋將去。尋到一處大洞口，只見兩個小虎兒在那裏舐一條人腿。[When

he had come to the pine trees he did not see his mother on the stone. He could only see the sword thrust there.

Then Li Kui called his mother, asking her to drink some water, but there was no response anywhere. He had called several times but there was no answer. Li Kui's heart was filled with fear. Putting down the urn, he stared about and looked in all four directions, but he did not see his mother. When he had gone not more than thirty steps he saw a pool of blood upon the grass. After Li Kui saw this, his heart was filled with even more perplexity. He followed the trace of the blood to look for his mother and soon came to the entrance of a great cave. There he saw two tiger cubs licking a human leg.]

TT(*Outlaws of the Marsh*): His mother was not on the big rock beside the pine, though the halberd was still nearby. He called to her to come and drink. There was no sign of *the old lady* anywhere. He shouted a few more times, without response.

Li Kui became alarmed. He cast aside the incense vessel and peered carefully around. His mother had vanished.

Then, on the grass about thirty paces away, *he saw* the bloodstains, and he began to tremble. He followed the trail of blood to a large cave. Two tiger cubs outside were licking a human leg.

In the source text, a consistent use of Li Kui's point of view guides the readers to follow his cognitive process. The narrator has designed the language in such a way as to suggest the limitations of Li Kui's perception of the situation around him. At first, Li Kui saw nowhere his mother but only the sword. After searching a while, he saw a pool of blood and following the blood sign he saw two tiger cubs licking a human leg.

Here the psychological tension can be transmitted from Li Kui to the readers through the cognitive orientation of the focalizer Li Kui towards the constantly-changing focalized objects. Nevertheless, in Shapiro's translation, Li Kui's point of view is replaced by the narrator's omniscient point of view in all of the places, with only one exception. It indicates that the psychological facet relevant to Li Kui has been removed from the narrated event by the translator. The narration becomes very objective, similar to a report of plain facts. By using a relational clause "His mother was not on the big rock beside the pine" with his mother as the subject, the narrator-focalizer unfolds to the reader the fact that Li Kui's mother is not in the original place. Then with an existential clause[16] "There was no sign of the old lady anywhere", the narrator seems to intentionally detach himself from the fictional world so as to see from outside by referring to Li Kui's mother as "the old lady". In the source text, the narration of the whole event follows Li Kui's angle so Li Kui is the actor and senser in the whole process of perception. However, in Shapiro's translation, the omniscient narrator presents what Li Kui did and what happened to his mother alternately. The limitedness of an internal character's point of view is replaced by the omniscience of a narrator-focalizer. This has altered the presentation of the fictional world to some extent.

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[16]In systemic functional linguistics, existential clauses refer to the type of clauses which represent that "something exists or happens" (Halliday & Matthiessen, 2008: 256). While existential clauses are not very common in discourse, they serve to introduce the setting at the beginning of a story and any new phenomena into the stream of narration in fictional narrative.

In the source text, it is Li Kui who gradually discovers his mother's whereabouts, while in Shapiro's target text, the omniscient narrator informs his reader of the originally suspended facts in a direct way, as can be seen in the sentences "His mother had vanished" and "Two tiger cubs outside were licking a human leg". Only in one place, i.e., in the sentence "he saw the bloodstains", Li Kui's psychological aspect is captured. However, with most of the indicators removed in this target text, the narrative force created by Li Kui's limited point of view is annihilated. It not only affects the characterization of the main hero Li Kui but also reduces the impact of empathy on the readers because its narrator adopts an uninvolved and unemotional position to the narrated event. The following is another example to demonstrate how Shapiro's translation of character's point of view influences the narrative effects of the story.

(3)李逵恰待要趕，只見就樹邊卷起一陣狂風，吹得敗葉樹木如雨一般打將下來。[Li Kui was about to chase after her. Then he saw a fierce wind blow from the trees, and the withered leaves fell down on the ground like rain.]

TT(*Outlaws of the Marsh*): Li Kui was about to follow when a sudden gale arising among the trees brought down a shower of leaves and branches.

The above excerpt is a description of the environment from Li Kui's point of view after he discovers that his mother has been killed and eaten by the tigers. A character's

physical surrounding is often used as a metonymy of his mind state and even his

personal trait (Rimmon-Kenan, 2002: 66). The first instance quoted in the earlier part

of the present section is also a depiction of the autumn season from Li Kui's

perspective where the feel of autumn is new and colorful because it mirrors Li Kui's

delight to go back home. However, in the above instance the same autumn season in

the same place is featured by wind and withered leaves. This contrast is well justified

when character's point of view is taken into consideration. Because Li Kui was filled

with anger and sorrow for his mother's death at the moment, the autumn in his eyes

was no longer full of hope and joy, but related to hatred and tragedy. Such a

surrounding was a metonymy of his mother's tragic death and his tremendous sorrow.

However, Shapiro's translation replaces Li Kui's point of view with the omniscient

narrator's, as a result of which the metonymic link between the surroundings and Li

Kui's emotions may be reduced or even lost. It is because of the deletion of the

character's point of view that this target text fails to convey the emotive component of

Li Kui which has originally been presented, albeit in an indirect way.

The above analysis demonstrates how Shapiro's adapting the original character's

point of view into omniscient or external has brought about rather different narrative

effects regarding the involved character, the focalized objects and event, and even the

whole fictional cosmos or the logic of the story. Although Shapiro applied the strategy

of adaption in most cases, he also retained character's point of view for a limited number of instances. For example:

(4)走到巳牌時分，看看肚裏又饑又渴，四下裏都是山徑小路，不見有一個酒店飯店。正走之間，只見遠遠在山凹裏露出兩間草屋。李逵見了，奔到那人家裏來，只見後面走出一個婦人來，鬃髻鬢邊插一簇野花，搽一臉胭脂鉛粉。[He walked until late in the morning when he found himself both hungry and thirsty. There were only small mountain paths around him. He couldn't see a wine shop, nor an inn. Then as he went along, he saw two thatched cottages in the far distance in a valley. Li Kui hastened to those houses. There he saw a woman come out from the back. The rim of the hair on her forehead and above her ears was decorated with a tuft of wild flowers and her face was powered and rouged.]

TT(*Outlaws of the Marsh*): By mid-morning he was hungry and thirsty. All around were small trails, but there wasn't a tavern or restaurant in sight.

Then, in the hollow ahead, *he saw* a number of thatched cottages. As he hurried towards one of them, *he observed* a woman coming out from the rear. A wild flower was tucked into the bun of hair in the back of her head, and her face was rouged and powdered.

As discussed earlier in this section, when narrating Li Kui's journey back home, the narrator constantly slides into Li's point of view. The source text of the above excerpt is from a long passage characterized by constant alternation from omniscient point of view to Li Kui's point of view. Different from his strategy in dealing with the first three instances, Shapiro chose to present the environment and narrate the

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appearance of a new figure from Li Kui's point of view in this one. The markers "he saw" and "he observed" are applied in accordance with the source text to orient the readers to see through the eyes of Li Kui. This helps to create suspense for the further plot as does the source text because in the subsequent narration, it is through Li Kui's perspective that Li Gui's act of deceiving is uncovered to the reader. Moreover, the retention of Li Kui's point of view also contributes to the dramatization of the character himself. In this instance, Shapiro's translation reproduces to the target readers Li Kui's trait of being sharp and careful hidden behind his usual unruliness.

However, Shapiro only rendered one third of the instances with character's point of view in the present corpus. Instead he has applied omniscient point of view widely, out of proportion to the frequency in the source text. In addition, he occasionally resorted to external point of view in the translating process for recording actions and showing environments, which has made it distinctive from the other two translations. Many studies have shown that there is a big difference between interior point of view and exterior psychologically (Fowler, 1996; Rimmon-Kenan, 2002; Oshima, 2007). Resulting from the relatively frequent occurrences of external point of view in Shapiro's translation is a limitation of characterization for the involved characters, an increased level of objectivity to the whole narrative and a loss of the emphatic experience for the target readers. It once again testifies Shapiro's inclination

to simplify or attenuate the narrative features of the source text and instead to resort to narrative techniques from the target system more frequently in his translating process.

6.4.3 Point of view in *The Marshes of Mount Liang*

For the Dent-Youngs, statistics show that they have retained character's point of view in 171 places, i.e., in 44.30% instances of the total. A more frequent strategy they have applied is to change character's point of view to omniscient, namely in 55.70% places, as can been seen in Table 6.4.3 (1). There is no instance found to be applied with an external point of view in the Dent-Youngs' version.

Table 6.4.3(1) The translation of character's point of view (with the marker "只见") in *The Marshes of Mount Liang*

TT ST	Instances of character's point of view	Instances of omniscient point of view
386 instances of character's point of view	171	215
Percentage	44.30%	55.70%

In what follows, the same instances with those in 6.4.1 and 6.4.2 are quoted to provide a parallel study between the three translations. The first two instances illustrate how the Dent-Youngs have retained character's point of view in consistence with the source text while the subsequent ones exhibit the dissimilarities or some characteristic patterns peculiar to this version.

(1) (李逵)正走之間，只見前面有五十來株大樹叢雜，時值新秋，葉兒正紅。[While he was going, he saw ahead of him a grove of about fifty large trees. It was the early autumn, and the leaves were just in red.]

---Chapter 43

TT(*The Marshes of Mount Liang*): As he was proceeding on his way, *Iron Ox saw* in front of him a small mixed wood of big trees. The season was early autumn and the leaves had all turned.

As discussed in 6.4.1, the narrator of the source text has used Li Kui's point of view to describe the environment on Li Kui's way back home so that it works to fabricate a metonymy between Li Kui's emotional state and the environment and thus helps to characterize the traits of Li Kui as a son eager to return home to see his mother. Correspondingly, in the Dent-Youngs' target text, the narrator also follows Li Kui's perceptual angle to present the circumstance around him with a leading indicator "Iron Ox saw". The retention of Li Kui's point of view replicates the metonymic effect between Li Kui's delight and the scenery of the early autumn. By representing what the character sees, the narrator presumes access to the mind of Li Kui, thus also reproducing an aspect of authenticity as verisimilar as in real life even though what is presented is actually a fictitious tale. The following is another example to show how the Dent-Youngs have retained the limited point of view in the translating process.

(2) 李逵卻轉過屋後山邊來淨手，只見一個漢子攧手攧腳從山後歸來。李逵轉過屋後聽時，那婦人正

要上山討菜。[Li Kui went around to the hill behind the house to relieve himself. There he saw a fellow

limping along and returning from the other side of the mountain. Li Kui went behind the house to listen. The

woman was about to go out onto the mountain to seek vegetables.] ---Chapter 43

TT(*The Marshes of Mount Liang*): When Iron Ox went out the back to wash his hands, he saw a man limping

down the hill. After he'd gone back into the house, he heard the woman open the back door—she was about

to go up the hill to get vegetables.

In the above instance, the narrator is narrating the second event that is going to

happen on Li Kui's road back home. Prior to this event, Li Kui met a man named Li

Gui who claimed to be Li Kui and intended to rob the real Li Kui. Li Kui had thought

of killing the man but finally released him because Li Gui said that he had an old

mother to look after. In the above scene, the narrator adopts Li Kui's point of view to

find out the truth about Li Gui's real identity instead of disclosing the fact to the

reader in an omniscient tone. The limitedness of Li Kui's point of view involves a

visual as well as a psychological constraint because the narrator can only represent

what the character Li Kui sees, as if looking through his eyes or as an invisible

witness standing next to Li Kui. It not only creates a suspenseful, dramatic

atmosphere, but also foreshadows Li Kui's eventual revenge on the evil spirit of Li

Gui. The Dent-Youngs first retained Li Kui's limited point of view by applying two

textual indicators "he saw" and "he heard" successively. Moreover, the sentence "she

was about to go up the hill to get vegetables" can be deemed as the represented thought of Li Kui. It is similar to what Cohn calls a "narrated monologue" (1978: 22) because it presents the inner thoughts of Li Kui in a free indirect style. To be specific, it describes what Li Kui presumed the woman was about to do. This is a typical way of representing a character's thought in his own language from his limited point of view. One possible reason for the translators' retention of Li Kui's point of view in the above scene might be that the limited point of view therein can affect or even facilitate the development of the plot. Without the limited point of view from Li Kui's angle, a dramatic immediacy between the events will be lost and the narrative force will be greatly reduced.

Similar to their tendency in dealing with other narrative techniques of the original novel, the Dent-Youngs have taken advantage of a wide range of means, from both the source system and the target system, to render the limited point of view in the source text. Psycho-narration is one of the modes that the Dent-Youngs have often resorted to in their reproducing the limitedness of a character-narrator's point of view.

(3) (林沖)在雪地裏看時，離得草料場遠了。只見前面疏林深處，樹木交雜，遠遠地數間草屋，被雪壓著，破壁縫裏透出火光來。[He Looked out over the snowy ground. It had been far away from the granary. He saw ahead of him some thick trees in the depth of the grove. In the distance, a few thatched huts were covered with snow. From the cracks in the walls came forth the glow of fire.] ---Chapter 10

TT(*The Marshes of Mount Liang*): Eventually *he surveyed* the snow-covered landscape and *judged* he had put a good distance between himself and the depot. Ahead of him, amidst a cluster of sparse trees in the distance, *he spied* a few thatched cottages, their roofs laden with snow. Light shone through the cracks in their dilapidated walls.

Psycho-narration is one of the ways a third-person narrator can use for rendering a person's consciousness. This narrative technique involves the narration of a character's consciousness in the language of the narrator, rather than the mental language of the character (Cohn, 1978: 22). In the above instance, the source text follows Lin Chong's point of view to present what he sees to the reader. The first sentence "在雪地裏看時" [He Looked out over the snowy ground.] orients the reader to see with Lin Chong, see what he sees, as if looking over his shoulders. The next sentence "離得草料場遠了" [It had been far away from the granary.] is a narrated monologue from the inner world of Lin Chong because it imitates the language that Lin Chong might have used when he talked to himself. Following this narrated monologue is the textual indicator "只見"[he saw] which restricts the vision to what Lin Chong could perceive. The reader can only see what Lin Chong sees. When rendered into English, however, the text becomes a passage of psycho-narration in TT3, which can be judged by such explicit markers as "he surveyed" and "he spied". Although the whole narration follows Lin Chong's cognitive process, the target text

casts the language into the grammar a narrator uses in talking about Lin Chong's consciousness where the narrator himself even makes no attempt to hide his presence. In this way, although the emotive aspect of Lin Chong is enriched and emphasized, the voice of an omniscient narrator is made more ostensible than that in the source text and the narrator in the target text seems to have intentionally exerted his omniscience to enter into the inner mind of Lin Chong and to disclose what he thinks to the reader rather than simply presenting what he sees. The description of the scene becomes more subjective due to the heavy authorial intrusion in the Dent-Youngs' version. In this sense, the original character's point of view has been replaced by the narrator's omniscient point of view in the Dent-Youngs' version.

In addition to transferring the technique of character's limited point of view to the narrator's psycho-narration, the Dent-Youngs also tend to replace the switch of point of view with a description of the concerned character's external action as can be seen in the following instance:

(4)林沖起身看時，只見那個教師入來，歪戴著一頂頭巾，挺著脯子，來到後堂。[Lin Chong rose to look. He saw that teacher come in, his head cloth tilted to one side. Walking with his chest out, he came into the back of the hall.] ---Chapter 9

TT(*The Marshes of Mount Liang*):The new arrival entered and Lin Chong rose to greet him. Cap tilted to one side, chest protruding, the man swaggered into the hall.

The above example tells that Lin Chong met Instructor Hong in Chai Jin's place. The first appearance of Instructor Hong is presented to the reader through the eyes of Lin Chong in the source text. The sentence "林冲起身看時" [Lin Chong rose to look.] and the immediate indicator "只見" direct the reader's attention to what Lin Chong would see. A focalizer is necessarily capable of both reflection and self-reflection (Martin, 2006: 145). When the narrator adopts a character's point of view, it usually has dual purpose. Whatever is focalized through the chosen character's eyes should not only provide a close-up picture of the focalized but also serve as a psychological reflection of the focalizer-character. In Lin Chong's eyes, the man was "教師"[that teacher], apparently in a position superior to Lin Chong himself and carrying an air of arrogance in his manners featured by "歪戴著一頂頭巾"[his head cloth tilted to one side] and "挺著脯子"[walking with his chest out]. The description from Lin Chong's point of view not only reveals the superiority of the focalized new comer but also reflects Lin Chong's sensitivity and inferiority in his intrinsic nature. In the Dent-Youngs' translation, the original technique of limited point of view is removed. Its narrator abandons Lin Chong's perceptual angle. Instead, a description of Lin Chong's external action "rise to greet him" is added. Such an adaption totally changes the schemata of the original scene by obscuring Lin Chong's personality traits and reducing the dramatic quality of the narrated event.

Both the statistical survey and the contextual analysis as above show that the Dent-Youngs do not place an emphasis on reproducing the narrative technique of limited point of view found in the source text of *Shuihu Zhuan*. They resort to a variety of ways to facilitate narration instead of only utilizing the means of character's limited point of view.

For the 228 instances where "只見" is used for omniscient point of view, the Dent-Youngs choose to retain the same perspective in their translation in an overwhelming percentage of 211 instances (92.54%). For a smaller percentage of instances (7.46%), they either render omniscient point of view as external point of view or as internal character's point of view.

Table 6.4.3(2) The translation of omniscient point of view(with the marker "只見") in *The Marshes of Mount Liang*

TT / ST	Instances of omniscient point of view	Instances of external point of view	Instances of character's internal point of view
228 instances of omniscient point of view	211	13	4
Percentage	92.54%	5.70%	1.76%

A further examination finds that the Dent-Youngs resort to temporal deixis to prompt the narrative process most frequently in rendering instances of omniscient point of view, as can be seen in the following examples:

(5)只見何九叔手裏提著一陌紙錢，來到場裏。[Uncle He took some paper money in hand and came to the

place.] ---Chapter 25

TT(*The Marshes of Mount Liang*): At this moment Uncle Ho appeared, carrying some paper money.

(6)只見那婦人從樓上下來，不敢十分穿重孝，只是淡輕抹...... [The woman came down the stairs from the

upper floor. She did not dare to wear the deepest mourning clothes. She had only made herself up a little bit.]

---Chapter 45

TT(*The Marshes of Mount Liang*): *At this point* the woman came downstairs. She didn't have to be in deep

mourning, but was just plainly dressed with scarcely any make-up.

In the source texts of the above examples, the marker "只見" acts as a formulaic

marker which the story-teller utilizes to stress a new element entering into the story

so that his narration can create a dramatic immediacy between events or other

elements, thus easily catching the listeners' attention. In the Dent-Youngs' target text,

the narrator employs the time deixis "at this moment" and "at this point" respectively

to narrate two events that happen almost simultaneously or successively in the story.

Temporal and spatial deixis are actually believed to be commonly-used narrative clues

in English fiction.

In summary, the above analyses show that the dominant way of narration in *The*

Marshes of Mount Liang is omniscient point of view. Similar to their tendency in

representing the overt voice of an oral story-teller, the Dent-Youngs depend on a wide

range of narrative techniques from the target system such as psycho-narration and

temporal deixis to bespeak the narrator's control of the pace of the story and mirror his subjective selection of and judgment on fictional elements.

6.5 Summary

This chapter addresses the narratological category of point of view by looking at the way how the fictional universe of *Shuihu Zhuan* is presented in different target texts. Point of view involves the filtering of narrated information with varying degrees of subjectivity via any number of vantage points of characters and narrators. Many previous studies have shown how different modes of point of view may govern a text in such a way that they give a particular feel or color to a text (Simpson, 2004; Iwamoto, 1998; Bosseaux, 2007). For the source text of *Shuihu Zhuan*, the dominant point of view is omniscient, the most common perspective as can be seen in countless Chinese classical novels. This mode is eminently suited to telling huge, sweeping, epic stories, and complicated stories involving numerous characters (Chen, 2010: 74). However, a review of literary criticism in history finds that character's point of view is widely acclaimed as an innovation of the author(s) of *Shuihu Zhuan* and as such has been dubbed as *Shuihu Wenfa* by subsequent writers in Chinese literature.

Drawing on the key word "只見" which is believed to be a linguistic manifestation of possible switch of point of view, we generate a sub-corpus of instances for further parallel comparison. Based on this corpus, a comparative study is

first carried out between source text and target text proceeding from the source pole. The results of comparison show that the three translators have adopted different strategies in rendering the particular narrative perspective of *Shuihu Zhuan*. Therefore a retrospective examination of every individual target text is conducted to identify their distinctive pattern of point of view on an idiosyncratic basis.

Generally, Pearl S. Buck adopted character's point of view more often in the narrative, even to an excessive degree compared with the source text and other target texts. Character's point of view seems to have become a particular dramatization mode of narration in this translation, through which the narrator or story-teller can manipulate his listeners' or readers' understanding of the fictional world. By frequently sliding into a limited character-focalizer's perspective, the listeners or readers may identify with or sympathize with the characters while reading this target text.

