IN SEARCH OF A VARIED VOICE:

TRANSLATING DIALECT IN ENGLISH LITERATURE

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CERTIFICATE OF ORIGINALITY

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ABSTRACT

This thesis investigates the translation of literary dialect as a nonstandard language in literature from English into Chinese. It focuses on how the varied voice created by the use of a literary dialect in speech representation in British and American fiction is reproduced in Chinese translations with a special reference to the Chinese translations of *Tess of the d'Urbervilles, The Adventures of Huckleberry Finn*, and *Pygmalion* published in China before 2012. A descriptive study is conducted within the framework of Toury's descriptive translation studies (DTS) and Bourdieu's field theory on the 11 translations of the three works. All the translations have used different linguistic varieties to systematically represent various levels of dialect variation in the source texts. This study examines the norm-governed and norm-breaking activities underlying the above translation practices and investigates the role of the translator played in the decision-making process in order to reveal the general tendencies, universals, norms, conditioning factors as well as irregularities and innovations as shown by the translations in rendering English dialects into Chinese. The research questions are:

1. How are literary dialects in British and American fiction translated into Chinese?

2. Why are they translated in these particular ways?

3. What factors may influence the translation decisions of a literary dialect?

4. Who usually does dialect translations and why?

5. How does dialect translation evolve from 1929 to 2012, a period that is covered by this study?

The research method is both descriptive and interdisciplinary, combining Dialect Density Measure (DDM) method and register theories from sociolinguistics. The thesis confirms the hypotheses on standardization, normalization, and lexicalization from previous studies on dialect translation, and proposes new hypotheses on the tendencies on dialect translation. This thesis also tests some of the hypotheses on the conditioning factors in relation to dialect, and proposes new hypotheses on other conditioning factors including the ST dialect type, prestige of the publisher and capital of the translators. The thesis concludes by proposing three new concepts on dialect translation. Firstly, dialect translation should take two sides of the variation into consideration. How the standard side of the variation is translated may alter, change or reverse the social identity and power structure constructed in the translation. Secondly, register features may function as sociolects in the translation of both sides of the dialect variation when they are used in the same way as dialect features do. Thirdly, in literary translation dialect density matters as much as dialect features. How dialect density is translated affects the social identity and characterization of the dialect characters and the social stratification within the dialect community.

This thesis also contributes to translation studies as a whole by providing new

insights into the study of norms and the role of translators in the translation process. Firstly, the concept of "pioneer translator" and "follower translator" is proposed for the first time and the different roles of the two types of translators are investigated in relation to the evolution of translation strategies. Secondly, it sheds light on the transformation process from the norm-breaking to the norm-making practices from the perspectives of the constructive roles played by the translators, and of the interaction between the field and the translation agents.

PUBLICATIONS ARISING FROM THE THESIS

1. Yu, Jing. Translating "others" as "us": dialect, register and the heterogeneity of standard language. *Language and Literature*. 2017（1）: 54-65.

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4. Yu, Jing. Translating Dialect, Translating the Difference. *Chinese Translators Journal,* 2015(2): 107-110. [余靜. 論方言翻譯的"落差"策略. 中國翻譯. 2015(2): 107-110]

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TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

CHAPTER ONE

INTRODUCTION

1.1 Introduction

Pygmalion

ACT I

At Covent Garden

FREDDY. Oh, very well: I'll go, I'll go. [He opens his umbrella and dashes off Strandwards, but comes into collision with a flower girl, who is hurrying in for shelter, knocking her basket out of her hands. A blinding flash of lightning, followed instantly by a rattling peal of thunder, orchestrates the incident]

THE FLOWER GIRL. Nah then, Freddy: look wh' y' gowin, deah.

FREDDY. Sorry [he rushes off].

THE FLOWER GIRL [picking up her scattered flowers and replacing them in the basket] There's menners f' yer! Te-oo banches o voylets trod into the mad. [She sits down on the plinth of the column, sorting her flowers, on the lady's right. ---].

THE MOTHER. How do you know that my son's name is Freddy, pray?

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will yeoo py me f 'them? [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as

unintelligible outside London.]

THE DAUGHTER. Do nothing of the sort, mother. The idea!