In a different vein, Shapiro and the Dent-Youngs dominantly applied omniscient point of view, as can be seen in the translators' frequently changing character's point of view to omniscient in many cases. One of the disadvantages of the wide use of omniscient point of view is the increased distance between the audience and the fictional universe. Therefore, in these two translations, the reader's accessibility to experience and feel with the characters is greatly reduced.

Chapter 7　Motifs and Themes as Constructed in the Three Translations

The chapters from four to six primarily address the question of "narrating", mainly about who is narrating and who is seeing. The following chapter will explore the other side, i.e., the narrated aspect or what to be narrated. It will focus on some prominent motifs in *Shuihu Zhuan* and its translations.

7.1 An overview of motif and theme

7.1.1 Motif in narrative

Genealogically, motif is a musical term referring to a short perceptible or salient recurring fragment or succession of notes. By association, the word was most early used by a group of Finnish scholars from folk narrative in literature at the start of the twentieth century. Since then motif has always preoccupied the attention of scholars in narrative studies extending from folk literature to a broad range of literary genres. Their preoccupations with collecting a wide range of common denominators from various types of literature have resulted in the famous S. Thompson Motif-index.

The Thompson Motif-index demonstrates a systematic classification of narrative elements in folktales, ballads, myths, fables, medieval romances, exempla, fabliaux,

jest-books, and local legends and is now still developing in the form of an open online dictionary. In decades of development, the Motif-Index now presents an ontological system of divisions and sub-divisions in the framework of content areas. Although this Motif-Index is regarded as an arbitrary list and classification system and therefore "is hardly research itself" (Thompson, 1955: 9), academic efforts devoted to pursuing an theoretical orientation towards the study of motif have been tremendous in the past decades.

In accordance with the empirical nature of the Motif-Index, Thompson defined a motif as "the smallest element in a tale having a power to persist in tradition" (ibid.: 11). In order to have this power a motif must "have something unusual and striking about it" (ibid.). Obviously, this definition is rather open and endowed with immanent arbitrariness and contradiction. It remains implausibly vague as to how to define "the smallest element" and what "this power" refers to.

The Russian Formalists also saw a motif as an irreducible unit in a literary text. However, they distinguished themselves from the Finnish School by placing thematic significance at the top of their agenda. According to the formalist approach, when a work is reduced to "thematic elements that are irreducible", it is called a motif (Tomashevsky, 1965: 67; quoted in Bremond, 1995: 124). The formalists suggested examining such "irreducible" isolated parts in the light of two macro structures,

fabula and plot:

> Mutually related motifs form the thematic bonds of the work. From this point of view, the
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> story [fabula] is the aggregate of motifs in their logical, causal-chronological order; the plot
>
> is the aggregate of those same motifs but having the relevance and the order which they had
>
> in the original work (Tomashevsky, 1965: 68; quoted in Bremond, 1995: 124).

By defining fabula and plot from the viewpoint of motif, the Formalists actually deemed motifs as the basic components of a story and its plot. As units that cannot be further taken apart, motifs are the smallest components which the story or the plot is composed of. At the same time, the Formalists emphasized that not all minimally structured elements can be taken as motifs. Only when certain thematic links are established between so-called irreducible units in a literary text, they can be called a motif. In a sense, the motif is like a tool for dividing a narrative text, particularly its narrative content into different thematic segments.

Slightly different from the formalists, the structuralists viewed motif as "a minimal thematic unit" as well as "a minimal narrative unit" in quest for a formal system of description of any narrative content (Bremond, 1982:130; quoted in Prince, 2003:55). The structural perspective emphasized that a motif must be distinguished from the more abstract and general terms like theme and topos because a motif is "the smallest fundamental structural and semantic unit" of a folktale or of a story, the same

as "a morph to the whole morphological building" which cannot be further taken apart (Prince, 2003:55). In other words, a motif can never be confused with any smaller detail, which can simply serve as features of a motif or may not be significant to motifs at all. A motif must have "symbolic significance or the reason associated with a particular person, place, or idea" in a story (Wolpers, 1995: 39). It is the significance for or the relationship with a certain fictional element or even the whole fictional plot that determines whether a unit can come under the umbrella of motifs and this synergy may happen either at the narrative level or at the thematic level. It follows that motifs are "as heterogeneous as they are" (ibid.: 46): sometimes they are minimal plots, sometimes types of relationship, sometimes even objects or operations. For this reason, it can be argued that literary motifs bear "a dual nature that joins content and structure" (ibid.).

The structuralists regarded recursivity as another key factor in the formation of a motif. Originating from musicology, recurrence decides not only the appearance of a motif within a single literary text, but also the life of a motif in a tradition or in a culture. In a literary text, a motif comes to mind when a single thematic kernel is repeated several times. Through its repetition, a motif can help create other narrative or literary aspects such as a theme, a concept we will visit in the next strand. A narrative motif can be created through the recurrent use of "imagery, structural

components, language, and other narrative elements" (Bremond, 1995: 67). In this respect, much research has been done on genre-specific or author-specific motifs both in the West and in China.

As Thompson early pointed out, a motif must have "a power to persist in the tradition" (1955: 11). On account of this historic nature, the topic of motif is repeatedly discussed under the distinction between universal or archetypical type (like love, death, journey and fear)[17] and culture-specific or historically-conditioned type (Wolpers, 1995: 39). Universal motifs can be understood as "anthropological constants" (ibid.: 40) and they continually recur in literature of different languages and periods, but the development of primary motifs in history may "circumscribe the possibility of combination and differentiation in specific times and places" (ibid.: 42). A process of modification and innovation never ends in literature so as to enrich the

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[17]Proceeding from a phenological point of view and taking an integrated approach, Wolpers composes a tentative open list of motifs:

    (1) Motifs of figures and groups, human and nonhuman:

    (2) Situational motifs and motifs of states and conditions (of an external nature);

    (3) Motifs of actions and events, occurrences (of an external nature);

    (4) Motifs of consciousness, motifs relating to states of mind;

    (5) Motifs of ideas and concepts, objects of though;

    (6) Motifs of expression and communication;

    (7) Motifs of place, localities;

    (8) Objects and elements as motifs;

    (9) Motifs of time (Wolpers, 1995:47-49).

These nine motifs construct universal or primary motifs of literature. hey are related to all phenomena of the inner and outer world, whether in real or fictional sense, so they are subsumed as "archetypical motifs" by Wolpers.

range of primary or universal motifs as well as to create new culture or period-specific motifs. It is exactly this process that concretizes what Thompson (1955) calls "a power" which enables a motif to persist in a tradition.

Shuihu Zhuan, as a work of 108 heroes and as a representative of classical Chinese literature, does not only encompass such universal motifs as journey, captivity, persecution, death and revenge, but more importantly, accumulates many traditional motifs of Chinese culture as well as period-specific motifs that belong to its special historical stage. As minimal thematic and narrative cells, these motifs are unavoidably interwoven with each other throughout the whole story, be it in character depiction, mini plots or in other structural components. Above all else, *yi* (义: sworn brotherhood) among outlaws is repeatedly emphasized and confirmed by means of a cluster of motifs, related to actions like violence and rebellion, related to ideas like misogyny and loyalty to the whole fraternity and related to places like prison and temple. Since the present research falls under translation studies, to provide an exhaustive description of various motifs in *Shuihu Zhuan* is beyond its range and purpose. In accordance with our integrated descriptive model, the current section makes a tentative attempt to observe how some prominent culture-specific motifs in *Shuihu Zhuan* are represented in the target system.

7.1.2 Theme and its relation to motif in narrative

Theme is a term that seems to be interchangeable with motif. The most common understanding of theme is an idea or point that is central to a story such as love, death, betrayal and so on. The relationship between these two terms is best explained in Wolpers' statement that, a motif is the concrete rendering of "a schematic configuration in a literary work" and a complex of such configurations weave together to manifest a theme (1995: 38). What underpins this statement is a close interconnection between a motif and a theme. As a recurring minimal element in a literary text, a motif or a series of motifs may work alone or together to produce a theme. A theme is generally supported by a complex of motifs or a motif sequence, but sometimes a motif may become a theme in certain cases where they appear interchangeable with each other. Moreover, both motif and theme are manifested through narrative details at the textual level. For all these associations and similarities, however, one is distinguished from the other in many respects.

Weisstein (1968) finds that motifs generally relate to situations whereas themes refer to characters. His observation seems to be rather impressionistic in that it is hard to exhaust various characters and distinguish different situations in relation to motif and theme in one grand literary work, not to mention works from all periods and languages.

Although the difference between the two terms remains difficult to distinguish precisely, a more widely accepted opinion is that a theme "embodies a text's ideational substance" while the content of a motif is more flexible (Daemmrich, 1987: 238). It follows that a theme in nature tends to capture an embodiment of a particular idea in a literary text. It is the emphasis on this ideational aspect that makes the most fundamental difference between a theme and other kinds of macrostructural categories. For Daemmrich, the ideational substance is construed as "fundamental conceptions of human interrelationships" (ibid.). For example, a universal thematic concept is love, which has been a long-lasting theme of many literary works, whether between human beings of opposite sex or between the same sex, or even between humans and animals. To summarize, a theme is any idea frame rather than an action frame, an existent frame or any others. It is "a semantic macrostructural category extractable from distinct textual elements which (are taken to) illustrate it and expressing the more general and abstract entities (ideas, thought, etc.) that a text or part thereof is about" (Prince, 2003: 99).

Like a motif, a theme may "originate in concrete observations" in spite of its "abstractness in substance" (Daemmrich, 1987: 239). What underlies this statement is a fact that descriptive details not only serve as basic building blocks for motifs but also assume symbolic significance and even support conflicting themes. However, in

this case a theme is still distinguished from a motif in that "the latter is a more concrete and specific unit manifesting a theme" (Prince, 2003: 99). Therefore, to distinguish between a motif and a theme, particularly when they are both associated with an idea, a general rule is that "a theme is abstract and a motif is concrete" (Abbott, 2008: 95). The latter may refer to a message, statement, or idea, whereas a motif is simply a narrative detail with significance and prominence repeated for larger symbolic meaning. In other words, a motif can be any narrative or thematic element repeated in a pattern of meaning. It may produce a theme, but it is also likely to create other narrative aspects distinct from theme.

Another difference that lies between themes and motifs is that the former often refer to elements that span an entire text or a considerable part while many of motifs are more localized elements. Motifs are easier to pick out on the level of linguistic discourse, "in as much as they may, if repeated, acquire the status of a refrain"; themes, in most cases, are "meta-discursive in character"(Segre, 1995: 25). Typically, motifs function as "discursive resonances of the meta-discursivity" of the relevant theme (ibid.). This point echoes the recursive quality of motif as discussed in the previous section. It is usually through the recurrences of related motifs in narrative that the theme of a work can be brought about.

In *Shuihu Zhuan*, powerful accumulations or clusters of motifs prevail instead of

single motifs. Sometimes a motif seems to be close to a theme in terms of narrative significance. For example, *yi* is always regarded as the central idea and hence the theme of the whole novel (Hsia, 1984; Sun, 2011). This theme is manifested through a cluster of moral motifs found in the actions and personalities of most heroes. At the textual level, related to individual actions of certain heroes, the recurrent motif is *zhangyi* (仗义: readiness to help or give); related to the activity of the whole community of Liangshan heroes, the recurrent motif is usually *juyi* (聚义: gather to assert justice) and more often than not, a common characteristic for those heroes to identify each other in a world of drifting and adventuring is a moralistic motif—*yiqi* (义气: friendship or brotherly feeling). In addition, there is also a simultaneous presence of many other interconnected motifs in the narrative, like sacrifice, adultery and revenge which capture and reinforce the theme of brotherhood.

Because themes are abstract ideas about a story that go beyond the elementary formal level whereas motifs are often "textually actualized" (Wolpers, 1995: 60), the present study shall focus on some prominent and specific motifs rather than on abstract themes.

7.2 Themes and motifs in *Shuihu Zhuan*

There are many recurring motifs and images in *Shuihu Zhuan*. Hsia observes that

Shuihu Zhuan constructs a world of endless adventures, in which "the dominant symbol is the road upon which the heroes are forever traveling, and the symbol of next importance is the inn where they stop to regale themselves on wine and meat" (1984: 86). Here the road and the inn can be labeled as motifs of places or even image motifs. In *Shuihu Zhuan*, the road and the inn not only play a significant role in constructing essential narrative space but also symbolize the heroes' quest or journey for freedom and justice, so they can also be regarded as image motifs. Such motifs of places also include prison, temple and hill. Although the specific names of such places vary from time to time, from character to character, their functions to the whole narrative and the theme of the story are similar because they work together to manifest the living space of these underworld heroes－a so-called *jianghu* (江湖： river and lake). Actually in the source culture, *jianghu* is more than a motif of place; it is also a motif of idea or consciousness particular to a certain group of people. With reference to its culture-specificity, we will examine how *jianghu* as a motif is adapted to the target system of different periods in translation.

Hsia (1984) also finds various recurring motifs related to characterization and thematic development in *Shuihu Zhuan*. He notes that, a hero, "if he doesn't excel in gymnastics or the use of some weapon, is usually fond of these arts, or else he is in possession of some cunning or skill or magic lore and he can always be distinguished

by their generosity, that is, their readiness to befriend" (Hsia, 1984: 87). As mentioned previously, *yi* or sworn brotherhood is no doubt a central idea or theme of *Shuihu Zhuan*, which is supported by multiple motifs. Reflected in character depiction is mainly their generosity and readiness to help friends, which is also one of our focal points in this chapter.

Plaks identifies a recurring motif in some protruding women characters like Pan Jinlian because "beautiful women are always unfaithful, which serves as a test for a hero's moral virtues or as a trigger for heroic action" (1993: 263). *Shuihu Zhuan* shows a strong sense of misogyny in a plain and straight way, which may serve as a contrast and a corollary to its heroism. For this reason, what is being projected onto women is usually a series of negative motifs such as betrayal, adultery and evil. Such motifs recur to different characters in the story. For example, the motifs of betrayal and adultery manifest themselves in varying events and characters, from Pan Jinlian to Yan Poxi, from Bai Xiuying to Pan Qiaoyun and even in some flat characters. The famous Chinese critic Jin Shengtan assigned the recurrences of similar motifs and characters to one of the compositional devices in Chinese literature 一 " 正 犯 法"[intended analogous characters and motifs].

Another motif that is rather prominent in *Shuihu Zhuan* is cannibalism. As an old motif in literature, cannibalism is highly energized in *Shuihu Zhuan*, where it is

primarily attached to some of the outlaw protagonists. By connecting the physical action with the morality of the Liangshan gangs and their urge to assert justice, the motif of cannibalism repeatedly underscores the theme of rebellion against officialism in the society of that time.

Themes and motifs have always been a focal point in the study of *Shuihu Zhuan*. Much research has also been carried out by recent Chinese scholars on various motifs of *Shuihu Zhuan* including those mentioned above. For example, Li (2009) identifies a wide range of actions and events taking place at night in *Shuihu Zhuan* and therefore explores the motif of night and its symbolic significance in the story. Wang and Liu (2012) discuss the significance of the motif *jianghu* in Chinese vernacular fiction by focusing on two characters and their evolution in different art forms, from *Shuihu Zhuan* to some other literary genres such as the Ming Legends and the Yangzhou Storytelling. Feng addresses several "inherent and insoluble paradoxes" in the theme of *Shuihu Zhuan* (2013: 44). Some scholars even deem the character of Pan Jinlian as an independent motif and study the process of its innovation in Chinese literary history from *Shuihu Zhuan*, to Jin Ping Mei and finally to the contemporary writer Ouyang Yuqian's opera Pan Jinlian (Yang, 2004; Wu, 2013).

Shuihu Zhuan unfolds a grand picture of the social life in the Song Dynasty where multiple motifs of varying types related to people from all walks of life such as

priests, merchants, courtesans are presented to the reader. It is impossible to

reconstruct all motifs from the chaos of such a complicated text in this study.

Therefore, in what follows we will argue for the need to discuss the motif sequence *yi*

and two single motifs: *jianghu* and cannibalism. As a complex of motifs or a theme, *yi*

has many presentation forms, sometimes as an idea, sometimes as actions and

sometimes as a societal relation between characters. Our focal point is on its

signification as an idea.

7.2.1 *Yi* as a complex of motifs

Yi has been widely acclaimed as a core theme or idea in *Shuihu Zhuan* (Hsia,

1984; Xie, 2004; Sun, 2011). Hsia construes yi as "a gang morality", which enables

outlaws from different backgrounds to "befriend with each other, to protect all

potential members of the heroic community", and finally to lead to the gathering of

the members in Liangshan (1984: 88). Although *yi* is credited as one of the five

Confucian virtues, as a heroic code in *Shuihu Zhuan*, this ideal actually abolishes its

finer ethical system by only insisting that "one must above all follow the dictates of

yi" (ibid.: 86). In the novel, we can find whenever the heroes are in a state of dilemma

over conflicting goods, *yi* becomes the only unwritten code that guides them even if it

goes with actions or choices that are against *yi*. Some scholars realize that *yi* seems to

be an "implausible or even contradictory concept" in *Shuihu Zhuan* (Sun, 2011: 220).

By scrutinizing the genealogy of *yi* in Chinese history and its embodiment in *Shuihu Zhuan*, Sun (2011) discovers that the so-claimed goals for the heroes' gathering in Liangshan are actually against each other in its initial stage and in its later stage. At first, their aim is *juyi* or gathering to assert justice, but later on it is changed to showing loyalty to the emperor. This can be seen in the change of the name of the gathering hall in Liangshan. In Chapter 59, after Song Jiang was respected as leader of the Liangshan heroic community, he proposed to change the name of the gathering hall from Juyi Hall (聚义厅: Hall of Justice) to Zhongyi Hall (忠义堂: Hall of Loyalty). It can be seen that in the mind of Song Jiang, the purposes of gathering on the mountain were not purely for the brotherhood and justice, but also to show loyalty to the emperor. However, these two ideas do not reinforce each other but contrast each other. For this reason, Sun (2011) contends that the essential meaning of *yi*, namely righteousness or justice, actually is not imprinted in the morality of the heroic community of Lianshan Mountain. Rather, *Shuihu Zhuan* mainly bestows two senses on the concept: first, brotherly feelings between the heroes or outlaws; second, readiness to help others (ibid.: 237). In other words, the theme of *yi* in *Shuihu Zhuan* is mainly realized and manifested in the above two interrelated motifs from Sun's perspective.

Because *yi* functions as a central organizational unit of the ideational content in *Shuihu Zhuan*, it definitely constructs an intricate theme of the book. In order to approach this theme, there is a need to study "qualitative properties and quantitative occurrences" (Daemmrich, 1987: 241) where it resides. These qualitative properties and quantitative occurrences refer to the specific recurring elements or motifs in the novel. The first recurring motif related to the theme of *yi* in *Shuihu Zhuan* is *yiqi* or brotherly feeling, which points to the first sense of *yi* in Sun's (2011) view. Totally *yiqi* occurs 43 times in the corpus. It often refers to the quality of some heroes or even the moral of the whole outlaw community.

At the textual level, the term has been applied to describe many heroes such as Zhu Wu, Chen Da, Shi Jin, Lin Chong and Zhang Qing only to name a few, whether in self-presentation or other-presentation. For example:

(1)話說當時吳學究道："我尋思起來，有三個人，義膽包身，武藝出眾，敢赴湯蹈火，同死同生，義氣最重。" [The story tells that at that moment Wu Yong said, "I have been thinking of three men who are brave and bold, excellent in martial arts and willing to go through fire and water for friends. They can even share life and death with friends because they value brotherly feeling most."] ---Chapter 15

(2)那人夫妻兩個，亦是江湖上好漢有名的，都叫他做菜園子張青，其妻母夜叉孫二娘，甚是好義氣。[He and his wife are famous for their goodness among rivers and lakes. Everyone calls him Zhang Qing the Vegetable Gardener and his wife Sun Erniang is known as Sun the Witch. Both of them are very friendly to

others.] ---Chapter 17

(3)（林沖）我今日只為眾豪傑義氣為重上頭，火拼了這不仁之賊，實無心要謀此位。[Today out of regard for the brotherly feelings among you all heroes, I killed this unmerciful villain, not because I had designs on his position.] ---Chapter 19

Zhangyi or readiness to help and give as another expression of the intricacy of *yi*, is also highly prized in the heroic community of *Shuihu Zhuan*. In a similar vein, many members of the outlaw group display the disposition of *zhangyi* such as Chao Gai, Lin Chong, Lei Heng, Zhu Tong and Song Jiang, often in the way of other presentation with only one case in the form of self-presentation. Moreover, *zhangyi* is usually used together with *shucai* (疏財: generosity with money) as a semi-idiom. For example:

(4)因感傷懷抱，問酒保借筆硯來，乘著一時酒興，向那白粉壁上寫下八句道：仗義是林沖，為人最樸忠......[Because he was depressed in his heart, he asked the waiter to bring him inkstone and brush. Inspired by the strength of the wine, he wrote on the whitewashed wall eight lines: I am the noble Lin Chong, I have been kind and loyal life long...] ---Chapter 11

(5)晁蓋道：“小可多聞人說柴大官人仗義疏財，接納四方豪傑，說是大周皇帝嫡派子孫，如何能夠會他一面也好。” [Chao Gai said, "This humble man have often heard that Lord Chai is always ready to help others and generous with money. He welcomes friends and heroes from all places. It's said he is a descendant of an emperor of the late Zhou. How could we meet him? That will be good.]---Chapter 19

Another pair of motifs relate to the places which symbolize the heroic code of practice, Juyi Hall and Zhongyi Hall. The term *juyi* appears 65 times throughout the seventy chapters while *zhongyi* only intensively occurs (39 times) after Chapter 59 with the change of the hall name. Because the present study focuses on the first seventy chapters, which primarily tells the part of the story about how the heroes gradually gather on the mountain, we will accord priority to discussing how the motifs of *yiqi* and *zhangyi* are intertwined in the novel and more importantly, as well as how they are represented in the target texts. Since re-occurrence constitutes the essential feature of a motif, the images that these two recurring motifs fabricate on the mind of the readers are much likely to affect their understanding of the theme of the whole novel.

7.2.2 *Jianghu* as a Motif

Jianghu or river and lake as a motif is rather Chinese culture-specific, which can be traced back to the philosophy of Taoism. It first appears in one stanza of *Zhuangzi* 一 "泉涸，鱼相与处于陆，相呴以湿，相濡以沫，不如相忘于江湖" [If springs dry up, leaving fish stranded together on dry ground, they may keep each other moist with misty breath and frothy spit 一 but that's nothing like forgetting each other in the depths of rivers and lakes(translated by David Hilton, 1998: 78).] which conveys the

philosophical pursuit of the Taoist for a peaceful state of mind. In *Shuihu Zhuan*, *jianghu* repeatedly occurs as a virtual space where the underworld heroes travel and live freely without the chains of officialism. With reference to the special functions of *jianghu* in the source system, it plays the roles both as a symbolic motif, or an image motif of the underworld life in Wolpers'(1995) term and as a motif of the living space for Liangshan heroes in the narrative of *Shuihu Zhuan*.

According to Xie, *Shuihu Zhuan* is characterized by "a hierarchy of narrative spaces" including "the simulate story-telling space" at the macrostructural or the discourse level and "the three-dimension story space" at the microstructural level (2004: 37). The three-dimension story space is composed of two fixed spaces－"the official or government space and the Liangshan space, and one shifting space－ *jianghu*" (ibid.). It can be construed that because the heroes of *Shuihu Zhuan* are not accommodated by the official government, they have to go exile, thus constituting a moving space－*jianghu*. To some extent, *jianghu* resembles a pilgrimage for the outlaws or bandits to seek asylum and freedom. It can be found that most of the stories happen in this space before they finally arrive at Liangshan, such a paradise as against the hell of officialism (which is symbolized in the recurring prison motif in *Shuihu Zhuan*). Therefore, *jianghu* is a virtual space or a symbolic image rather than a realistic one, but it is a space against the high-status government and a space where

the Liangshan good fellows easily identify each other.

According to Hsia, *jianghu* is the space for "the members of the underworld" (1984: 87). Perhaps readers will find such characters as Chai Jin, Song Jiang and Hua Rong are not really from the underworld, but they in one way or another have a strong kinship with it. This can be seen in their first introduction to the story. For example, although Chai Jin was a descendant of the Late Zhou emperor, he welcomed all kinds of good fellows from *jianghu* and entertained them at his home and thus his name spread over *jianghu*. In a sense, *jianghu* symbolizes a social network of good fellows from such heroic communities as Liangshan Mountain. Good fellows can always spot one another by their renowned name in the so-called *jianghu*. If we say that *yi* is the moral bond of the heroic community, then *jianghu* is a symbolic space motif where this moral code resides. Unlike specific prisons or temples that frequently appear in *Shuihu Zhuan*, *jianghu* embodies the world of heroism among the 108 outlaws and thus becomes a particular culture merely belonging to this group of people in the story. Through history, the image motif of *jianghu* has come to represent a special type of heroism or culture in the source system of China. To some degree, *jianghu* carries even more weight as a symbolic image motif in the source culture than as a motif of place to identify a virtual narrative space in *Shuihu Zhuan*. It is exactly such culture-specificity that inspires our research interest into the motif of *jianghu* in

translation studies because culture-specific notions are more likely to cause problems in translation. 7.3.2 will probe into how the three translators transplant the image motif of *jianghu* into the target system at entirely different historical stages .

7.2.3 Cannibalism as a Motif

Cannibalism is a recurring motif in literature, particularly in the folklore and legends of many cultures. In the West, it has been associated with "the primeval urge to prevent the rise of an offspring to power, the excessive arrogance of man testing the gods and hideous revenge" since Greek mythology (Daemmrich, 1987: 56). In Chinese literature and culture, there also exist various facets of cannibalism. Yu discovers that iatric, or medicinal cannibalism is fairly prominent in Chinese stories about Guan Yin and the Buddha (Yu, 1994/2001). In the stories of the previous life of Guan Yin, its human incarnation offers her eyes and hands as medicine to save her dying father. The type of iatric cannibalism is characteristic of Chinese culture. Implied by this practice are certain values promoted by the Confucian and the Buddhist traditions such as filial piety, self-sacrifice and loyalty.

However, in the Ming-Qing fiction, portrayals of anthropophagy are constantly related to famine, revenge, ritual, or disordered appetite, which becomes a powerful symbol in the authors' discourse on morality (Wu, 1999/2001). Most often the savage

it implies is attributed to evil characters, but sometimes it is employed as extreme

retribution for some wrong.

The shift and innovation with the motif of cannibalism through Chinese literature

attests to the "dynamic quality" a motif can lends to its "(con)text", which is qualified

as "the most notable characteristic of a motif" (McCarthy, 1995: 135). As an old motif,

cannibalism is highly energized in the context of *Shuihu Zhuan*. *Shuihu Zhuan* is so

renowned for its cannibalism motif that some scholars even quote passages from it as

hard facts that reflect the social reality towards the turbulent close of the Song

Dynasty[18]. Actually cannibalism should never be the primary theme of *Shuihu Zhuan*

and it merely appears in a couple of chapters in this grand work, but it is no doubt an

impressive motif "which captures in striking manner a key element of human

perception and valuation" (ibid.). The motif of cannibalism in *Shuihu Zhuan* is

prominently attached to some of the primary outlaws.

Descriptions of cannibalism mainly appear in Chapter 27, 31, 32, 36, 41 and 43.

They belong to six scenes in the story. The most intensive and detailed narration of

scenes about cannibalism occurs in Chapter 27. The title of Chapter 27, 母夜叉孟州道

賣人肉[Mu Ye Cha sells human meat on the Mengzhou road] states openly about the

fact of selling human flesh. Altogether in Chapter 27, there are eight smaller details

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[18]In the recently published collection of studies *Chugoku Igaishi*, historian Okada Hidehiro quotes passages from *Shuihu Zhuan* as evidence of cannibalism in Song Dynasty.

depicting cannibalism from different aspects. The chapter tells that Wu Song and his guards went into a wine shop to have some wine and meat on the road to Mengzhou Prison. Through Wu Song's words and eyes, it was gradually revealed that the wine shop involved human flesh selling. Although Wu Sun did not get killed and eaten, cannibalism as a usual practice among many other people was manifested in a series of narrative details. Even more importantly, through the wine shopkeeper Zhang Qing's self-introduction, cannibalism, as a means of asserting justice against corrupted officialism came to the fore in this chapter. The human flesh shops run by Zhang Qing and his wife have become symbolic of cannibalism in Chinese literature and culture. Another human flesh shop of theirs is subsequently depicted in Chapter 31.

Chapters 32 and 36 are also associated with the motif of cannibalism, one providing four detailed descriptions and the other providing five. It's told that Song Jiang nearly got killed and became some bandits' meat, first on Qingfeng Mountain, then on Jieyang Ridge.

In the above plots, cannibalism is depicted indirectly because it turns out that the cannibals and the victims belong to or are associated with the same lower social group or the underworld. They are all the so-called "good fellows" over the river and lake of *Shuihu Zhuan*, so cannibalism is not practiced between them. Cannibalism functions

more like a touchstone of the friendship between the bandits.

However, when the motif recurs again in Chapter 41 and 43, graphic description is made to disclose the details of real cannibalism before the eyes of the readers. The executor in both scenes is the bandit Li Kui, one of the several round characters in *Shuihu Zhuan*. In these two occurrences, especially in the first case, cannibalism accents the theme of revenge against injustice in an impressive way. In Chapter 41, the heroes from Liangshan Mountain captured Huang Wenbing, an official who had ever persecuted Song Jiang. As a way of taking revenge, Li Kui sliced the flesh of Huang Wenbing for the heroes to eat and took out his liver and heart to make a soup. The detailed, graphic descriptions in this chapter expose bloody cannibalism outright before the eyes of the readers.

Beside the above-mentioned chapters, the motif of cannibalism also recurs in many other chapters, albeit in a brief way and usually entwined with more important narrative details. On the whole, the cannibalism motif is interwoven throughout the story to implicate significant thematic importance for the whole narrative of *Shuihu Zhuan*.

For its intensive recurrences in Chapters 27, 31, 32, 36, 41 and 43, the emphasis of our text-based comparative study shall be placed on the twenty-six concerned textual details in these chapters and their translations.

7.3 Motifs in Translation

7.3.1 *Yi* in the Translations of *Shuihu Zhuan*

Yi as a theme or a complex of motifs is manifested from all aspects of the narrative in *Shuihu Zhuan*. 7.2.1 discusses the complexity involving the motif of *yi* as an idea or a notion of moral values in the story. This part will pin down two related notions which are believed to underscore the core idea of *yi* in *Shuihu Zhuan*, namely *yiqi* and *zhangyi*, so as to examine how the motif of *yi* is presented to the target reader through translation.

7.3.1.1 *Yi* in *All Men Are Brothers*

In *All Men Are Brothers*, *yiqi* is rendered into words and phrases related to brotherhood or friendship in 15 instances out of 43, accounting for 34.88%. The following are two instances related to different characters.

(1)史進聽了，尋思道：“他們直恁義氣！我若拿他去解官請賞時，反教天下好漢們恥笑我不英雄......”

[Shi Jin, after hearing all this, thought, "They are so friendly and loyal! If I send them to the government to claim reward, all good men will scorn me for no hero..."] ---Chapter 2

TT(*All Men Are Brothers*): Shih Chin, hearing all this, thought awhile and he said to himself, "If there is *such brotherhood as this* and if I send or take them to the magistrate and if I claim reward, all good fellows will laugh at me for no warrior..."

In the above instance, the idea of *yi* appears in the presentation of Shi Jin's

thought, indicating Shi's sympathy with and appreciation of the relationship between Zhu Wu, Yang Chun and Chen Da. In the antecedent narration, Zhu Wu asked Shi Jin to send Yang Chun and himself to the government together with Chen Da because they were good brothers. By translating *yiqi* into "such brotherhood as this", this target text well captures the bond between Zhu Wu, Yang Chun and Chen Da as well as Shi Jin's character in holding brotherhood in high esteem. Such an equivalent expression is very close to the original concept of *yiqi* in this context.

(2)雷橫兄弟，他自犯了該死的罪。我因義氣放了他，他出頭不得，上山入夥，我自為他配在這裏。

[Brother Lei Heng himself has committed a crime eligible for death penalty. I, out of brotherly feeling, have let him go unpunished. He had no place to escape so he climbed upon the maintain to join in the outlaws and I am exiled here for him] ---Chapter 50

TT(*All Men Are Brothers*): Brother Lei has committed a crime for which death was the punishment, and *out of our friendship* I let him go free, and he had no place of escape, and so he must needs go and join you on the mountain and I am exiled here for him.

In the second instance, *yiqi* is applied to describe the relationship between Lei Heng and Zhu Tong. It appeared in Zhu Tong's speech presentation where Zhu Tong explained why he freed Lei Heng and replaced him to suffer the punishment. Pearl S. Buck rendered the reason as "out of our friendship" which emphasized that Zhu Tong valued the friendship very much so that he would rather sacrifice himself for his

friend. Therefore, in the above two examples, Pearl S. Buck's translation well presents the connotation of the motif of *yi* to the target readers.

In another 13 places of *All Men Are Brothers*, i.e., in 30.23% instances of the total, *yiqi* is rendered as general kindness or goodness, indicating a common moral virtue, not necessarily being a "gang morality". In this way, the meaning of *yi* has been expanded. It does not restrict to the feelings between brothers or friends. For example:

(3)一丈青見宋江義氣深重，推卻不得。兩口兒只得拜謝了。[The Green Snake saw that Song Jiang was so friendly and kind. She didn't know how to refuse him. The couple had to say thanks.] ---Chapter 49

TT(*All Men Are Brothers*): Then The Ten Foot Green Snake, seeing how kind a man Sung Chiang was, could not refuse him, and the two of them could but make obeisance and give thanks.

(4)兩個便把宋江如此義氣說了一遍。樊瑞道："既然宋公明如此大義，我等不可逆天........" [So the two talked about the friendliness and loyalty of Song Jiang. Fan Rui said, "Since Song Gongming is so righteous, we must not be against Heaven....] ---Chapter 59

TT(*All Men Are Brothers*): So the two told of all Sung Chiang's *goodness* and Fan Lui said, "If Sung Chiang has *so mighty a goodness* as this such men as we must not rebel against Heaven...."

In the above two instances, the narrator uses *yiqi* to describe the virtue of Song Jiang from the viewpoint of some other heroes. Both *yiqi* are rendered as kindness or goodness by Pearl S. Buck. Therefore, the image of Song Jiang being a kind person is

presented to the target reader instead of a role who values friendship or brotherhood most. When the motif of *yi* is expanded or generalized through such translations, the related character's personality presented to the target readership is also different from the original.

In another 14 places, *yiqi* is made into a specific virtue other than the moral relationship between brothers or friends such as righteousness (6 places), loyalty (4 places) and courtesy (3 places). For example:

(5)宋江道：“吾觀關勝義氣凜然，始終如一，軍師不必多疑。” [Song Jiang said, "I see Guan Sheng is a righteous and brave man. He is loyal life long. My counselor, you needn't doubt him."] ---Chapter 66

TT(*All Men Are Brothers*): Sung Chiang answered, "But I see this Kuan Sheng is *a very righteous ma*n and he is loyal from the first to last.[S2] You should not doubt the man, Sir Counselor."

(6)吳用道：“兄長非也！他雖粗鹵，義氣倒重，不到得投別處去......” [Wu Yong said: " Brother, you are not right. Although he is rude and stupid, he values friendship most and will never go elsewhere..."] ---Chapter 67

TT(*All Men Are Brothers*): Wu Yung said, "Although he is but a coarse and stupid fellow yet he is *very loyal* and surely would he not turn elsewhere. ..."

Only in one instance, *yiqi* is rendered into the status of a place. In the source text, it tells that Shi Qian was captured by the Zhu brothers. Du Xing took Yang Xiong and Shi Xiu to seek help from Li Ying, who was an old friend of the Zhu family. However

it turned out that the Zhu brothers rudely refused Li Ying's request, so he fell into a

rage. Following is how Yang Xiong and Shi Xiu consoled him.

(7)楊雄、石秀諫道：“大官人息怒。休為小人們便壞了貴處義氣。” [Yang Xiong and Shi Xiu persuaded

him, "Great Lord, moderate your anger. Don't spoil your friendship because of such humble people as us."]

---Chapter 46

TT(*All Men Are Brothers*): Then Yang Hsiung and Shih Hsiu exhorted him, saying, "Great lord, cease your

anger. Do not because of ones so lowly as we are spoil the harmony of this place."

Actually, *yiqi* in this context refers to the friendship between Li Ying and the Zhu

brothers, but Pearl S. Buck replaced it with the state of the village by rendering *yiqi* as

"harmony". It is perhaps because Pearl S. Buck regarded *yiqi* as a bond merely

existing between the Liangshan heroes, not applicable to any other characters.

In *All Men Are Brothers*, *zhangyi* is rendered as willingness to help the needy in

15 out of 36 places, accounting for 41.67%, most often in the form of configurations

such as "mighty to help others", "ready to help". In 8 places, it is translated into the

quality of generosity, especially when it appears together with *shucai* (generosity with

money). The combination can well convey the cultural and ethical connotation of

zhangyi, i.e., being both helpful and generous.

However, it is also found that the translator has brought some new meanings to

zhangyi. Therefore, the original motif of *zhangyi* has been amplified to an important

extent. For example, Pearl S. Buck injects the connotation of mercy to this motif as in the following examples:

(8)戴宗訴說晁天王、宋公明仗義疏財，專只替天行道，誓不損害忠臣烈士、孝子賢孫、義夫節婦，許多好處。[Dai Zong talked about how righteous and generous Chao Gai and Song Jiang were, how they asserted justice for Heaven and how they swore that they would never harm loyal officials and bold martyrs, nor filial sons and grandsons, nor righteous husbands and faithful wives. He talked about a lot of their virtues.]---Chapter 52

TT(*All Men Are Brothers*): Tai Chung told him of Ch'ao Kai and of Sung Chiang and how kind and how merciful they were, and how they did nothing but act for Heaven to do righteousness, and how they had made a vow that never would they hurt righteous governors nor those who die for their country, nor filial sons, nor good grandsons, nor righteous husbands and faithful wives, and he told of many other of their virtues.

(9)張青道：“都頭既然如此仗義，小人便救醒了。” [Zhang Qing said, "If you are so kind to help them, I will save them."] ---Chapter 27

TT(*All Men Are Brothers*):Chang Ch'ing said, "If the captain is so merciful as this, then this humble one must save them and wake them from their sleep."

In the first instance, the narrator presents the characters Song Jiang and Chao Gao through Dai Zong's indirect speech by commenting that both of them are willing to help people and generous with money. In *All Men Are Brothers*, such qualities are

replaced by kindness and mercy. However, mercy might be the last on the list of virtues for Liangshan heroes in the original story because they are believed to be a group of outlaws who like to kill and rob. Therefore, mercy is an added moral value on some of the characters by Pearl S. Buck in her translation. Example (9) may provide a more forceful explanation to the translator's re-interpretation of the motif *zhangyi* with reference to Wu Song's character. Example (9) is a comment on Wu Song's personality through Zhang Qing's speech. The original evaluative term *zhangyi* is rendered as "merciful" by Pearl S. Buck, but Wu Song is actually best known for his impetuous massacre (Hsia, 1984; Sun, 2011). By imparting Wu Song with the quality of being merciful, the translator adds totally new meaning to the motif of *yi*.

7.3.1.2 *Yi* in *Outlaws of the Marsh*

Among the choices Shapiro applied to interpret *yiqi*, *chivalry* or *chivalrous* tops the frequency list, in 17 instances out of 43, accounting for 39.53%. *Loyalty* with 8 occurrences becomes the second frequent choice, i.e., in 18.60% instances and *gallantry* with 5 occurrences, the third one (in 11.63% instances). Others like *brotherhood*, *righteous* or *considerate* occur less than three times.

Shapiro demonstrated the same tendency in translating *zhangyi*. He preferred to

use *chivalry* or *chivalrous* again, be it alone or together with *generosity* or *generous*, to represent the concept of *zhangyi*. In 11 out of 36 places, i.e., in 30.56% instances, *chivalrous* or *chivalry* is used as an equivalent of *zhangyi* and in another 27.78% places, *chivalrous* or *chivalry* appears together with *generous* or *generosity* where *zhangyi shucai* are used together as a quasi-idiom.

The less frequent one is *righteous* or *righteousness* with 7 occurrences and the next is *gallant* with 5 occurrences. It is noteworthy that Shapiro tended to apply a rather culture-bound concept *chivalry* from the target system to replace the core sense of *yi*. The following are two examples:

(1)因感傷懷抱，問酒保借筆硯來，乘著一時酒興，向那白粉壁上寫下八句道：仗義是林沖，為人最樸忠...... [Because he was depressed in his heart, he asked the waiter to bring him inkstone and brush. Inspired by the strength of the wine, he wrote on the whitewashed wall eight lines: I am the kind and helpful Lin Chong, I have been kind and loyal life long...] ---Chapter 11

TT(*Outlaws of the Marsh*): He told the waiter to bring him a brush-pen and ink. Drunk and depressed, he wrote these lines on the white-washed wall:

Chivalrous is Ling Chong,

The Loyalest of Men,...

(2)（朱全）原是本處富戶，只因他仗義疏財，結識江湖上好漢，學得一身好武藝。[He was originally a wealthy person. Because he was willing to help others and generous with money, he got to know may good

men among rivers and lakes. He also learned many kinds of martial arts.] --Chapter 12

TT(*Outlaws of the Marsh*):... he came from a wealthy family. He was a *chivalrous, generous* man and had

many friends among the gallant fraternity. He was also well skilled in the use of weapons.