This dialogue is taken from George Bernard Shaw's play *Pygmalion* published in 1912. It happens between Eliza, a flower girl from the East End of London and a middle-class family of mother, daughter, and son on the corner of the street. The Cockney Eliza speaks is barely intelligible and immediately creates a linguistic distance between her and the family who speak Standard English. The nonstandard spellings and grammar that Eliza uses also create a distance between the flower girl and the reader or audience, who are more accustomed to reading correct Standard English. The function of Cockney in this play is threefold: for humour, for social indication, and for characterization. The distortion of the "correct" English sounds humorous and can always make audience laugh, especially in scenes when her standard pronunciation is mixed up with her Cockney grammar and vocabulary at the tea party. The contrast between Cockney and the standard language in *Pygmalion* foregrounds the social differences between Cockney speakers and characters from the upper class, and calls attention to the tension and conflicts between the two social groups. The way in which Eliza talks portrays her as someone of low social status and poor education. Her linguistic transformation is the pillar of the entire play.

This type of dialect use in literature belongs to what Shorrocks (1996: 386) defines as "literary dialect", which is "the representation of nonstandard speech in literature that is otherwise written in Standard English (for instance, some of the

dialogue in the works of such writers as Eliot, Dickens, and Hardy) and aimed at a general readership". It is the "textual representation of 'non-standard' speech patterns that manifest both the social cultural forces which have shaped the speaker's linguistic competence and the various social cultural groups to which the speaker belongs or has belonged to" (Lane-Mercier, 1997: 45). Nonstandard language used in British and American literature includes regional dialects, ethnic dialects such as African American Vernacular English (AAVE), and social dialects such as Cockney. In literature, with standard language as the dominant code for representation, literary dialect functions as the opposite of the standard. It caters to, differs from, or subverts the values represented by the standard language for various literary purposes. With the use of literary dialect, a fiction becomes hybrid with at least two linguistic codes: the standard language and non-standard dialect(s).

Fiction using literary dialect differs from "(nonstandard) dialect literature", which refers to "works composed wholly (sometimes partly) in a non-standard dialect, and aimed essentially, though not exclusively, at a non-standard-dialect-speaking readership" (Shorrocks, 1996: 386). In dialect literature, a dialect is often used as the vehicle language either to provide a localized perspective of the world, or to enrich the methods of expression in a local language. As only limited use of standard language can be found in dialect literature, dialect becomes the dominant code of expression and the standard language the deviant voice. The distinction between literature using "literary dialect" and "dialect literature" is of course not absolute.

Some literary works that are originally written in dialect and intended for dialect readers may gain popularity among a general readership. Some are written entirely in dialect, as in the case of Mark Twain's *The Adventures of Huckleberry Finn*, but intended for the general readership. The key distinction between dialect literature and literary dialect is the function of the dialect. For literature in the general sense, literary dialect creates a "different voice" by contrasting and interacting with the standard language. For dialect literature, dialect is used for its own sake, usually for social and ideological reasons such as "strengthen[ing] patriotism and solidarity" of a specific dialect area (Taavitsainen et al, 1999: 13), or increasing the status and expressiveness of the local dialect to create a national language (Brisset, 1997). The focus of this thesis is on the translation of the linguistic difference created by "literary dialect".

Literary dialect is "an author's attempt to represent in writing a speech that is restricted regionally, socially or both" (Ives, 1971: 146). However, in British and American literature, especially in Victorian literature in Britain and literature after the Civil War in America when dialect was widely used, dialect is often used in the speech of some characters while the narration and other characters' speech are written in standard language, which makes dialect the "minor voice" of marginal people. Dialect may not be confined within quotation marks and mingle with the standard narrative language in the form of indirect speech, free direct speech, or as part of the narrator's voice, just as Hardy did in some of his novels (Ferguson, 1998). Interesting as dialect use in narration is, investigations on dialect use in narration requires an

approach different from the one adopted in this study. Therefore, this thesis confines its range of study to dialect use in direct speech in novels and plays.

Dialect use in literature on the one hand relies on its association with sociolinguistic conventions in real life, and on the other on its relationship with the standard language presented in the literary world. The use of literary dialect creates at least two kinds of linguistic codes in fiction: the normal, standard code and the varied, deviant code. In other words, it is the nature of the difference between the two codes that decides the nature of the contrast, conflict and tension between different social groups. When transplanted into another culture, it is not only the dialect itself, but also its relationship with the standard language in these works that poses challenges for translators.