In Example (1), Lin Chong described his own personality as *zhangyi* in the way

of self-presentation. This is one of the three usual modes for the narrator to present a

character in *Shuihu Zhuan*. The other two are presentation by other characters and

presentation by the omniscient narrator as discussed in 5.3.5. In *Outlaws of the Marsh*,

Lin Chong's virtue of being kind and willing to help people in trouble is replaced by a

culture-loaded concept "chivalrous". Thus the image of Lin Chong is imparted with

the chivalrous spirit of the Western culture in the minds of the target readers. It is also

true in Example (2) that Zhu Tong may impress on the target readership an image of a

cavalier as Lin Chong. Moreover, because Zhu Tong is introduced to the reader in the

tone of an authoritative narrator, heavily loaded with narratorial judgment, it is likely

to influence the reader's understanding of the character in a more forceful way. The

translation of the moral concept zhangyi at the textual level not only affects the

presentation of the motif *yi*, but also exerts impact on the reader's conceptualization

of the fictional world, particularly when such target-oriented concepts or notions

repeatedly occur in the target text. 7.3.2.2 will revisit the phenomenon from the target

role by examining a wide range of related notions in *Outlaws of the Marsh*.

7.3.1.3 *Yi* in *The Marshes of Mount Liang*

The findings in the present study show that there is no centralizing tendency in the Dent-Youngs' interpretation of *yi*. In the conveyance of *yiqi*, the choices at a relatively higher frequency are those concerned with the sense of honor or nobility which appear in 11 places (30.56% of the total), as can be seen in the following two examples:

(1)一丈青見宋江義氣深重，推卻不得。兩口兒只得拜謝了。[The Green Snake saw that Song Jiang was so friendly and kind. She didn't know how to refuse him. The couple had to say thanks.] ---Chapter 49

TT(*The Marshes of Mount Liang*): Seeing that Song Jiang was so honorable and serious, Steelbright could hardly refuse.

(2)雖然救了一人，卻也難得史大郎為義氣上放了我們。 [Although one of us was saved, it was only because of our bond of brotherhood that Shi Jin let us go.] ---Chapter 1

TT(*The Marshes of Mount Liang*):But although the rescue worked, there aren't many people like Shi Jin, whose sense of honour prompted him to release us.

In the first instance, the narrator conveys a judgment on Song Jiang's action to marry Hu Sanniang to Wang Ying from the viewpoint of Hu. The Dent-Youngs rendered the original evaluative phrase "義氣深重"[so friendly and kind] into "so honorable and serious" which seems to be not quite equivalent with the connotation of the concept *yiqi*. In the second instance, *yiqi* appears in Zhu Wu's speech as a

comment on Shi Jin's previous action. This is the mode of other presentation, i.e., to present Shi Jin through Zhu's words. The context of the event shows that Shi Jin releases all of the three robber leaders, Zhu Wu, Yang Chun and Chen Da because he appreciates the brotherhood between them. However, in *The Marshes of Mount Liang*, it was Shi Jin's "sense of honour" that made Shi Jin release them. Thus, it seems to cause a loss of coherent link in the story line and imposes an added moral value on the motif of *yi* because in the narrative of the source text, the sense of honor is not regarded as an essential virtue in the code of practice for Liangshan heroes.

The second frequent choice includes some corresponding concepts or notions related to friendship (in 7 instances). This is a more relevant equivalent both to the concept of *yiqi* and to the theme of the story.

(3)雷橫兄弟，他自犯了該死的罪。我因義氣放了他，他出頭不得，上山入夥，我自為他配在這裏。

[Brother Lei Heng himself has committed a crime eligible for death penalty. I, out of brotherly feeling, have let him go unpunished. He had no place to escape so he climbed upon the maintain to join in the outlaws and I am exiled here for him] ---Chapter 50

TT(*The Marshes of Mount Liang*): My friend Sergeant Lei committed a capital offence. I let him escape for the sake of friendship and loyalty. He can't show his face now, so he went to join the outlaws on the mountain. I got sent here on account of him.

The above instance has already been quoted in 7.3.1.1 to explain Pearl S. Buck's

translation. Very similar to her, the Dent-Youngs interpreted the reason why Zhu Tong helped Lei Heng to escape as being "for the sake of friendship and loyalty" between them. This very much accords with its narrative context and with the essential sense of *yiqi*.

Other than the above two relatively frequent choices, there is no fixed pattern as to how to present the connotation of *yiqi* in *The Marshes of Mount Liang*. Sometimes it is transferred into specific ethics such as justice, righteousness, honesty, openness and so on. At other times it is rendered as general kindness or virtuousness. In addition, the Dent-Youngs even resorted to explanation or paraphrase to elaborate the concept in their own way or simply omitted it in certain places.

(4)（林沖）我今日只為眾豪傑義氣為重上頭，火拼了這不仁之賊，實無心要謀此位。[Today out of regard for the brotherly feelings among you all heroes, I killed this unmerciful villain, not because I had wanted to seize his position.] ---Chapter 19

TT(*The Marshes of Mount Liang*): I acted out of regard for all of you and in the interests of right. It was for that reason I killed that unconscionable villain.Not because I had designs on his position.

(5)宋江當日大設筵宴，親捧兵符印信，頒佈號令：諸多大小兄弟，各各管領，悉宜遵守，毋得違誤，有傷義氣。[On that day, Song Jiang held a big feast. He took up his seals of office and announced his commands to all: "My brothers, each of you, please carry out your duties of leadership and obey the laws of ours. Please do not break the rules. Otherwise it harm our brotherhood."] ---Chapter 70

TT(*The Marshes of Mount Liang*): Song Jiang ordained a great feast that day and himself handed out the warrants and chops to the commanders and the orders, saying: "Let everyone of our comrades, every leader great or small, note and respect the orders, with no argument or backsliding."

The first instance is from Chapter 19 which tells how Lin Chong killed Wang Lun. In explaining why he did so, Lin said that it was out of regard for *yiqi* or the brotherly feelings among Chao Gai, Wu Yong and other heroes. The Dent-Youngs translated "為眾豪傑義氣為重"[out of regard for the brotherly feelings among you all heroes] as "out of regard for all of you and in the interests of right" where *yiqi* was rendered as a general moral value "right" instead of specific brotherhood. The second instance appears in Chapter 70 where Song Jiang announced his commands to all of the heroes on Liangshan Mountain. He emphasized that all of the heroes must value their brotherhood most. However, in *The Marshes of Mount Liang*, "有傷義氣"[harm our brotherhood] is not translated and thus the importance of brotherhood is not stressed by Song Jiang in his first address to all the heroes as leader of the Liangshan community.

The above analysis shows that the Dent-Youngs' version tends not to emphasize the original idea of *yi* or brotherhood as a kernel gang morality for Liangshan heroes. This is also true of their translation of *zhangyi*. *Zhangyi* is believed to bear the other basic connotation of *yi*—readiness or willingness to help or give. However, in *The*

Marshes of Mount Liang, only in one place it is rendered as kindness to help others. In 9 out of 36 places, *zhangyi* is translated into the virtue of being noble or honorable and in 7 places, into bravery or valiance. In many other places, it is either rendered as specific notions like openness or honesty or universal ideas such as kindness or humanity.

Generally *The Marshes of Mount Liang* does not convey the essential idea of *yi* to the English readers although *yi* as a core gang morality has been widely studied in relation to *Shuihu Zhuan* by sinologists and literary critics in the West (Irwin, 1953; Hsia, 1984; Plaks, 1993; Hegel, 1994). In the source text, the motif of *yi* as a moral idea repeatedly occurs at the textual level. However, in *The Marshes of Mount Liang*, this culture-specific motif of *yi* is almost dissolved.

7.3.2 *Jianghu* in the Translations of *Shuihu Zhuan*

Proceeding from the source orientation, *jianghu* appears 87 times in the seventy-chapter corpus. Since *jianghu* represents a symbolic motif both as an image of heroism in the source culture and as a virtual space where heroism is realized, our discussion will draw upon Newmark's theory on how to translate an image from one culture to another to probe into how the motif of *jianghu* is reproduced into the target system by different translators.

Through preliminary comparison, four translation solutions are identified in the three translators' strategy-making: reproduction of the same image motif, conversion of the image motif to general sense, same image motif combined with sense, and omission. In the light of Newmark's (2001) theory, reproduction of the same image motif refers to the strategy of retaining the image motif of *jianghu* by literally transplanting it to "river(s) and lake(s)" while conversion of image motif to sense means that *jianghu* as an image motif is entirely removed from the translation and replaced by specific places like "road", "street" or by the people or the community that reside in *jianghu* like "the bold men" or "the gallant fraternity". Same image motif combined with sense indicates those instances that embody the image motif of *jianghu* and in the meantime are supplemented with an explanation such as "the rivers and lakes fraternity", "hither and thither over rivers and lakes". Following is a summary of the strategies adopted by each translator.

Table 7.3.2(1) The translation strategies of *jianghu* in the three TTs

Translation strategies	TT1	Percentage	TT2	Percentage	TT3	Percentage
1.reproduction of the same image motif	42	48.27%	0	0	57	65.52%
2.conversion of image motif to sense	21	24.14%	76	87.36%	0	0
3.same image motif combined with sense	18	20.70%	0	0	25	28.74%
4. omission	6	6.89%	11	12.64%	5	5.74%
Total	87	100%	87	100%	87	100%

As shown in the above chart, Pearl S. Buck seemed to have translated *jianghu* in more diversified ways among the three translators whereas the other two translators showed much consistency in their tackling this image motif throughout the whole narrative. Shapiro and the Dent-Youngs seemed to have stood on the two extremes of the adequacy vs acceptability cline. The dominant strategy Shapiro adopted in TT2 was conversion of image motif to sense, which suggests a strong tendency towards the target reader's accessibility. However, the Dent-Youngs stuck to bringing the target readers close to the motif of *jianghu* by retaining the image since its first appearance in the narrative.

7.3.2.1 *Jianghu* in *All Men Are Brothers*

Although Pearl S. Buck did not adhere to one strategy so obviously as the other two did, the strategy of reproduction of the same image motif was still most often adopted. It is used in as many as 42 places out of 87, i.e., in 48.27% instances. In another 20.70% places the same image motif is retained in combination with sense. Only in 24.14% instances, the image motif of *jianghu* is converted to sense. This shows that reproducing this Chinese culture-specific motif to the target readers is on the agenda of the translator. So how did Pearl S. Buck reconstruct this image motif in her translation? When proceeding from the target text, a distribution of the four

strategies applied by Pearl S. Buck to render the image motif of *jianghu* is shown

below.
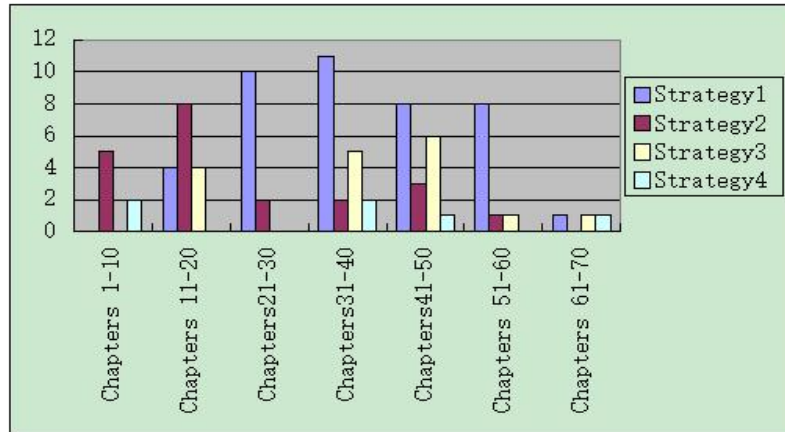
Strategy 1:reproduction of the same image motif   Strategy 3: same image motif combined with sense

Strategy 2:conversion of image motif to sense   Strategy 4: omission

Figure 7.3.2.1(1) The translation of *jianghu* in *All Men Are Brothers*

It is found that the strategy of conversion of image motif to sense is used

more frequently before Chapter 12 in the story; especially before Chapter 10, it is the

dominant strategy. After Chapter 12, reproduction of the same image motif becomes

the dominant strategy. Moreover, there is a noticeable fact that the first appearance of

river(s) and lake(s) is in Chapter 13 in *All Men Are Brothers* while *jianghu* first

appears in Chapter 2 in the source text. All these findings intrigue a retrospective

inspection of the first twenty chapters between *All Men Are Brothers* and the source

text as shown below:

Chapter	Instances	Strategy

Chapter II	Now from the beginning such medicine has been sold by wandering fencers who use their fighting ticks to …	4
Chapter IV	There beneath the light of the torches he saw no other than Li Chung, the boxer who had sold medicines <u>on the street.</u>	2
Chapter VIII	We call him The Great Load Ch'ai. <u>The robbers and bandits</u> call him The Little Whirlwind.	2
	Then they talked idly of many things and they spoke of <u>the robbers</u> and they did not notice…	2
Chapter X	I am the noble Ling Ch'ung, I have been loyal life long. My name is told <u>both near and far.</u>	2
	My Surname is Chu, my name is Kuei, and I am originally of I Chou in I Shui County.	4
	Otherwise it will look as though we were without the breath of human kindness, and all the good fellows <u>everywhere</u> would laugh at us.	2
Chapter XII	…, who took no heed of the preserving of his wealth, and he was boon companion with good fellows <u>everywhere</u> and…	2
Chapter XIII	In that village he was supreme. <u>All the robbers</u> had heard of his name…	2
	Liu T'ang said, "From childhood have I run <u>hither and thither over rivers and lakes</u> and wandered thus over the world and I have gone over much road and I have always made boon companions only of goodly fellows and always have I heard of Elder Brother's good name but I did not think I would have so good a chance as this...	3
	This man is a good fellow <u>from abroad</u> whose surname is Liu and he is named T'ang.	2
Chapter XIV	All the good fellows <u>around the lake</u> would joke at us.	2
	If indeed he is a generous, free man would we not spoil his plan, and would we not be a by-word by all good fellows <u>in the region</u>?	2
	I am exceedingly skilled in the magic of… and so all <u>about the lake</u> they call me Dragon In The Clouds.	2
Chapter XV	The people <u>around the lake</u> for a long time have spread about the fame of …	2
	I have heard the people <u>about the lake</u> and they have all spoken of this teacher to meet here	2
Chapter XVI	<u>Everywhere, on river and lake,</u> I have heard of my Brother Priest's great name and …	3
	With a torch I set fire to the houses in the vegetable gardens and escaped <u>to river and lake</u>…	1
	Of those two, man and life, the man was also a well-known fellow <u>among the rivers and lakes</u>	1
ChapterXVII	…he liked best to be friends with good fellows <u>from river and lake</u> and…	1
	It is not that one heard of widely <u>on all rivers and lakes</u>, the Opportune Rain…	1
Chapter XVIII	Is not that lord Ch'ai indeed the one called everywhere, by rivers and lakes, The Little Whirlwind?	3
ChapterXIX	The fame of this teacher Kung Sun Sheng is spread abroad over river and lake.	3

A close examination of the strategies between Chapter 1 and Chapter 20 reveals

that Pearl S. Buck intensively employed the strategy of converting the image motif to

sense before Chapter 13. Why is it so? Pearl S. Buck translated the work into English

early in the 1930s. At that time, most of the target readers had no knowledge about

Chinese culture at all. While she sensed the significance of the image motif *jianghu*

and decided to reproduce it in the target system, she also knew the great cultural

distance in between. It is possible that she hedged her eagerness by bringing her

readers to this culture-specific image motif gradually with the thematic development

of the story. Further evidence at the translatorial level can be obtained in Chapter

Eight.

Taking into consideration the plot development, we perceive some relevance

between the thematic advancement and the first appearance of the image motif "rivers

and lakes" in Chapter 13 of *All Men Are Brothers*. Previous to Chapter 13, Pearl S.

Buck either generalized the sense of *jianghu* into "everywhere" or explicated its

metonymic sense with the translation "the robbers". It so happens that at the end of

the previous chapter, i.e., Chapter 12, Lin Chong was forced to join the robbers in the

lair of Liangshan Mountain (a place surrounded by lakes which as another image

motif bears equally important thematic significance throughout the fiction) and he

was the first hero among the 108 to go there. From Chapter 12, the 108 main

characters of *Shuihu Zhuan* were driven onto Liangshan Mountain one after another

by social injustice. Through acculturating the figurative sense of *jianghu* to the target

readers in the previous chapters, Pearl S. Buck finally reconstructed the image motif of *jianghu* in Chapter 13.

7.3.2.2 *Jianghu* in *Outlaws of the Marsh*

For Shapiro, in 76 out of 87 places, i.e., in 87.36% instances, he translated *jianghu* into "the (gallant/chivalrous…) fraternity (of (gallant/bold/chivalrous…) men/gallantry)" by means of conversion of image motif to sense. In the left 11 places (12.64% instances), he adopted the strategy of omission.

Proceeding from the target pole, the high frequency of words "gallant", "gallantry" and "chivalry" which Shapiro used to translate *jianghu* coincides with the data on his translation of *yi.* A supplementary study on the frequency of "gallant(ry)" and "chivalry" or "chivalrous" in all seventy chapters of *Outlaws of the Marsh* from the target pole shows that "gallant(ry)" features high frequency with 207 occurrences, twice that of "outlaw" which appears 101 times. "Chivalry" and "chivalrous" occur 113 times.

A further intensive study based on the seventy-chapter corpus retrospectively show that "gallant(ry)" seems to be a replacement of connected images and motifs like *jianghu*, *yiqi*, *zhangyi* and *haohan* from the source text.

Table 7.3.2.2(1): A retrospective study of "gallant(ry)"

Target text		Source text	frequency
gallant(ry)	207	江湖	56
		義(including 義氣，仗義，義士，etc)	52
		好漢	67
		others	32

In *Outlaws of the Marsh*, gallant(ry) is used to indicate *jianghu* in 56 places and

yi in 52 places. Moreover, *haohan* or good fellows in this target text are often referred

to as "gallants" or "gallant men" (in 67 places). Resulting from the extensive use of

such domesticated concepts as "gallantry" and "chivalry" is a fact that, the image

motif of *jianghu* has to some extent been replaced by the image of gallantry in

Outlaws of the Marsh, which is found to be closely related to the knighthood tradition

in the target culture.

7.3.2.3 *Jianghu* in *The Marshes of Mount Liang*

For the Dent-Youngs, they either translated *jianghu* into "the rivers and lakes" (in

65.52% instances) by reproducing the same image motif or combined the image with

sense (in 28.74% instances). When combined with sense, "rivers and lakes" is often

used together with "fraternity" to indicate the whole group of heroes. TT3 introduces

the image of *jianghu* in the following way when it first appears in Chapter 2:

A dozen or so salves and patent medicines were displayed on the ground beside him, spread

out on a tray and labeled for sale.The man was obviously one of *the "rivers and lakes"*

fraternity, a boatman and pedlar of patent medicines.

It is noted that the translator quoted "rivers and lakes" as if treating it as a borrowed concept from the source system with fraternity as a kind of added explanation although no actual footnote was given. The quotation might help to reduce the target readers' feel of alienation to the particular cultural image of *jianghu*. Quotation was added only for its first introduction to the target readers. For all of the other instances in the story, the translator simply presented the image of rivers and lakes in a common way.

Different from Pearl S. Buck and Shapiro, the Dent-Youngs seemed to have treated *jianghu* as a borrowed and well-accepted concept in the target system. From the very start of the story, they introduced the concept of "rivers and lakes" to the target readership despite the fact that *jianghu* in Chinese culture has gone beyond specific geographical locations. Throughout the whole target text, this image motif has been "technicalized" or "institutionalized" into the target system (Newmark, 2001: 83).

The Dent-Youngs' translation activity is backgrounded in Hong Kong which is known as a place of "revitalization of *jianghu* culture" by means of popular *wuxia* (武侠: heroes of martial arts) fiction (Wu, 2012: 45). A lot of *wuxia* novels are created by writers such as Jin Yong, Gu Long and Liang Yusheng which aestheticize a world of

jianghu. Such novels and their byproducts like *wuxia* films have attracted a considerable number of readers across the world since the 1980s of last century. Even until nowadays, the *wuxia* genre continues to bloom in the film industry and the literary field of Hong Kong and even the whole Chinese world (Wu, 2012). The translators who work in such an environment may have inevitably been influenced by the ethos of its literary field. In this sense, the social context can possibly supply an explanation to the Dent-Youngs' decision to transplant the image of *jianghu* directly to the target system in their translation.

7.3.3 Cannibalism in the translations of *Shuihu Zhuan*

As mentioned in 7.2.3, cannibalism recurs in Chapters 27, 31, 32, 36, 41 and 43. The present strand will conduct a retrospective study from the target pole based on the twenty-six concerned textual details in the corresponding chapters of its translations. A description of how the motif of cannibalism is presented in the chapter title will be conducted first, followed by a statistical survey of the twenty-six narrative details within chapter. Since the current study is based on a clause unit, Leuven-Zwart's (1989&1990) clause-based comparative model and her concept of shift bring into some new insights here.

Throughout *Shuihu Zhuan*, cannibalism appears once in the chapter title, i.e.,

Chapter 27. An initial comparison of how the three translators rendered the title finds

diametrical difference between them. For TT1, Pearl S. Buck literally translated "賣

人肉" to "sell human flesh", no semantic shift takes place between the ST and TT1

according to Leuven-Zwart's (1989) transeme model because the transeme "sell

human flesh" is basically synonymic with architranseme "sell the flesh taken from

human body". Hence Pearl S. Buck' s TT1 retains the image of cannibalism. This

finding re-verifies Pearl S. Buck's general tendency towards the side of adequacy.

Nevertheless, in Shapiro's TT2, the transeme "drugged wine" has nothing to do with

the semantic meaning of the flesh taken from human body. No architranseme

relationship can be perceived between the two. There is an obvious shift happening,

the type of shift which Leuven-Zwart (1989) defines as mutation. As a result of the

mutation, the image of cannibalism completely vanishes from the title of TT2. In view

of the socio-cultural system where the translation takes place, the translator of TT2

must have placed ideological consideration on his agenda, an issue to return to in

Chapter Eight.

In TT3, the transeme "meat pies" forms a hyponymic relationship with "the flesh

taken from human body" in that there is both conjunction and disjunction between

meat pies and the flesh taken from human body. The shift thus caused is defined as

"stylistic modulation or overgeneralization" (Leuven-Zwart, 1989: 157). On account

of this stylistic shift, the motif of cannibalism is attenuated. Unlike Shapiro's entirely removing the impression about cannibalism from TT2, the Dent-Youngs adopted a leveling-out strategy in TT3.

Table 7.3.3(1) The translations of the title of Chapter 27

Source text	母夜叉孟州道賣人肉 武都頭十字坡遇張青 [Mu Yecha on the road to Mengzhou sells human flesh Constable Wu at Shizi Ridge meets Zhang Qing]
TT1	The she-monster of the sea *sells human flesh* on the road to Meng Chou. Wu Sung meets Chang Ching at The Cross Roads Ridge
TT2	The Witch of Mengzhou Road *Sells Drugged Wine*. Constable Wu Meets Zhang Qing at Crossroads Rise.
TT3	On the Mengzhou Road the Ogress *Sells Meat Pies*; Wu Song meets the Gardener at Crossways Rise!

Although the substance of a motif resides in "qualitative meaning" it conveys, it also features "quantitative recurrences" in the text (Daemmrich, 1987: 241). In what follows, some quantitative data concerning recurrences of the cannibalism motif between the ST and the different TTs will be examined to see how the motif is represented by different translators into another cultural system.

7.3.3.1 Cannibalism in *All Men Are Brothers*

A statistical survey of the parallel textual segments finds that the motif of cannibalism is well presented to the target readership in TT1 because Pearl S. Buck truthfully retained all of the 26 textual details dispersing in the six scenes.

For example, when Zhang Qing told Wu Sung about the business of his wine shop in the source text of Chapter 27, the plain facts of cannibalism were presented to readers through Zhang Qing's introduction.

(1)城裏怎地住得，只得依舊來此間蓋些草屋，賣酒為生；實是只等客商過往，有那些入眼的，便把些蒙汗藥與他吃了便死，將大塊好肉切做黃牛肉賣，零碎小肉做餡子包饅頭。小人每日也挑些去村裏賣。如此度日。[How could I live in the city? I had to come back here to build a thatched hut and sell wine for a living. In fact, I simply waited for guests and merchants to come. If there were some of them looking good, we would give them some drugged food to poison them to death. Then we sliced good large fleshes to be sold as beef and minced small pieces up to be put within the bun. Every day I took them to sell in the village for a living.] ---Chapter 27

TT1: But how dared I live in the city? I could only come here as I was before and build me a thatched hut and sell wine for a living,while in reality I waited for travelers to come. If they were such as seemed good to us we gave them medicine to make them die and *the good large pieces of their flesh we sliced and sold for beef. The small pieces we chopped and put into the wheaten loaves*. Every day *I carried these wheaten loaves about the villages to sell*. Thus have I passed my days.

In the source text, the sentence "便把些蒙汗藥與他吃了便死，將大塊好肉切做黃牛肉賣，零碎小肉做餡子包饅頭" [We would give them some drugged food to poison them to death. Then we sliced good large fleshes to be sold as beef and minced small pieces up to be put within the bun] informs the reader about the fact of cannibalism in an

indirect and euphemistic way. The narrator leaves the reader himself to infer from the context that vague expressions "大塊好肉" [good large fleshes] and "零碎小肉"[small pieces of fleshes] refer to human flesh. When translating this sentence into English, TT1 fabricates "the good large pieces of their flesh " as a marked theme, emphasizing the fact that it was human flesh rather than any other type of meat that Zhang Qing and his wife slaughtered and sold. Again the marked time deixis "every day" is also kept in TT1 to impress the reader with a schemata that anthropophagy was a regular practice in the social life of the fictional cosmos.

Sometimes, Pearl S. Buck even went so far as to show a close graphic description of cannibalism in certain instances. She seemed to have intentionally magnified the image of cannibalism by means of detailed explanation, as can be seen in the following examples:

(2)張青便引武松到人肉作坊裏；看時，見壁上繃著幾張人皮，梁上吊著五七條人腿。見那兩個公人，一顛一倒，挺著在剝人凳上。[Zhang Qing led Wu Song into the human flesh work shop. Looking around, they saw that on the walls stretched several pieces of human skin and from the beams of the roof hung five or seven human legs. The two guards were already flung down rigidly and unconsciously on the bench for skinning human.] ---Chapter 27

TT(*All Men Are Brothers*):Then Chang Ch'ing led Wu Sung into *the room where men were cut to pieces* and on the walls there were *men's skins* stretched tight and nailed there and upon the beams of the roof there

hung *several legs of men*. Then they saw the two guards lying rigid and unconscious crosswise to each other

upon the table where men were cut to pieces...

Example (2) is also from Chapter 27, which portrays the setting of Zhang Qing's human-flesh workroom. Compared with the ST, the detailed interpretations of "人肉作坊"[the human flesh work shop] as "the room where men were cut to pieces" and "剥人凳"[the bench for skinning human] as "the table where men were cut to pieces" in TT1 transfer two static names of place into dynamic cannibal actions. Thus the motif of cannibalism is fortified or even aggrandized in TT1.

(3)宋江便問道："那個兄弟替我下手？"只見黑旋風李逵跳起身來，說道："我與哥哥動手割這廝！我看他肥胖了，倒好燒！"晁蓋道："說得是。"教："取把尖刀來，就討盆炭火來，細細地割這廝，燒來下酒與我賢弟消這怨氣！"李逵拿起尖刀，看著黃文炳，....便把尖刀先從腿上割起。揀好的，就當面炭火上炙來下酒。割一塊，炙一塊。無片時，割了黃文炳，李逵方把刀割開胸膛，取出心肝，把來與眾好漢做醒酒湯。[Then Song Jiang asked, "Which brother will put forth his hand for me?"

The Black Whirlwind Li Kui leaped up, saying, "I will chop this thing up by hand for my elder brother! I see he is fat and plump. It is good to be fried."

Chao Gai said, "It is right." Then he commanded, "Bring a dagger and a brazier of coals. Slice this thing up and roast it on the coals to eat with wine. Release my younger brother's anger.*"*

Li Kui took up the dagger. He looked at Huang Wen Bing ... Then he began to cut the flesh from Huang's leg with his dagger. He chose some good flesh, roasted it on the coals before him and had it with wine. He

cut piece after piece and then roasting it on the coals until there is no more flesh. Now Li Kui opened

Huang's breast and took out the heart and liver to make soup for the chieftains to drink as refresher after

their drunkenness.] ---Chapter 41

TT(*All Men Are Brothers*): Then Sung Chiang asked, saying, "Which brother will put forth his hand for

me?"

At this The Black Whirlwind Li K'uei leaped up and he said, "I will put my hand forth and chop this thing

up for my elder brother! I see he is fat and plump and he looks good enough to fry and eat!"

And Ch'ao Kai said, "He speaks rightly."Then he commanded, "Bring hither a brazier of coals and slice this

thing up in small pieces. Then throw the flesh on the coals and bring wine to eat with the meat, and thus we

can cool the anger of revenge in my elder brother's heart." And Li K'uei took up the pointed knife and he

looked at Huang Wen Ping ... Then he with his pointed knife first began to cut the flesh from Huang Wen

Ping's legs, and he chose the good meat and there before Huang Wen Ping's eyes he heated the flesh on the

coals and ate it with wine. Cutting piece after piece and broiling it thus on the coals in a short time he had

cut away all of Huang Wen Ping's flesh from his bones. Only then did Li K'uei open the breast and take out

the heart and liver and he took these and made a broth of them for the chieftains to drink when they were

drunken.

Example (3) is from Chapter 41, which provides a minute description of how the

antagonist Huang Wen Bing was captured and slaughtered by Liangshan heroes. It is

the most graphic description of cannibalism in *Shuihu Zhuan*. Pearl S. Buck not only

faithfully presented all of the facts to the target readership but also added some details in the sentences "he looks good enough to fry and *eat*" and "there *before Huang Wen Ping's eyes* he heated the flesh on the coals". In the former sentence, "eat" is added by the translator to foreshadow the subsequent cannibalizing action. In the latter sentence, "before Huang Wen Ping's eyes" is an additional narrative detail which may reinforce the cruelty of cannibalism by presenting to the target readers a picture of cannibalizing a man's flesh before his own eyes.

7.3.3.2 Cannibalism in *Outlaws of the Marsh*

Among the 26 textual details concerning cannibalism, *Outlaws of the Marsh* only keeps 5 relatively mild descriptions. It means that 81% of descriptions of cannibalism vanish from this target text. Its translator may have intentionally omitted most of portrayals of anthropophagy in his translation for certain reasons.

Since one of the title themes in Chapter 27 is changed from selling human flesh to selling drugged wine, it is impossible that the specific narrative details remain the same. In the 9 places where cannibalism is depicted, only one indirect and unimportant detail is reproduced in TT2. In the earlier part of the story, when Wu Song first stepped into Sun Erniang's wine shop and suspected that what it provided was human flesh, he quoted a message that had been passed on over "rivers and

lakes" as below:

(1)武松道："我從來走江湖上，多聽得人說道：大樹十字坡，客人誰敢那裏過？肥的切做饅頭餡，

瘦的卻把去填河！"[Wu Song said, "Ever since I traveled on rivers and lakes, I have often heard people say,

'what guest dare to pass by the big tree at Shizi Ridge? The fat ones were minced to be fillings of buns and

the thin ones are thrown into rivers.'"] ---Chapter 27

TT(*Outlaws of the Marsh*): Wu Song said, "In my wanderings among the gallant fraternity I've often heard

men say: 'What traveler dares stop by the big tree at Crossroads Rise? The fat ones become filling for

dumplings, the thin ones fill up the stream！'"

In the source text, the quote actually foreshadowed what would happen later in

the chapter. With the development of the plot, it was gradually uncovered that

cannibalism was indeed and usually practiced in the wine shop Wu Song went into.

However, in *Outlaws of the Marsh*, Shapiro only retained the above quote whereas all

of the other narrative details which revealed the hard facts of cannibalism were

entirely deleted, as can be seen in the following examples:

(2)城裏怎地住得，只得依舊來此間蓋些草屋，賣酒為生；實是只等客商過住，有那些入眼的，便把

些蒙汗藥與他吃了便死，*將大塊好肉切做黃牛肉賣，零碎小肉做餡子包饅頭。小人每日也挑些去村*

*裏賣。如此度日。*小人因好結識江湖上好漢，人都叫小人做菜園子張青。俺這渾家姓孫，全學得他

父親本事，人都喚他做母夜叉孫二娘。[How could I live in the city? I had to come back here to build a

thatched hut and sell wine for a living. In fact, I simply waited for guests and merchants to come. If there

were some of them looking good, we would give them some drugged food to poison them to death. Then we

sliced good large fleshes to be sold as beef and minced small pieces up to be put within the bun. Everyday I

took them to sell in the village for a living.] ---Chapter 27

TT(*Outlaws of the Marsh*): But I didn't like it in the city, so I came back here and built this thatched house

and opened a tavern. Actually, we wait for travellers to come, and do them in. I know a lot of men in the

gallant fraternity, and they call me Zhang Qing the Vegetable Gardener. My wife's family name is Sun. She

learned all her father's skills, and she's known as Sun the Witch."

(3)看這兩個漢子扛抬武松，那裏扛得動，直挺挺在地下，卻似有千百斤重的。只聽得婦人喝道：“你

這鳥男女只會吃飯吃酒，全沒些用，直要老娘親自動手！*這個鳥大漢卻也會戲弄老娘！這等肥胖，*

好做黃牛肉賣。那兩個瘦蠻子只好做水牛肉賣。扛進去先開剝這廝用！”聽他一頭說，一頭想是脫

那綠紗衫兒，解了紅絹裙子，赤膊著，便來把武松輕輕提將起來。[These two men tried to carry Wu Song,

but how could they lift them up? He lay there, straight and stiff as if he weighed hundreds and thousands of

catties. The woman was heard to shout, "You damned men and women can only eat and drink. You are good

for nothing. This old mother shall have to do it myself, with my own hands. This cursed great fellow jokes

with me, too! A great fat thing like him I can make into beef to sell. Those two thin savages I can only sell

for buffalo meat. I'll take this one in and chop him up first." As she spoke, she took off her green coat,

untied her red skirt, stripped herself to the waist and without any effort she lifted him up.] ---Chapter 27

TT(*Outlaws of the Marsh*):They returned for Wu Song, but they couldn't lift him. He lay there, inert. He

seemed to weigh a thousand catties. "Useless oafs," the woman snarled. "All you can do is eat! You're good

for nothing else! I'll handle this myself!" She slipped out of her green tunic and crimson skirt. Arms bare, she picked up Wu Song effortlessly.

In the above two examples, the character's self-narration of the cannibal facts in the ST is effaced straight away in TT2. With the 8 concrete narrative details concerning anthropophagy completely deleted by the translator, the only retained narrative detail fails in functioning as foreshadowing the major motif of cannibalism in the chapter. No further depiction of the cannibal reality in TT2 invalidates the foreshadowing message over "rivers and lakes" and turns it into pure rumor. Thus the motif of cannibalism becomes traceless in Chapter 27. It is also true of Chapter 31 where another wine shop of Sun Erniang and Zhang Qiang is depicted. Through the translator's manipulation, Sun Erniang and Zhang Qing's wine shop as a symbolic motif of cannibalism in the source system is cannibalized by translation.

In *Outlaws of the Marsh*, Shapiro also obliterated the outright barbarian cannibal actions of Liangshan heroes, most representatively Li Kui, as can be seen in the following example:

(4)宋江便問道："那個兄弟替我下手？"只見黑旋風李逵跳起身來，說道："我與哥哥動手割這廝！我看他肥胖了，倒好燒！"晁蓋道："說得是。"教："(2)取把尖刀來，就討盆炭火來，細細地割這廝，燒來下酒與我賢弟消這怨氣！"李逵拿起尖刀，看著黃文炳...便把尖刀先從腿上割起。揀好的，就當面炭火上炙來下酒。割一塊，炙一塊。無片時，割了黃文炳，李逵方把刀割開胸膛，取出心肝，

把來與眾好漢做醒酒湯。 [Then Sung Jiang asked, "Which brother will put forth his hand for me?" The

Black Whirlwind Li Kui leaped up, saying, "I will chop this thing up by hand for my elder brother! I see he

is fat and plump. It is good for frying". Chao Gai said, "It is right." Then he commanded, "Bring a dagger

and a brazier of coals and slice this thing up. Roast his flesh on the coals to eat with wine and thus release

my younger brother's anger." Li Kui took up the dagger. He looked at Huang Wen Ping ... Then he began to

cut the flesh from Huang's leg with his dagger. He chose some good flesh, roasted it on the coals before him

and ate it with wine. He cut piece after piece and then roasting it on the coals until there is no more flesh.

Now Li Kui opened Huang's breast and took out the heart and liver to make soup for the chieftains to drink

as refresher after their drunkenness.] ---Chapter 41

TT(*Outlaws of the Marsh*): "Which one of you brothers will do the deed for me?" Song Jiang asked. Li Kui

the Black Whirlwind leaped forward. "I'll slice the villain for you, brother." He took a sharp knife, looked at

Huang and laughed. "In the prefect's rear hall you lied and slandered, stirred him up, invented stories out of

whole cloth, deceived him. So you want a quick death? I'm going to see to it that you die slowly." He

started by carving the prisoner's legs. It wasn't long before he had sliced him to ribbons. Only then did Li

Kui cut open Huang's chest, pull out his heart and hold it up for the assembled gallants to see.

The above excerpt is from Chapter 41 where the heroes from Liangshan

Mountain captured Huang Wenbing, an official who had ever persecuted Song Jiang.

In order to take revenge, they practiced cannibalism on him. In the original story, this

excerpt provides the most graphic description of cannibalism. However, in TT2, the

narrative details about the cannibal fact of Liangshan heroes manifested through the two main characters, Li Kui's calculated actions and Chao Gai's speech, are entirely deleted as listed in the following table:

7.3.3.2(1) The deletions of cannibalism in TT2

Character	ST	TT2
Li Kui	"我看他肥胖了，倒好燒"[I see he is fat and plump. It is good for frying.]	0
	(李逵)揀好的，就當面炭火上炙來下酒。割一塊，炙一塊。[He chose some good flesh, roasted it on the coals before him and ate it with wine.]	0
	(李逵)取出心肝，把來與眾好漢做醒酒湯。[(Li Kui)took out the heart and liver to make soup for the chieftains to drink as refresher after their drunkenness.]	...pull out his heart and hold it up for the assembled gallants to see.
Chao Gao	"晁蓋道: '說得是。' 教: '取把尖刀來，就討盆炭火來，細細地割這廝，燒來下酒與我賢弟消這怨氣!'"[Chao Gai said, "It is right." Then he commanded, "Bring a dagger and a brazier of coals and slice this thing up. Roast his flesh on the coals to eat with wine and thus release my younger brother's anger."]	0

It can be seen that the sentences which describe the cannibalizing actions of Liangshan heroes are all deleted straight away in TT2. The only one sentence that is retained also has the message concerning cannibalism, i.e., "把來與眾好漢做醒酒湯" [to make soup for the chieftains to drink as refresher after their drunkenness] replaced with "hold it up for the assembled gallants to see". With such deletions and adaptations, the translator absolutely prevented the cannibalizing practice of Liangshan heroes from being known to the target readers.

A circumspect comparison as above most tellingly demonstrates how translation cannibalizes cannibalism in TT2. As a result of the cannibalization of the cannibalism

motif, Li Kui's characteristic as the most rebellious spirit of Liangshan heroes is totally lost whereas the original story actually invites the reader to "endorse and admire Li K'uei's calculated cannibalism" (Hsia, 1984:103). Moreover, other related motifs like revenge on enemies and brotherhood between Liangshan heroes are also weakened to some degree.

7.3.3.3 Cannibalism in *The Marshes of Mount Liang*

Unlike Shapiro, the Dent-Youngs chose to be truthful in presenting the motif of cannibalism to the target readers as Pearl S. Buck did. Similar to TT1, *The Marshes of Mount Liang* keeps all of the the 26 textual chunks concerning cannibalism. For example:

(1)城裏怎地住得，只得依舊來此間蓋些草屋，賣酒為生；實是只等客商過住，有那些入眼的，便把些蒙汗藥與他吃了便死，*將大塊好肉切做黃牛肉賣，零碎小肉做餡子包饅頭*。小人每日也挑些去村裏賣。如此度日。[How could I live in the city? I had to come back here to build a thatched hut and sell wine for a living. In fact, I simply waited for guests and merchants to come. If there were some of them looking good, we would give them some drugged food to poison them to death. Then we sliced good large fleshes to be sold as beef and minced small pieces up to be put within the bun. Everyday I took them to sell in the village for a living.] ---Chapter 27

TT3(*The Marshes of Mount Liang*):

But how can anyone make a living in the city? There was nothing for it, I had to return to my old haunts. I

came back here, built a thatched house and started this wineshop. Actually what we do is, we keep an eye

out for travellers and merchants. Any likely looking customers, we poison their drink and when they're dead

we chop 'em up to sell as buffalo meat. We turn the skinny ones into mince meat for pie fillings. Every day I

take a load round the villages to sell, that's what I do in the daytime.

As discussed in 7.3.3.1, the above excerpt is a brief introduction to the usual

cannibalism practice in the wine shop of Zhang Qing and Sun Erniang. The

Dent-Youngs faithfully presented the fact to its target readers by rendering "將大塊好

肉切做黃牛肉賣，零碎小肉做餡子包饅頭" [Then we sliced good large fleshes to be sold

as beef and minced small pieces up to be put within the bun.] into "we chop 'em up to

sell as buffalo meat. We turn the skinny ones into mince meat for pie fillings." By

specifying the different types of human meat and their uses, the Dent-Youngs' version

unfolds the truth of cannibalism vividly before the eyes of the target readers.