Translating dialect in literature has always been a controversial issue in translation studies. Discussion of dialect translation involves two questions: firstly, is dialect translatable? Secondly, how do we deal with dialect? Some critics focus on its untranslatability. Dialect has been considered as "a barrier to translation" (Weisstein, 1962: 233), as one of the four "limits of translatability" (House, 1973: 167), or as "another of the impossibilities of translation" (Rabassa, 1984: 24). If translation means reproducing a "difference" by reducing the distance between the source text (ST) and the target text (TT), the translation of dialect means reproducing a "double difference" on the target side (Morini, 2006: 124): to deal with the difference between the two cultures, and the difference imbedded in the ST. The translation of the "double

difference" of dialect is extremely challenging given the multifold of cultural and linguistic differences involved in the ST and the TT. It is no wonder some critics believe that dialect should not be translated at all (Landers, 2001: 117).

This author believes that the discussion on whether literary dialect is translatable is as pointless as the discussion on whether translation is possible. The fact that translation practitioners have never stopped experimenting with new ways of dealing with dialect (and will continue to do so) is evident enough to prove that it is translatable. On the other hand, it is also culture-specific. It resists being transplanted into another culture due to its tight bond to space, time, and linguistic form, as all other translation tasks do. The more pertinent and constructive question to ask would be: to what extent is dialect translatable? This leads to the second question: how do we translate dialect? This question is what this thesis will focus on.

Strictly speaking, all dialects, which are culture-specific in one way or the other, deny relocation in another culture. Dialects, no matter how different they are, all carry both geographical and social significance. The difference lies in the priority of such significance. For geographical dialects, the location of the speakers outweighs their social status; for other dialects such as Cockney or AAVE, the social status or ethnic origin of the speakers outweigh their geographical location. Cockney is specific to London the way Dorset dialect is to Wessex in England. The geographical indication of a dialect can never be reproduced in a different culture, even though in regional dialects such indication is crucial while in other dialect less so. It is equally true with

the social hierarchy in England indicated by Cockney and the racial confrontation in America by AAVE.

Nevertheless, all dialects do share one common function: the indication of difference. Be it geographical, social, or ethnic, a dialect is always a symbol of difference to distinguish its speakers from the rest of the characters in a literary work. Translating dialects means reproducing the difference. In other words, in literary translation, a dialect is transferred as a "varied voice" although the exact nature of the "voice" has to be decided case by case. The task of a dialect translator is to employ whatever means (s)he can find on the target side to represent the different voice conveyed by a ST dialect. This author finds that such a task is both inspiring and challenging, and has become a major source of inspiration, innovation, and creativity for literary translation in China.

Scholars who are interested in how dialect is dealt with investigate various strategies used in dialect translation and comment on their merits and disadvantages. Findings in this respect are both promising and depressing. Pinto's (2009) comprehensive summary of strategies of dialect translation, which is based on previous studies, presents a wide range of options for dealing with dialect in novels and drama. However, comments on these strategies are quite discouraging because in most cases, the disadvantages are believed to outweigh the merits no matter which strategy is under discussion. One of the common practices in literary translation is to substitute dialect with the standard target language. It has been much criticized for

losing "its linguistic distinctness and consequently its comic aspect" (Delabastita, 2002: 322), effacing the tension in the original (Berman, 2000: 294), levelling out characterizing discourse (Rosa, 2012: 88), and altering the relationships between characters, and those between the reader and the characters (Azevedo, 1998: 42).

Another frequently discussed strategy is the use of a target dialect to replace the source dialect. This is believed to lead to an incongruity of a foreign character speaking a domestic accent (Han, 2004: 96), the unwanted distortion of a target dialect and its speakers (Al-Rubai'I and Al-Ani, 2004: 252), or "an exoticization that turns the foreign from abroad into the foreign at home" which "winds up merely ridiculing the original" (Berman, 2000: 294). It seems the translator is caught between a rock and a hard place when it comes to dialect translation. However, as will be shown by this thesis, the use of dialect does not necessarily lead to the distortion of the original and the use of standard language can also create a varied voice in translation.