Although the Dent-Youngs retained the motif of cannibalism, in some cases they

displayed a different tendency from Pearl S. Buck in respect of specific strategies.

Unlike Pearl S. Buck's expansive inclination to exposing the cannibalism from the

source text to Western readers in a way of photographic recording, the Dent-Youngs

were disposed to reduce the image of cannibalism by adopting a strategy of

simplification or attenuation. For example:

(2)酒店裏那人道：「慚愧！好幾日沒買賣！今日天送這三個行貨來與我！」先把宋江倒拖了，入去

山邊*人肉作房*裏，放在*剝人凳*上。[The keeper of the wine shop said, "Shameful! There is no business for

several days. Today Heaven has sent these three pieces of goods to me." He dragged Song Jiang out into the

human flesh workshop beside the mountain and put him onto the bench for skinning human.] ---Chapter 35

TT(*The Marshes of Mount Liang*): "Bloody hell!" the innkeeper said. "No business for days, but now

heaven's sent me three nice pieces of staff!" He dragged Song Jiang out first and got him into *the work room*

under the cliff and onto *the bench*.

(3)張青便引武松到*人肉作坊*裏；看時，見壁上繃著幾張人皮，梁上吊著五七條人腿。見那兩個公人，

一顛一倒，挺著在*剝人凳*上。[Zhang Qing led Wu Song into the human flesh work shop. Look around, they

saw that on the walls stretched several pieces of human skin and from the beams of the roof hung five or

seven human legs. The two guards were already flung down rigidly and unconsciously on the bench where

human bodies were skinned.] ---Chapter 27

TT3(*The Marshes of Mount Liang*):

The Gardener led him into the workshop, where a number of human skins were stretched on the walls and

from the beams hung five or six human legs. The two guards had been flung down on the carving block.

In the above two instances, TT3 understates the images of "人肉作坊"[the human

flesh workshop] and "剝人凳"[the bench for skinning human] by drawing on

hypernyms or words from more general semantic categories such as "the work room" ,

"the workshop" and "the bench". Because such expressions are neutral in semantic

and stylistic sense, the graphic effects of cannibalism that are produced in the heavily value-loaded terms of the source text have become unobtrusive in TT3.

7.4 Summary

The discussion of motif belongs to the range of the "narrated" which is believed to be "not only more transposable but also more translatable than discourse" (Prince, 2014:28). Despite this translatability, however, the findings reported in the present chapter reflect that certain motifs of *Shuihu Zhuan* are lost in its translations.

Noticeable distinctions are identified in the way how the three translators deal with the three prominent motifs in *Shuihu Zhuan*, namely *yi*, *jianghu* and cannibalism. It is found that Pearl S. Buck basically transferred the rich connotation of the motif *yi* and the image motif of *jianghu* to English readers as she usually did with other narrative categories. She also well presented to the target readership the motif of cannibalism by retaining or even reinforcing the narrative details in her translation. In contrast, Shapiro replaced the Chinese code of practice *yi* and the culture-specific image motif *jianghu* with the knight's code of chivalry. Moreover, he practically removed the motif of cannibalism from the story by deleting most of the important narrative details. All these accord with Shapiro's ultimate intention, i.e., to increase acceptability of the target text (see 8.2.3). For the Dent-Youngs, they reproduced the

motif of *yi* into a diversified range of meanings but transplanted the image *jianghu* in a direct way. They also retained the descriptions about cannibalism, but they tended to adopt a reduction strategy so that their translation attenuates the motif of cannibalism to some degree.

The differences identified among the three translators in translating certain motifs can bring about totally different narrative effects to the target readers. Take cannibalism as an example. Cannibalism is both a touchstone of friendship between Liangshan heroes and a means of asserting justice. By rendering the facts and actions in a truthful way, Pearl S. Buck's version speaks highly of the rebellious spirit of Liangshan heroes which is exactly what she appreciated most (1933/1938). However, for Shapiro's version, the practice of cannibalism by Liangshan heroes is eliminated, thus understating the theme of rebellion in the original story.

Chapter 8 Findings and Explanations

After examining and comparing both textual and extra-textual elements in relation to the translations of *Shuihu Zhuan*, this chapter will first summarize the major findings, particularly the different tendencies of the three translators identified from the comparison and analysis of textual features between the three target texts, and then try to supply some explanations.

8.1 Tendencies of the three translators

The previous comparative descriptive part shows that the three translators adopt divergent attitudes towards the narrative characteristics of *Shuihu Zhuan*. As a result, each translation presents a different narrative mode to the target readers which might influence their perception and understanding of the source text and its literary convention.

8.1.1 Pearl S. Buck

Pearl S. Buck's translation starts each chapter with a marked narrative discourse "IT IS SAID" in the capitalized form and ends nearly all chapters with two lines of couplets. The retention of these two features well reproduces the symbolic episodic

narrative structure of the Chinese vernacular fiction to the target readership. Within

each chapter, she literally translated most of the narrative discourse markers. Similar

to the narrative convention in the source text, her translation depends much on such

narrative discourses to facilitate the development of the story, to control the narrative

pace, and as such to influence the narratee or even the reader. To sum up, Pearl S.

Buck transplanted the overt story-telling mode of narration from the source system to

the target system, even making it more explicit than in the original novel.

In translating various types of commentaries, Pearl S. Buck also demonstrated the

tendency toward the adequacy of the source text so that she adhered to the strategy of

retaining both form and content in most cases except when she dealt with

generalization. This divergence from the dominant faithful tendency may find

explanation in her way of translating, as discussed in 5.4.4 and 5.5. Pearl S. Buck was

also well aware of the feature of point of view in *Shuihu Zhuan*. Her translation

retains, or to some extent, even highlights the technique of character's point of view

applied in *Shuihu Zhuan*. The wide use of character's point of view comes to

prominence in this target text as a conspicuous narrative feature.

Pearl S. Buck not only well retained the narrative mode of the source text in

translation but also most faithfully presented the three narrated motifs—*yi*, *jianghu*,

and cannibalism to the target readers. Although such culture-bound motifs are hard to

transfer across different systems, Pearl S. Buck reconstructed the cultural connotation of the motif *yi* as brotherly feelings or friendship in accordance with the source culture in many more cases than the other two. The method she applied in presenting the image motif of *jianghu* was similar to a process of acculturation which aimed to guide the target readers into the Chinese culture of river(s) and lake(s) in an imperceptible way. Finally her translation also unfolds the motif of cannibalism before the eyes of the target readers, which forms a sharp contrast with Shapiro's version.

8.1.2 Sidney Shapiro

Shapiro demonstrated a rather different tendency from Pearl S. Buck in strategy-making. He did not place the transference of the original story-telling narrative mode on his agenda so he adopted omission as the dominant strategy. Among the three target texts, Shapiro's translation embodies the least narrative clues throughout the whole story. It does not have a usual beginning narrative marker at the start of each chapter as the source text does. Neither does it conclude each chapter with a couplet as is required by the narrative convention of the source system. Within chapters, *Outlaws of the Marsh* features the least portion of narrative markers among

the three translations, which leads to a fact that the overt voice of a story-teller disappears and the hyperspace of a simulated story-telling situation recedes from the horizon of its target readers. In translating commentary and point of view, Shapiro also slanted toward the comprehensibility and acceptability of the target text, as manifested in his wide application of the reduction strategy in translating rhetorical questions, interpretations and judgments as well as in its transference of a majority of instances from character's point of view to omniscient point of view. Moreover, in the presentation of the three motifs *yi*, *jianghu* and cannibalism, he chose to replace them with similar motifs from the target system or simply deleted the relevant textual segments so that the story might be more accessible to the target readers.

In this target text, the narrative mode has changed to one that is written to be read, close to the literary tradition of the target system. Thus the underlying psychological bond between the narrator, the narratee, the reader and the narrative which characterizes an oral mode has been disintegrated in the process of translation. Shapiro went even further to replace motifs and moral concepts particular to the source culture with those familiar to Western readers in order to smooth over cultural dissimilarity and inaccessibility. In a nutshell, a written mode in accordance with Western tradition is imposed on this target text to show a story that happens in China yet bears much similarity to that of Robin Hood.

8.1.3 John and Alex Dent-Young

John and Alex Dent-Young did not manifest such a clear tendency as the other two translators did. On the contrary, they were keen on achieving a compromise between the adequacy of the source text and the acceptability of the target text. In a different vein, they would rather realize the functions of narrative discourses and commentaries in the target text than retain their original formal features by resorting to equivalents from the target system that fulfill similar functions. On the one hand, this shows that its translators have been fully aware of the significant functions of the narrative techniques which are believed to have decided the colloquial style of *Shuihu Zhuan* (Hanan, 1981; Plaks, 1987; Porter, 1993; Plaks, 2011). On the other hand, it bespeaks the (un)translatability of such a characteristic narrative mode peculiar to Chinese literary tradition. Although the Dent-Youngs have explored more possibilities than the other two, however, the colloquial style manifested in *The Marshes of Mount Liang* is one that is different from the original because many of its narrative mechanisms are from the target system.

There exist many discrepancies in the Dent-Youngs' strategy-making throughout the whole translating process. Sometimes strategies of divergent directions are applied to render one and the same narrative characteristic, simply based on specific instances. For example, in translating interpretations and judgments, the Dent-Youngs have

applied the strategy of reduction at nearly as much a percentage as that of the combination of addition and expansion. For another example, while they imparted the motif of *yi* with rich cultural connotations both from the source pole and the target pole, they kept the literal sense of the image motif *jianghu* from the very beginning of the story until the end. On the whole, this translation embraces greater variability and diversity in strategy-making than the other two.

In what follows, we will try to seek some explanations for the above phenomena by situating each translation and its translator in the socio-historical context where the translating activity takes place.

8.2 Explanations for the different tendencies

DTS regards translations as facts of the target culture, for which reason much of its description and discussion has been devoted to the status, acceptance, function and other cultural aspects pertaining to translation in the target society. In his early works, Toury even excluded any possibility of academic observation from the source pole by putting a determiner "only" before "the target system" (1985: 19). However, in the present case study, not all of the translations took place and circulated in the TL system. On the contrary, two of them took place in the source system and have been published alone or jointly by patronages from the source system. An exclusive stance

from the target pole may adversely restrict the academic horizon of translation studies because it ignores the type of translation activity that is carried out extensively in the SL system of some countries.

The political and ideological significance translations hold for the source culture was early noticed and studied by post-colonial translation scholars such as Cronin (1996/2005), Niranjana (1992), to name a few. One of the many cases Niranjana has cited is William Jones' projects of translating Indian law texts into English at the end of the eighteenth century for the purpose of reintroducing the translations into India as instruments of colonial domination (Niranjana, 1992: 11-19). Interestingly, in the 1930s, some Indian scholars were unsatisfied with the Western translations for their misinterpretation of Indian culture so they themselves translated the Sanskrit classics into English to purify and disseminate the real Indian culture (quoted in Jiang, 2002: 75-76). Translation in the latter case functions as a means for the source system to protest against Western cultural hegemony.

The sociological turn extends the range of DTS research to cover such phenomena as mentioned above by envisioning translation as a cultural product which "circulates in inter and transnational transfer" (Wolf, 2007: 17). The studies with this orientation tend to focus on the contribution of translation to the construction of social identity, image, social roles, or ideology by inspecting both the end of reception and

the conditions of production and distribution (Wolf, 2007; Simeoni, 2008; Heilbron, 2007). To put it simply, this perspective pays more attention to the functions that translation can fulfill, not only to the target culture but also to the source culture or even to any intercultural space where the translation circulates. In this section, we will start with such a sociological approach to examine forces that govern each translation by weighing it against its broader socio-historical environment where it happens, be it in the target system, in the source system or even in any other interactive space. We will seek explanations for the identified differences between the three translations from various theoretical perspectives such as Wolf's sociology of translation, Toury's norm theory, Lefevere's patronage and ideology systems and Bourdieu's habitus.

8.2.1 The sociocultural contexts of the three translations

Both DTS and the sociological perspective regard translation as a "socially regulated activity" (Hermans, 1999: 10; Wolf, 2007: 1). Any translation, as both a process and a product, is necessarily embedded within social contexts. Wolf observes that,

Translation seems, to different degrees, to be conditioned by two levels: the "cultural" and the "social". The first level, a structural one, encompasses

influential factors such as power, dominance, national interests, religion or economics. The second level concerns the agents involved in the translation process, who continuously internalize the aforementioned structures and act in correspondence with their culturally connotated value systems and ideologies. (ibid.:4).

Wolf emphasizes that these two levels are not absolute dichotomies. On the contrary, "society cannot be adequately described without culture nor culture without society" (ibid.). Unlike other social practices, any real translation activity always takes place in a "transnational" and "communicative" form (ibidi.: 9), although its product is legitimately aimed for the readers in the target system. For this reason, it is important and necessary to observe such influential factors as power, dominance and national interests in the socio-cultural contexts of both the target and the source systems, and even some intervening factors arising from the interactive space between them.

Pearl S. Buck translated the work into English in the early twentieth century. The Western world of that time witnessed great advancements in every domain of social life after World War I, particularly over the 1920s. Dubbed as The Roaring Twenties[19], it was a dynamic decade, characterized by economic prosperity, technological

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[19]The Roaring Twenties is a common reference to the social changes and reforms associated with the decade of the 1920s in the West.

enhancement, artistic and cultural dynamism in the whole Western world, especially

in America (Lamb, 2000; Foer, 2014). In its literary field, there was also "heavy

traffic" in the migration and displacement of various types of literary genres and

styles such as Harlem Renaissance[20], a popular literary and artistic culture brought

into America by African-Americans and imagism imported from Asian literature and

welcomed by poets and writers both in Britain and America (Hutchinson, 1997;

Huang, 1999; Foer, 2014). The imagism movement was represented by Ezra Pound

and Amy Lowell who had never been to China but was fascinated by Chinese

classical literature (Kenner, 1971; Kern, 1996; Arrowsmith, 2011). Although Ezra

Pound was well known for his translations or more exactly, adaptations from Chinese

poetry, his intention was never to produce a close or literal translation. Instead he

simply experimented with literary techniques by "importing foreign forms and texts

and using translation to challenge existing literary norms" (Woodsworth, 2000: 86).

Translation or adaptation from Chinese literature at that time was merely an

instrument to introduce "innovation to the American national culture and to the

Western tradition in general" (ibid.). The influence of Chinese classics on American

literature, particularly on American modern poetry was tremendous and far-reaching

(Zhao, 2013). The dynamic and prosperous social context of the target system in the

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[20]The Harlem Renaissance was an African-American literary and artistic culture developed rapidly during the 1920s in the United States. It was named after the cultural, social, and artistic explosion that took place in Harlem, New York (Watson, 1995; Andrews, 2001, etc.).

early twentieth century provided possibilities for imagination, description and translation of China and Chinese literature. Although translation was never the mainstream of that age, it served as a convenient means to achieve literary novelty and create new canonization in the target literary system. Pearl S. Buck's importing the Chinese narrative style and culture-specific motifs to the target system as well fulfilled such a function.

In contrary to the prosperous American society, the Chinese people of that time lived in miserable conditions because there was a severe and sustained drought in the 1920s and early 1930s. In her memoir *My Several Worlds* (1954), Pearl S. Buck recalled in details the constantly-emerging social movements she had experienced and the poor living conditions of common Chinese people, particularly Chinese peasants of her time. The "social function and the socio-communicative value" of translation events can best be located "within the contact zone" where the translated text and the various socially driven agents meet" (Wolf, 2007: 1). As a middle agent between the Western world and the Chinese society, Pearl S. Buck played a role in the contact zone where a prosperous, dynamic era of the early twentieth-century America met with the revolutionary China. As was clearly stated in her introduction to the first edition, she perceived a social relevance between the world of *Shuihu Zhuan* and China in the 1920s and 1930s (Buck, 1933: ix).

Shapiro's translation of *Shuihu Zhuan* started in the 1960s. During the period, the relation between the United States and China was frozen because of the Korean War and the Vietnam War. In the target system of America, this was an age of movements and reforms. Large-scale social campaigns such as the Anti-war Movement, the Civil Rights Movement and the counterculture revolution brought about unprecedented impacts on every field of American culture. The role of translation was more like "an instrument in American internal relations with non-English immigrant groups" (Woodsworth, 2000: 86). As a result, the translation of literature from communist countries such as Russia and China to America was generally consistent with its anti-Communist sentiment (Venuti, 1995). Literary works which were voluntarily translated from Chinese were rare during this period.

In contrast, China was a socialist country newly founded in 1949. It was led by the Chinese Communist Party with its leader Chairman Mao's remarks and comments as the navigator of the pervasive ideology. During the late 1950s and the 1960s, because there was long-standing prejudice against the newly-founded PRC from the Western world, the Chinese Communist government sought to win the support and recognition from countries like the United States through various channels (Shapiro, 2000). Influenced by the political atmosphere, a majority of governmental and non-governmental organizations started to have contacts with those of the United

States and of the United Kingdom (Hua, 2010; Liu, 2013). The translation of *Outlaws of the Marsh* and many other Chinese classics into English were all carried out by officially-appointed scholars and translators in the 1970s, a time when China was determined to establish diplomatic relationship with two of the super English-speaking countries — the United States[21] and the United Kingdom[22]. Translation events over that special historic period were more like a kind of cultural production under tremendous manipulation of intermediate patronages of the dominant ideology in the source system. As Wolf argues, when translation becomes a type of cultural production, it always operates "within the political relationships between the countries involved" and "within the domain of cultural exchange" (Wolf, 2007:17). The translation of *Outlaws of the Marsh* is such a case in point.

John and Alex Dent-Yong undertook the translation of *Shuihu Zhuan* at the turn of the twenty-first century with globalization as the tide of the era. The Cold War ended after the dissolution of the Soviet Union in 1989 and the world strode toward a multicultural and globalized era. The cultural gap between the West and China has

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[21]In 1971, China had an unexpectedly friendly encounter with the United States through the contacts between the ping-pong athletes of the two countries in Japan. Later on in April, the athletes became the first Americans to officially visit China since the foundation of the PRC. This was called "ping-pong diplomacy", which gave great confidence to both sides. In July 1971, Henry Kissinger feigned illness while on a trip to Pakistan and did not appear in public for a day. He was actually on a top-secret mission to Beijing to negotiate with Zhou Enlai (MacMillan, 2008:37). From February 21 to February 28, 1972, President Nixon traveled to Beijing, Hangzhou, and Shanghai. At the conclusion of his trip, the US and the PRC issued the Shanghai Communiqué, a statement of their respective foreign policy views. In the Communiqué, both nations pledged to work toward the full normalization of diplomatic relations (Dunbabin, 1996:258). The US government acknowledged the position of the PRC and maintained that there is only one China and that Taiwan is part of China.

[22] The United Kingdom sought to establish diplomatic relations with the PRC as early as in 1950. However, due to the pressure from the United States after the Korean War, the negotiation between the two countries reached an impasse. After China and the United States broke the ice in 1972, the United Kingdom established official diplomatic relationship with China on March 31, 1972.

been bridged greatly after nearly one-century traverse. Non-literary translation and interpreting thrived globally because they were so crucial to the political and economic objectives of governments and businesses but literary translation was still regarded as "a secondary activity" in the United States (Gentzler, 2001:18). The number of its translations has remained the same over the second half of last century, "representing between two and four percent of the annual total of books published" (Venuti, 1995: 12). By contrast, China underwent tremendous social transformation and economic reforms during the late period of the twentieth century. Resulting from the socio-economic development is a so-called "translation boom" that has lasted from the 1990s into the new century (Liu, 2001; Huang, 2008; Zhao, 2011). Different from the previous translations, John and Alex Dent-Young's translation of *The Marshes of Mount Liang* took place in Hong Kong, a crossroad of cultures between the West and the East. It is a place where all kinds of cultures mix with each other. The early stage of the translation process (between 1994 and 1997) witnessed the colonial history of Hong Kong while during the late period (between 1998 and 2002), the sovereignty of Hong Kong was handed over to the PRC. Throughout the whole translating process of the novel, Hong Kong experienced considerable political instability, economic crises, cultural re-orientation and identity reconstruction (Shi, Kienpointner & Servaes, 2005).

A review of the socio-cultural contexts of the three translations finds that the translated literature has continuously occupied a peripheral position in the target system of America over the past century. However, the strategies each translator has adopted vary from each other. This invalidates the polysystem idea that "the position occupied by translated literature in the system conditions the translation strategy" (Even-Zohar, 1990: 76). Instead, the complexity arising from the re-translation history of *Shuihu Zhuan* corroborates the sociological conceptualization of a "mediation space" (Wolf, 2007: 109), which is neither the target system nor the source system or any other specific system, but a virtual and dynamic space constructed through "the efforts and stakes of its agents and various relevant institutions" (ibid.: 110). The concept of "mediation space" bridges the dichotomy between the target system and the source system and thus enables us to trace "the mechanisms underlying the enlacements" between the various systems and to detect "the processual character of the translation procedure" in a more legitimate manner (ibid.). On the basis of this conceptualization, the subsequent strand will explore how norms from various systems exert their forces on each individual translator's decision-making through coordination and negotiation of various agents in a mediation space.

8.2.2 The norms behind the three translations

Norm is a term that has been widely applied in sociology as well as in many other domains of social sciences. Since it was first introduced by Levy into translation studies, the concept of norm has become a central plank in DTS. DTS takes translation as a norm-governed activity, but rather different from other social practices, translation is a kind of activity which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level (Toury, 1995:56). By integrating culture with society, the sociological perspective expands the study of norms to the analysis of "both the contingent elements responsible for the reconstruction of norms and the internalization of norms", which ultimately contributes to a specific "translational behavior" based on the negotiation skills between the various agents involved in the translation process (Wolf, 2007: 9). The sociological framework places more emphasis on the mechanism of how norms work to govern the translators than on the description of norms themselves.

In the circle of DTS, many efforts have been devoted to enhance the explanatory power of norms. Drawing on Lefevere's systems of patronage, ideology and poetics, Chesterman extends the range of norms to social, political and even ethical domains. He distinguishes two primary types of norms: expectancy norms and professional norms (Chesterman, 1997). Hermans also further develops the norm

concept by focusing on its broader, social function, and particularly stresses its relevance to power and ideology (Hermans, 1999).

The translations under this study took place at different stages of history and the norms that once governed each translation activity have changed greatly over time. This section will try to reconstruct the norms which might impinge on the translator's strategy-making by relating to various agencies that have participated in the production and circulation of the translation. It is exactly through such agencies that norms can assist translators in their process of decision-making (Agorni, 2007: 128).

The reconstruction of the governing norms on Pearl S. Buck's translation will be based on the analysis of some literary norms in the target system, the patronage that had published her works and the special identity that the Christian mission imposed on her. The close observation of the socio-cultural context of the 1920s and 1930s in 8.1.1 reveals that translation was exploited by some avant-garde writers like Ezra Pound to challenge with existing literary norms and experiment with new literary genres and techniques (Woodsworth, 2000: 86). More importantly, the new genres created by imagism were well accepted in the Roaring Twenties and Ezra Pound was "credited with being one of the most influential verse translators of his time" (ibid.). Although at every point in the history of a society, especially a heterogeneous one, there tends to be more than just one norm for each behavioral dimension, a translator

will naturally tend to choose one that "avoids negative sanctions" (Toury, 2012: 68). Translation and introduction of exotic modes as a means of creating new literary techniques became the mainstream norms in the early twentieth-century American translation field (Woodsworth, 2000: 86). Pearl S. Buck chose to follow the trend of cultural dynamism and became one of the followers as well as facilitators in the introduction of foreign literature and cultures to the American literary field of that time (Gao, 2005; Zhu, 2012). She had not only introduced the Chinese vernacular fiction and its special narrative mode to English literature, but also brought to the fore the subject matters of "Chinese women" and "Chinese peasants" in American literature (Gao, 2005). The fact that she only translated one Chinese novel but had written extensively about China and Chinese common people also demonstrates that translation was but a means to an end, i.e., a means to literary experimentation and innovation.

The impact of the translation norms in the early twentieth-century American literary field on Pearl S. Buck could also be perceived in her relationship with the patronage who supported her writing and translating. The majority of her works were published by The John Day Company. The company was founded by Richard J. Walsh in 1926. Walsh was the editor and second husband of Pearl S. Buck. This publisher printed the works of Langston Hughes as well, who was a poet and one of the leaders

of the Harlem Renaissance (Conn, 1996). The choice of the patron may also reflect the norms that the translator has decided to follow.

As Liao observed, one of the most effective contacts between the East and the West was "undoubtedly the establishment of Christian missions" (1997: 83). The serious efforts made by Western professionals to introduce Chinese classics to the West in the early twentieth century were mostly done by missionaries or officials stationed in China. The important translations during that period included Arthur Waley's *A Hundred and Seventy Chinese Poems* published in 1918, Herbert A. Giles' translation *Strange Stories from a Chinese Studio*, and a complete translation of *Romance of the Three Kingdoms* which was produced by C.H. Brewitt-Taylor in 1925. Among them, Herbert A. Giles and C.H. Brewitt-Taylor lived in China as officials for a considerable period of time. The experience of being a missionary in China may have enabled Pearl S. Buck to approach Asian ethnicities with a humanist as well as internationalist perspective. The involvement with Asian culture and people has later on become her life long career. As Conn comments, Pearl S. Buck made extraordinary efforts to "combine a literary life with a commitment to human service" in her whole life (1996: xii). Such a self-identity may have fostered Pearl S. Buck's sense of loyalty to the Chinese literature and culture as well as her persistent internationalism. Pearl S. Buck had much concern over the sufferings of common Chinese people living in the

surging social waves of transition from an old China to a new one. The early twentieth century China was the place where the ideas for her novels, short stories, autobiography, biography, translation, poems and essays were born (Conn, 1996: 276). This also helps to explain why she selected *Shuihu Zhuan* as the representative Chinese novel to be introduced to the Western world although she was familiar with many Chinese classics. By translating *Shuihu Zhuan* in a faithful manner, she informed the Western readers of the once popular folk art form of story-telling among generations of Chinese people and of various exotic culture-specific motifs in Chinese literature.

Lefevere distinguishes between translations that are "inspired by poetological motivations" and those that are "inspired by ideological motivations" (Lefevere, 2004: 7). If Pearl S. Buck's translation falls into the former type, Shapiro's translation can be deemed as an example of the latter type.

Shapiro's translation activities were nearly all sponsored by the patronages of the source system. His translation of *Shuihu Zhuan* was conducted during the Cultural Revolution of China, such a special circumstance that interference from ideology and patronage of the source system was remarkably strong (Gan, 2012). The ideology system always manipulates and it is effective, "more obvious in totalitarian societies than in open societies" (Lefevere, 1992: 9). In the period of the Cultural Revolution,

every field of social life was affected by a wide range of revolutionary movements, not to mention cultural and foreign exchange domain. As discussed in 3.2.2, Shapiro's selection of the source text was governed by the dominant ideology so that in the middle of his translation he was forced to give up translating the edition which was believed to have higher literary value. At the operational level, the ideological norm also overrides any other consideration to affect and even control his decision-making. Shapiro had originally translated the title of *Shuihu Zhuan* as *Heroes of the Marsh*. It was simply because the leaders of the Cultural Revolution did not agree that the 108 heroes in *Shuihu Zhuan* were "heroes" at all that the translator replaced it with "outlaws" (Shapiro, 2000). For the same reason, this translation also attenuated the *jianghu* culture by replacing the motif of *jianghu* with the Western motif of knighthood and by entirely erasing the motif of cannibalism from the original. There have actually been many studies of the manipulation of ideology on Shapiro's translation activities including but not limited to the translation of *Shuihu Zhuan* (Hua, 2010; Gan, 2012; Liu, 2013). The ideological norm of the source system plays a vital role in governing the translator's strategy-making in the case of *Outlaws of the Marsh.*

The Dent-Youngs' translation was supported and sponsored by an academic organization, The Chinese University Press of Hong Kong. The first appearance of their translation was two chapters－Chapters 21 and 22 included in the fortieth issue

of *Renditions* in the autumn of 1993. *Renditions* is a leading academic journal of Chinese literature in English translation which aims to promote Chinese literature internationally through high-quality translation works. Its range of translations covers over 2000 years of Chinese literature from classical works of poetry, prose, and fiction to recently published works by writers representing the rich variety of contemporary Chinese literary expression. *Renditions* is primarily supported by The Research Centre for Translation, The Chinese University of Hong Kong and it has been published by the university press since 1973. *The Marshes of Mount Liang* was also published by The Chinese University Press of Hong Kong continuously in five volumes between 1994 and 2002.

Renditions has a team of accredited translators working on translating Chinese literature into English. The translation of *Shuihu Zhuan*, according to John Dent-Young himself, was also a project supported by the journal (2010: IV). In the course of translation, the Dent-Youngs received much help from other translators and editors of the journal like John Minford and Sean Golden who suggested and supported the project, Joseph Lau, David Pollard and Chu Chi-yu who provided helpful comments and suggestions (ibid.:VI). To some extent, *The Marshes of Mount Liang*, as an outstanding representative of the collective wisdom of Hong Kong-based translators and scholars, reflected the efforts this intercultural region has made to

promote Chinese literature to the world.

8.2.3 The skopos of the three translators

Although skopos theory was criticized for its prescriptive nature and whimsical assumptions about the connection between the skopos of a translation and its economic value (cf. Hermans, 1999; Gentzler, 2004), it calls scholarly attention to the importance of "knowing why a source text is to be translated and what is the function of the target text" (Munday, 2012: 124). In reality, the skopos of a translator may consciously or unconsciously enables him or her to achieve a satisfactory solution. Theoretically, a discussion of the translator's intended purpose may help to supply explanations for the tendency observed in the translation product.

Pearl S. Buck's translation *All Men Are Brothers* cannot be examined separately from her writings about China. A number of studies on her works have found that most of her writings show a strong sympathy for the masses or common people of the late nineteenth-century China, particularly those in poverty and hardship (Conn, 1996; Huang, 1999; Liao, 1997; Gao; 2005; Zhu, 2012). Her reason for translating *Shuihu Zhuan* was also similar:

Nor it (*Shuihu Zhuan*) is a picture only of the China that is past. It is as truly a

picture of today. The people of China still march across its pages, priests and courtesans, merchants and scholars, women good and bad, old and young, and even naughty little boys (Buck, 1938: IV).

For Pearl S. Buck, to present a real China represented by common people was always on the agenda of her translation and literary career. It is exactly the social significance of *Shuihu Zhuan* that has driven her to present such a story of poor and common people to the world.

Pearl S. Buck is not only a spokeswoman for Chinese people, but also for Chinese literature. She thought highly of Chinese literature, particularly Chinese fiction. On many occasions, she engaged herself in introducing and promoting Chinese literature to the Western world through writings and lectures. She helped to introduce the novels of Lin Yutang, Lao She, Lu Xun and Mao Dun to American readers (Zhu, 2012: 192-193). A more significant fact is that she would rather choose to introduce Chinese novels than talk about her own writings in her Nobel lecture, obviously with an aim to shaping Western people's understanding of Chinese literature and culture. All these exhibit her appreciation of the Chinese novel and special concern over Chinese literature. For Pearl S. Buck, translation is but one of the essential devices for the international transfer of knowledge and culture about China. Such a purpose is also conspicuously manifest in her style of writing and translation.

Dong has found that the narrative style of Pearl S. Buck in some of her novels was very similar to her translation of *Shuihu Zhuan*, also featuring "character's point of view, mainly from a protagonist's point of view" (2009: 97). Zhu argues for a close kinship between the traditional story-telling mode and Peal S. Buck's own writing style because some topics, narrative techniques and characterization modes in her works have obviously been borrowed from Chinese traditional novels (2012:193-195). One of her most well-known novels *Sons* is always believed to be based on the story of *Shuihu Zhuan* (Conn, 1996; Zhu, 2012). She seemed to have regarded herself as "a story-teller of the most touching stories of common Chinese peasants" (Spence, 1990: 157). A deep sense of mission to speak for China endowed her not only with great faithfulness in the translation of *Shuihu Zhuan*, but also the powerful position of an ambassador of world cultures, acting on behalf of the Chinese literature and committing herself to educating a cultured readership. This might also explain why she devoted great efforts to retaining the original story-telling narrative mode in her translation. It is because this particular story-telling form can symbolize the popular culture among generations of common Chinese people.

Phyllis Bentley, a peer writer in the 1930s once wrote about how Pearl S. Buck's works had succeeded in presenting China to the West, even to a degree of admiration, especially presenting China in revolution, or in the transition from the old China to

the new (Bentley, 1935: 798-799). Pearl S. Buck's influence on the Westerners'

perception of China was far-reaching. When President George H. W. Bush toured the

Pearl S. Buck's house in Nanjing in October 1998, he expressed that he, like millions

of other Americans, had gained an appreciation for the Chinese through Pearl S.

Buck's works (quoted in Dong, 2009: 135). Maxine Hong Kingston also saluted Pearl

S. Buck for making Asian voices heard in the Western literature (Conn, 1996: xiii). As

Liao argued, Pearl S. Buck played a "pioneering role in demythologizing China and

the Chinese people in the American mind" (1997: 92). All these show that Pearl S.

Buck well achieved her purpose to present the real Chinese people and Chinese

literature to the target readership.

Compared with *All Men Are Brothers, Outlaws of the Marsh* is the type of

cultural product under the manipulation of the dominant ideology from the source

system as discussed in the previous strand. Influenced by the political atmosphere

around the 1970s, some governmental publishers took initiative in promoting Chinese

classics to the world. Shapiro's translating *Shuihu Zhuan* was just initiated by an

invitation from Foreign Languages Press of China in the late 1960s and the press

appointed two Chinese writers to assist Shapiro's translating work (Shapiro, 2000). At

the same time, translation of other Chinese classics was also going on. For example,

the Chinese translator Yang Xianyi and his British wife Gladys Yang were invited to

translate another classical novel *Hong Lou Meng*. Their English version, *A Dream of Red Mansions* was published by Foreign Languages Press in 1978. Two years later *Outlaws of the Marsh* was also published by the same agent. The skopos of this series of translations, as the ideological norm of the source system required at that time, was to project the best image of Chinese culture onto the Western mind and to promote Chinese culture worldwide (Zhong, 1979: 78). This was also the purpose of Shapiro's translation of *Shuihu Zhuan*.

Another noticeable fact pertinent to the political consideration of the re-translation of *Shuihu Zhuan* into English is that the dominant ideology of China seemed unsatisfied with Pearl S. Buck and her works, which can be seen from its refusal of Pearl S. Buck's request to visit China in 1972 (Conn, 1996: 225). Essentially the Chinese government cultural production schemes were expected to reshape general Westerners' perception of the Chinese culture and more importantly to dissipate their misunderstanding of the communist PRC. As part of such schemes, the translation of *Outlaws of the Marsh* was designed to reach the general readers in the West and to "inform them of the best part of Chinese literature" (Shapiro, 2000: 187). To achieve this purpose, the translator consistently adhered to the principle of slanting towards the acceptability of the target text by means of changing the story-telling mode by a simulated story-teller in the Chinese narrative convention to

the Western "written to be read" mode of narrative. Another manifestation rests with Shapiro's replacement of the motifs of *yi* and *jianghu* with similar motifs from the knighthood culture of the target literary convention and its complete deletion of the cannibalism motif. Such strategies have not only domesticated the story of *Shuihu Zhuan* to   reach wider audience in the West, but also achieved the purpose of reconstructing the national image of Chinese people in the minds of Westerners.

As discussed in 8.2.1, the translation of *The Marshes of Mount Liang* was more influenced by its academic patronages than anything else. The Chinese University Press of Hong Kong is devoted to "the advancement, conservation and dissemination of knowledge as well as the promotion of scholastic interchange between the Chinese and other cultures" (http://www.cuhk.edu.hk/english/aboutus/universitypublication. html). In accordance with the motto of their patronage, the Dent-Youngs articulated their intention directly in the introduction part:

The translation had the specific aim of introducing this Chinese classic to a new audience. I mainly wanted to produce an English version which did not sound too obviously like translation and which was reasonably modern without being glaringly anachronistic (2010: VI)

They intended their translation to promote Chinese literature internationally by addressing "the general reader with no specialized knowledge of Chinese" (ibid.: IX).

They deemed that it was essential to make their English version as readable as possible. For this purpose, they have tried to "find meaningful equivalents for many local terms and proverbial expressions, while aiming to retain some flavor of other times and customs" (ibid.). Obviously, their general skopos decides that they have to try their utmost to strike a balance between the readability of the target text and the retention of "some flavor of other times and customs"(ibid.).

On one hand, John and Alex Dent-Young "have tried not to cut even the pedestrian detail of the narrative links" (ibid.:VII). This accords with their tendency of rendering a relatively higher percentage of narrative markers, commentaries and character's points of view into English in the corresponding places. However, on the other hand, they resorted to Western narrative mechanisms like time and temporal deixis which fulfill similar functions to achieve equivalent effects instead of retaining the original story-telling mode. The translator' struggle between "readability" and "some flavor of other times and customs" creates wide discrepancies in his dealing with one and the same narrative characteristic. Wen regards some of such discrepancies in the Dent-Youngs' version as misinterpretations of Chinese language and culture from the perspective of translation criticism and attributes the cause of the phenomenon to the translators' conflicting goals as well (Wen, 2012: 67-72).

8.2.4 The habitus of the three translators

Habitus is a key concept in Bourdieu's social theory to analyze the production, circulation and consumption of cultural goods and the specific agents involved. According to Bourdieu, any cultural field is structured by the distribution of available positions to the concerned agents and the dynamic of the field is based on struggles between these positions. The struggles for position-taking are mediated by the habituses of the agents in the field (Bourdieu, 1993: 171-178). Simeoni first introduced the concept of "habitus" to translation studies by proposing the notion of "translatorial habitus" (1998: 21).

As one type of cultural products, translations can also be envisaged as anything but "the results of diversely distributed social habituses or, specific habituses governed by the rules pertaining to the field in which the translation takes place" (Simeoni, 1998: 19). The translatorial habitus is characterized by two essential qualities, being both "structured" and "structuring". Being structured means that it is a set of acquired dispositions in the course of individual social lives while "structuring" refers to the function and the power of the habitus in "deciding the translator's stylistic choices" and in affecting the structure of the field of translation (Simeoni, 1998: 21-22). According to the theory, the differential of stylistic choices distinguishing different translators can be shown to be a function of the differences in

their specialized habitus or in their individual dispositions. Different translators have different life trajectories including their backgrounds of upbringing, education, training and profession. All these differences are internalized in the social process of individual translators and thus contribute to idiosyncratic dispositions manifested in their translation strategies and styles. As Gouanvic has observed, if a translator "imposes a rhythm upon the text, a lexicon or a syntax that does not originate in the source text and thus substitutes his or her voice for that of the author", this is essentially "not a conscious strategic choice but an effect of his or her specific habitus" (2005: 158). The three translators under this study had very different social trajectories and these differences affected or even determined their literary dispositions in translating *Shuihu Zhuan*.

Although Pearl S. Buck was born in the United States, she was practically nurtured and cultivated in an environment far from her Western hometown, an environment surrounded by Chinese people and Oriental culture. Since she was brought to China from the United States at the age of several months old, she had been closely bound up with this land (Buck, 1954: 5-17). She lived in Zhenjiang, a town over the Yangtse River until she grew up. She had a Chinese amah who loved and cared for her like her own mother. During the years in Zhenjiang, she had many Chinese playmates and servants with whom she spoke the local dialect. It was also at

this time she first got into contact with Chinese classical novels, as she wrote in her

memoir:

We kept our servants for years and belonged to them and they to us, and how

many happy childhood hours I spent with them and how lonely might I have

been at evening when the gates were locked for the night had I not been free to

sit in the servants' court, to play with their babies and listen to the music of a

country flute or a two-stringed violin. Sometimes our cook, a small thin artist of

a man who looked, by the way, like Fred Astaire, except that his skin was yellow

and his eyes and hair were black, sometimes, I say, he would tell us a story from

the past, because he could read. And he read The Three Kingdoms, All Men Are

Brothers, Dream of the Red Chamber, and other books he kept in his room (Buck,

1954: 62).

Not only had Pearl S. Buck been impressed with the music played by Chinese

traditional instruments and stories from Chinese classical novels, but also she had

experienced a childhood full of the joy of Chinese traditional festivals, part of which

came from traditional story-telling and performing arts. She described her memories

about these popular art forms in many of her books. The following is from her

memoir:

We listened to the wandering storytellers who beat their little gongs upon the

country roads or stopped at villages at night and gathered their crowds upon a threshing floor. We went to see the troupes of travelling actors who performed their plays in front of the temples far or near, and thus I early learned my Chinese history and became familiar with the heroes of the ages (Buck, 1954: 28-29).

She also had a Chinese teacher Mr Kong, who helped her with classical Chinese. With his guidance Pearl S. Buck had not only gained a good command of Chinese language, but also got acquainted with Confucius philosophy, Chinese history and culture. As a scholar of Confucianism, Mr Kong introduced many Chinese classics to Pearl S. Buck, but fiction was never on his reading list because in Chinese literary history, fiction was not regarded as real literature. Even so, Pearl S. Buck still showed great interest in Chinese fiction partly due to her Western background where fiction was not prejudiced against by serious literature. She read a lot of Chinese classical novels by herself.

It can be seen that Pearl S. Buck grew up with Chinese literature and culture in her blood. All these personal bonds might have contributed to the formulation of her habitus as a translator by cultivating her good understanding of the narrative style and the social significance of *Shuihu Zhuan* in Chinese literature and history. Pearl S. Buck spent most of her childhood and adolescence in Zhenjiang until she grew up and was sent back to attend college in America. But after she graduated, she went back to

China again. She got married with an agriculturalist John Lossing Buck, on May 13, 1917 and moved to Suzhou (宿州), a small town on the Huai River, Anhui Province, and started another period of life in close contact with poor and common Chinese peasants. As she wrote later:

The longer I lived here, however, the more deeply impressed I was, not by the rich folk but by the farmers and their families, who lived in the villages outside the city wall. They were the ones who bore the brunt of life, who made the least money and did the most work. They were most real, the closest to the earth, to birth and death, to laughter and to weeping. To visit the farm families became my own search for reality, and among them the human being as he most nearly is (Buck, 1954: 146).

During this period, as she did in her childhood, she would talk to the farmers, listen to their stories and learn about their lives whenever she had time. To common Chinese people, particularly the poor peasants, Pearl S. Buck always took a warm, humanist stance which was entirely different from her father's Evangelism or her husband scientific pursuit.

Sela-Sheffy made a distinction between a social or generalized habitus and a professional or specialized one. She emphasized that the correlation between these two levels of habitus must be examined in each particular case (Sela-Sheffy, 2005: 18).

How Pearl S. Buck's early years in Chinese countryside and her fascination with Chinese classical novels have shaped her habitus as a writer has been studied by some scholars (Gao, 2005; Wei, 2013). There are many accounts about the relationship of Pearl S. Buck's life in the countryside of China and her literary writing because her most outstanding literary works are all populated with Chinese peasants. In the present study, we focus on how her particular life trajectory has worked to formulate her translatorial habitus. All the above evidence, in one aspect or another, helps to trace her professional habitus as a translator which is believed to have directed her choices and decisions in the course of doing translation. Obviously a close connection can be captured between her long-time living experience in the countryside of China and her choice to translate the 70-chapter edition of *Shuihu Zhuan*.

Because of her special concern over poor and common Chinese, she did not choose to translate the other two equally important novels—*Sanguo Yanyi* and *Hong Lou Meng* which she also thought highly of in her Nobel lecture, nor did she use the official version of *Shuihu Zhuan* which "tells of the final defeat of the robbers by the state army and their destruction" (Buck, 1938: IV). Instead she chose the one that was most popular among common people, the 70-chapter edition which ended with the victory of heroes from common people enforcing rough justice because this one "tells the struggle of every people against a corrupt officialism" (Buck, 1938: 44). She also

emphasized the significance of *Shuihu Zhuan* to the then Chinese Communists which were the newest and most revolutionary party in China because they had also printed the 70-chapter edition and issued it anew as the first Communist literature of China. To some extent, Pearl S. Buck's life trajectory in the countryside of China had been internalized to become a consistent disposition in the formation of her habitus as professionals, whether as a writer or a translator. The notion of the habitus, understood in this way, helps in thinking about the mystery of taste affinities (Bourdieu, 1993: 131). It is rather evident that Pearl S. Buck's sympathy for the masses of China primarily resulted from her early life experience in China, especially her close contact with poor Chinese folks and this sympathetic disposition in turn found expression in the story of the 70-chapter edition of *Shuihu Zhuan*. Although she should have known that the target readers of her time had no or little knowledge about Chinese vernacular fiction, her love for Chinese novel and her eagerness to let the world learn about China urged her to bring English readers to the source culture. Therefore she truthfully presented to her target readers the Chinese-characteristic oral narrative mode which also grew out of popular story-telling culture among common people.

Shapiro's affinity with China was fostered through marriage with his Chinese communist wife－Fengzi or Phenix. In 1947, Shapiro came to China simply for a

look around. He worked as a lawyer for a short time, but soon he met a Chinese writer

and dramatist Fengzi who changed his life trajectory totally. Fengzi was a supporter of

the Communist Party. Under her influence, Shapiro started to have contacts with some

communists and offered help to them. In 1948, Shapiro and Fengzi got married under

the witness of their good friend, a communist writer Zheng Zhenduo. Zheng himself

was a scholar of Chinese classical novels and Chinese literary history and therefore

was respected as one of the pioneering cultural leaders in the intellectual circle of that

age. It is exactly because of Shapiro's marriage with Fengzi or Phoenix that his life

started to be bound up with the Communist cultural circle and later on with the

Communist China.

On October 1, 1949, the People's Republic of China was founded. Shapiro and

his wife were invited to witness the ceremony. Because of his close contacts with the

Communist government, he was soon invited to work in The Bureau of Cultural

Liaison in 1951, where he started to do translation gradually. Several years later, he

was transferred to Foreign Languages Press to undertake the job as an editor and

translator. The press usually designated some Chinese editors or scholars to work

together with Shapiro. Therefore, although Shapiro only received nine-month training

in Chinese, he translated a large quantity of contemporary and modern literary works

by progressive writers of the Communist party between the 1950s and the 1970s. His

translation of *Shuihu Zhuan* was also a task assigned by Foreign Languages Press in the late 1960s. The press appointed two Chinese writers—Tang Bowen and Ye Junjian to aid Shapiro's translating work. As mentioned in 1.4.2, Shapiro was well rewarded with a lot of honors and prizes by the Chinese government for his contribution in the cultural exchange field as an official literary translator.

As can be seen from his life trajectory, Shapiro's career as a professional literary translator started and developed with the cultural and foreign exchange programs in the new PRC. Therefore, his life trajectory as a translator was imprinted, perhaps indelibly, with the signature of the predominant ideology of the source system. He displayed the habitus of subversiveness in his translation. This consolidates our arguments in the previous two strands that his aim of translation, his selection of source text and even what specific strategies to be applied at the operational level were all manipulated by the dominant ideology of the new PRC and served the purpose it intended to achieve.

Although *The Marshes of Mount Liang* was translated by the father-son team, the father John Dent-Young clearly and firmly claimed responsibility for the translation, so in this part we will try to retrieve the life trajectory of the father translator. John Dent-Young used to teach English language and literature around the world, for example, in Spain and in Thailand before he came to Hong Kong. He taught in The

Chinese University of Hong Kong for about twenty years until his retirement. He knew several languages and he taught himself Chinese after he got married with his wife although he did not have time for formal courses in Chinese. His wife was born in Shanghai and her first language was putonghua. She had a first degree from Taiwan and PhD in English and Spanish from Madrid. John Dent-Young's contact with Chinese language and Chinese literature was all through his wife, as he wrote in the introduction to his translation:

> One of her favorite memories from childhood is of her father often singing and performing stories from the Shuihu. These in turn through her telling made a big impression on me, so when it was suggested by John Minford and Sean Golden I might like to produce an English version of one or two chapters for an anthology, I enjoyed taking up the challenge (Dent-Young, 2010: VI)

John Dent-Young's knowledge about *Shuihu Zhuan* mainly came from his family life. This experience decides that his translation product is a hybrid of differences which echos voices of the East and the West as well as those of the young and the old. His wife gave John Dent-Young encouragement and corrected him when his version strayed too far from the original. Even more important was the help from his son who studied Chinese in Taiwan and had an MA in Chinese Literature from the University of Chicago. He checked the translation for his father and pointed him "in the direction

of scholars and critics of Chinese literature writing in English, such as Andrew Plaks" (Dent-Young, 2010: VI). This might construe why his translation conveyed a strong colloquial or vernacular style but was not confined to the original archaic formulaic expressions. As a professional in Chinese literature, Alex Dent-Young's pointing his father in the direction of scholars and critics of Chinese literature writing in English may provide a viable explanation to their tendency of adhering to the vernacular narrative mode of *Shuihu Zhuan* to a considerable extent. However, as he regretfully expressed, he had limited knowledge of Chinese language and literature (ibid.: V), so that he did not reproduce the same vernacular narrative style as Pearl S. Buck did. Under many circumstances, he had to resort to narrative techniques from English conventions.

It is equally noticeable that John Dent-Young's involvement with the translation circle of Hong Kong might also be responsible for his literary disposition. His translation was particularly brilliant in its large quantities of commentaries in verse form. In the early stages, John Dent-Young only translated some excerpts from *Shuihu Zhuan*. It was the Hong Kong translator and scholar Chu Chi-yu who encouraged him to attempt the full 120-chapter version (Dent-Young, 2010/2015). This version was just characterized by its pervasive use of poetry-as-commentary in the narrative. In the course of translation, Chu offered a great deal of help and support to John

Dent-Young's translation with the poems.

For John Dent-Young, his translatorial habitus was primarily shaped by the social conditions of Hong Kong and his personal affinity with Chinese language and literature. Although his education background did not endow him with much professional knowledge about Chinese literature, his personal bond with Chinese culture as well as with the Hong Kong academic circles and the free, intercultural social context of Hong Kong has enabled him to unfold an age-old story to the Western readers in a modern, diversified manner.

Chapter 9 Conclusion

By means of summarizing the major findings, this section responds to the research questions raised in Chapter two. A discussion of implications and limitations of the study will be followed to provide some suggestions for future studies.

9.1 Summary of major findings

(1) How did the three translators render the particular narrative features of *Shuihu Zhuan*?

In translating both the narrative form and the narrative content, Pearl S. Buck demonstrated a consistent tendency of faithfulness to the source text. The general structure of her translation *All Men Are Brothers* is the same as that of Jin Shengtan's edition of *Shuihu Zhuan*. On the intra-textual level, Pearl S. Buck well retained the narrative mode of the source text by making explicit the overt narrative voice of a simulated story-teller, a wide range of interactive questions and commentaries asked of the audience, and the relative uniformity of style from chapter to chapter. Moreover, she reproduced the narrative technique of third-person character's point of view almost to an excessive degree compared with the source text and other target texts. She also presented the three narrated motifs—*yi*, *jianghu*, and cannibalism to the

target readers by various means such as acculturation in the translating process despite their inherent culture-specificity. Among the three translators, she was the one who most faithfully transferred the oral narrative mode of *Shuihu Zhuan* and its exotic fictional themes to the target system.

In contrast with Pearl S. Buck, Shapiro tended to attenuate the narrative features of the source text both on the discourse level and the story level. The overall narrative structure of *Outlaws of the Marsh* deviates from its source text, i.e., Jin Shengtan's edition on account of the omission of the prologue part. In the narrating process, Shapiro kept the least use of narrative markers and simulated questions. The overt voice of a story-teller disappears and the hyperspace of a simulated story-telling situation recedes in this translation. Shapiro applied omniscient point of view widely, out of proportion to the frequency in the source text. On the story level, he showed a more obvious tendency of domestication. He replaced the Chinese code of practice *yi* and the culture-specific image motif *jianghu* with the knight's code of chivalry. Moreover, he practically removed the motif of cannibalism from the story by deleting most of the important narrative details.

The Dent-Youngs struck a compromise between the adequacy of the source text and the acceptability of the target text. Although they made efforts to reproduce an oral narrative style as the original novel does, they frequently applied some equivalent

narrative techniques from the target system while retaining part of the narrative markers from the source text. They did not stick to a fixed pattern in addressing the wide range of commentaries in *Shuihu Zhuan*. Sometimes strategies of divergent directions are applied to render one and the same narrative characteristic, simply based on specific instances. In rendering the limited point of view, the Dent-Youngs also drew on some domesticating methods like psycho narration from the target system, but the dominant point of view in their translation is still omniscient. On the story level, while they imparted the motif of *yi* with rich cultural connotations both from the source pole and the target pole, they kept the literal sense of the image motif *jianghu* from the very beginning of the story until the end.

A summary and comparison of the findings on each individual translation can produce two generalized conclusions: (1) The translating process affects both the narrating and the narrated levels; (2) The translators tend to demonstrate the same tendency in dealing with narrative categories on the story level as with those on the discourse level. The first generalized finding provides new evidence to close the loophole that "the translation process does not affect the narrative of texts" (Bernaerts, Bleeker & Wilde, 2014: 204). Even when Genette(1972/2007) discussed the narrative of *Robinson Crusoe*, he drew on the French translation. The findings here supply clear evidence on how translation changes both the narrating mode and the narrated reality.

By making explicit the second generalized conclusion, we argue for the necessity

to carry out research into narratological categories on the narrated level. As exhibited

in the study of Shapiro's target text, translation may totally efface a dominant motif of

the source system from the original narrative. Recently, Prince also contends against

the opinion that "compared to categories involving the narrating, categories strictly

pertaining to the narrated are perhaps less likely to be impacted by translation"

(Prince, 2014: 27). There is clearly a need to explore how translation may affect the

narrated reality in the line of research into translation and narration.

(2) What narrative effects are the different translations likely to bring about on the

target text and its readers both at textual level and extra-textual level?

The findings show that the three translations in this study present differentiated

narrative modes to the Western readers. Pearl S. Buck's translation *All Men Are*

Brothers faithfully produces the colloquial narrative style of the original novel, thus

providing its target readers with a chance to feel the alien flavor of the Chinese

vernacular fiction. The commentary in verse form that starts and ends the chapters is

also well kept to inform the target reader of the basic episodic narrative structure of

Chinese vernacular fiction and the retention of most of the rhetorical questions

contributes to maintaining a somewhat humorous, ironical tone by the narrator so as

to manipulate the target reader's mood in an effective manner. Furthermore, its wide application of the narrative technique of character's point of view helps to elevate the dramatic quality of the narrated characters and events. Such foreignization strategies not only enrich the form of characterization and dramatization but also enhance the verisimilitude of the fictional cosmos. Consequently, it is likely to bring about strong emphatic effects on the reader's side.

In contrast with Pearl S. Buck, Shapiro translated the narrative mode of *Shuihu Zhuan* into one that is written to be read, close to the literary tradition of the target system by rendering the voice of a story-teller-narrator much less visible with fewer narrative markers and simulated questions. For this reason, its pattern of pace control is also distinctive from the source text, depending more on Western literary techniques like ellipsis than on narrative markers. Its narrator adopts the way of showing rather than telling to narrate the story. Such domestication strategies can reduce the alienness of the translation, hence achieving the purpose of increasing comprehensibility and acceptability to the target readers. Moreover, his tendency of simplification in dealing with interpretations and judgments leads to a reduction of narrative details compared with those provided in the source text, as a result of which some logical links in the story line may be undermined or even lost.

Similar to Pearl S. Buck's translation, the Dent-Youngs' version produces an oral

narrative mode with a special colloquial style. However, the mode and style manifested in *The Marshes of Mount Liang* is one that is different from the original because many of the narrative mechanisms applied by its translators are from the target system that fulfill similar functions. Therefore its narrative model can be regarded as being functionally equivalent with the vernacular narrative mode of *Shuihu Zhuan*.

Different from Pearl S. Buck, both Shapiro and the Dent-Youngs dominantly applied omniscient point of view in their target texts. The wide use of omniscient point of view may result in an increased distance between the audience and the fictional universe, thus decreasing the reader's accessibility to experience and sympathize with the characters.

The differences in the narrative effects caused by translation of motifs are even greater between the target texts. In Pearl S. Buck's translation, the rich connotation of the motif *yi*, the image motif of *jianghu* and the facts and actions narrating the cannibalism motif are all truthfully transferred to the target text, unfolding a bizarre fictional world characterized by brotherhood among the outlaw heroes, adventures for freedom and rebellion against injustice. In contrast, Shapiro replaced the Chinese code of practice *yi* and the culture-specific image motif *jianghu* with the knight's code of chivalry. Furthermore, he practically removed the motif of cannibalism from the

fictional reality by deleting most of the important narrative details. Resulting from such domesticating strategies is the disappearance of the Chinese traditional *jianghu* culture and an overall understatement of the rebellion theme of the original story.

(3) What are the possible governing factors that might have influenced each translator's strategy-making?

The present study explores various constraints that determine the way different translators manipulate the texts in the mediation space of translation by relating to norms, skopos and habitus.

Pearl S. Buck's translation was much constrained by the norms from the literary field of the early twentieth America which decided that translation was a means to innovate literary techniques and reorient social values. She not only introduced the Chinese narrative mode to English readers but also drew upon motifs and themes from the novel to be applied in her own literary writings. One of her three most influential works *Sons* is believed to be "a twentieth-century tribute to early Chinese fiction" with a "proximate background" of *Shuihu Zhuan* (Conn, 1996: 139). Being a Chinese-based writer, introducing China and Chinese literature to the Western world and promoting cross-cultural understanding between Asia and the United States have been the lifelong career of Pearl S. Buck. She may fall into the type of

translators identified as "cultural ambassadors for world cultures" (Sela-sheffy, 2005:15). Such a self-identity has to do with her individual habitus to an important degree, which may be another decisive factor that governs Pearl S. Buck's translation activity. Her early years' life experience in China endowed her with a fascination with Chinese classical literature and an affection for China and Chinese people. Such a life trajectory may have fostered her sense of loyalty to the source text of *Shuihu Zhuan*.

Shapiro's translation activities were nearly all sponsored by the patronages of the source system. His translation of *Shuihu Zhuan* was initiated by an invitation of the government-run publishing house as part of the Chinese cultural production scheme. With the assistance of two appointed co-workers by the patronage, his whole translating process was inevitably manipulated by the dominant ideology of the source system ranging from the selection of the source text to the goal of the translation. The ideological constraints of the source system have overridden any other factors to determine the way Shapiro made decisions through the coordinating and controlling of various agents. His skopos of translation simply served the requirement of the patronage, i.e., to inform the West of the best part of Chinese literature. Therefore, he made many changes out of "voluntary censorship" (Toury, 2012: 148) in the translating process so that his translation can be accepted by the patronage. The governing force of the ideological norm on Shapiro can also be

captured vertically in the formation of his individual habitus. To some degree, the socio-ideological norms of the source system were early internalized through his long-time involvement with the dominant ideology of the Chinese Communist government. His identity as a professional literary translator was born from and closely bounded with some cultural and foreign exchange programs of the PRC.

The Dent-Youngs' translation took place in an intermediate space between the source system and the target system. Patronage is also a decisive governing force on this translation. However, rather different from Shapiro's situation, the Dent-Youngs' patronage places more academic considerations on the agenda than anything else. Therefore, their translation strategies are more governed by operational norms such as linguistic and stylistic constraints than extra-textual forces. The Dent-Youngs' purpose of translation also affects their strategy-making. They aimed to address a new audience of general readers so that they had to "find meaningful equivalents for many local terms and proverbial expressions" while retaining "some flavor of other times and customs" (Dent-Youngs, 2010: IX). This decides that their translation does not adhere to a fixed pattern but demonstrates conflicting tendencies in dealing with certain narrative categories.

9.2 Limitations and suggestions

The present project carries out a descriptive study to investigate how the different translators of *Shuihu Zhuan* have rendered its oral narrative mode, its particular point of view and some culture-specific motifs in relation to a wide range of factors both on the level of social, political and cultural backgrounds and on the level of the translator's idiosyncratic skopos and habitus. The findings suggest that there exist certain patterns in each translator's strategy-making and the different strategies bring about different narrative effects that distinguish one translation from another. With an aim to providing justification for such phenomena, the explanatory part probes into the governing forces related to each translation and its translator. By situating each translation in the society where it takes place in relation to the function it fulfills, it is found that translation as a norm-governed activity is subject to negotiation and struggling between various sets of systems, not simply as facts of the target culture. In different periods, the translation of *Shuihu Zhuan* fulfilled divergent functions. Pearl S. Buck's *All Men Are Brother* occupied an important slot in the target culture to import exotic literary forms and topics while shaping the Western understanding of the Oriental culture. Shapiro's translation bore more significance to the source system than to the target society. His strategy-making was strongly governed by the dominant ideology of the SL society. The Dent-Youngs'

strategy-making was more affected by the translation field of Hong Kong, an intercultural area between the target English culture and the source Chinese culture. At the individual level, the skopos of each translation plays a significant role in directing the translator's decision-making. As a tentative attempt, the study also explores the habitus of each translator by retrieving their life trajectories. The discussion of their individual habitus may contribute to an integrated explanation by connecting the two conventionally separate perspectives on human action — the cognitive and the sociological (Sela-Sheffy, 2008; Chesterman, 2008).

However, any research is but "an interim report" or at best "a stepping stone for further development of the discipline" (Toury, 2012: XIII). The present project can only be counted as a case study of English translations of Chinese classical novels. Even so, there is still much left to be done in improving its reach and depth. Field work like questionnaire or interviewing among the target readers about their reception and understanding of each translation is lacking in the present study. If given the opportunity to obtain adequate direct information about the reader's acceptance, the discussion can be more effective and convincing. Moreover, in the descriptive part, there are still many other aspects related to the narrative mode of *Shuihu Zhuan* that should have been brought under observation but go beyond what a single study can do. Future studies can cover such parameters as speech and thought presentation, direct

and indirect characterization and other culture-specific motifs that are liable to causing translation difficulties. The corpus of commentaries is restricted to merely twenty chapters. A comprehensive description should have entailed an extended corpus to seventy chapters with more data to be collected. No research can be final because thirst for knowledge never ends. This is the motivation for the present study as well as the road to the future.

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