This thesis approaches dialect translation from the perspective of Descriptive Translation Studies (DTS) proposed by Toury (1995 and 2012). DTS corresponds to a descriptive, empirical, interdisciplinary, and target-oriented approach to the study of translation, focusing especially on its role in cultural history (Rosa, 2012: 94). According to Toury (1995), the goal of DTS is to produce systematic and exhaustive descriptions of "what it [translation] proves to be in reality" (Toury, 1995: 32). DTS contains two parts: description and explanation. The description can be conducted in

three steps. Firstly, to identify and describe texts that the target culture considers to be translations; secondly, to conduct a comparative analysis of STs and TTs, by mapping target text segments onto source text segments (in this study, quoted speech of dialect characters); and thirdly, to identify patterns and regularities, and to formulate generalizations about tendencies, norms, and laws (Toury, 1995: 36-39, 102). Description of data is followed by explanation, which requires "delve[ing] into translation as cultural and historical phenomena, to explore its context and its conditioning factors, to search for grounds that can explain why there is what there is" (Hermans, 1999: 5). Explanations of the findings are provided by contextualizing individual translation in its social and historical background, and by studying the para-texts and discourses so as to shed light on who did what and why.

This thesis also borrows some concepts of Bourdieu's field theory for the study of norm-breaking behaviour. This theory emphasizes the interaction between social structure and social action through the use of three basic concepts: field, habitus, and capital. With the sociological turn in translation studies (Wolf, 2007), Bourdieu's concepts have been introduced into translation studies (Simeoni, 1998; Inghilleri, 2003; Gouanvic, 2005 and Sheffy, 2005). His concepts have been especially revealing when it comes to studies on translators as agents, on the interaction between the objective factors and the subjective agents, and irregular, innovative, and individualistic activities. The sociological approach offers a more comprehensive and dynamic approach to study translation and provides answers to issues which may go

beyond the framework of DTS. The nature of dialect translation requires special research attention to the irregularities and idiosyncrasies in addition to the patterned behaviour and norms in the translations.

This thesis examines the translations of three classics in English: *Tess of the d'Urbervilles* (*Tess*), *The Adventures of Huckleberry Finn* (*Huck*), and *Pygmalion*. The data range from 1929 when the first of the three works was translated in China, to 2012 when this project started. It is found that out of the 198 translations of the three works published in China from 1929 to 2012, various strategies are used in 11 translations to systematically represent dialect variation in the STs. These translations constitute the major part of the case studies. The case studies are categorized into two types: translating dialect with dialect varieties, and translating dialect with the standard language. Both qualitative analysis and quantitative measures are used in the study to find out what features are used, how frequently they are used, and how the choice and density of features have influenced the overall effects of the TT.

Previous studies approached the translation of dialect in literature from three perspectives. The first is an source-oriented approach that focuses on comparing the ST and the TT to see whether the ST dialect is faithfully represented. Studies in this respect are mostly linguistically oriented and centre on the losses and gains of translation strategies used in dialect translation. Value judgments are prevalent in studies using this perspective given the fact that dialect translation is often viewed as a translation problem. The second is a culture studies approach on the use of dialect in

literary translation. Brisset (1996) and Cronin (1996) investigate the use of dialects such as Québécois and Scots in literary translation as means of national autonomy or independence. Their focus is on the use of dialect as a vehicle language in translated works and its social and historical effects on the construction of national identity and cultural image in the target culture. The third approach is a descriptive one that focuses on investigating how the ST dialect variation is handled in translated works. These studies have been conducted by scholars such as Berezowski (1997), Dimitrova (1996 and 2004), Berthele (2000), Delabastita (2002), and Pinto (2009), who describe various strategies used in translated fiction, reveal tendencies, norms, and laws in dialect translation, and investigate social-historical factors that may have an influence on translation decisions. The three approaches are sometimes intertwined. Based on case studies, some researchers approach dialect translation from the perspective of translation theories, such as approaching dialect translation from the perspective of the markedness of different varieties (Dimitrova, 1996 and 2004) and from the perspective of the prestige of varieties (Rosa, 2012 and 2015), and the application of register theory in dialect translation by Hatim and Mason (1997). This author adopts the descriptive approach and aims to testify the empirical and theoretical findings from previous studies with its own case studies on dialect translation from English into Chinese.

With a diachronic study on strategies used in the 11 translations published in China from 1929 to 2012, this thesis intends to reveal general tendencies in the three

periods for dialect translation: the 1930s and the 1940s (the period from 1929 when the first translation was published to 1949 when the People's Republic of China was founded); the period from 1949 to 2012 when this project began. The focus of this study is on revealing the general tendencies in dialect translation and factors that govern these tendencies. Special attention is also given to the irregularities that deviate from the general tendencies and changes in the tendencies during the periods covered by this study as well as factors that have contributed to the change, deviation and innovation in dialect translation.

Attempts are also made in order to lay some ground rules for dialect translation in the present study. Such rules include 1) the identification of whether certain strategies and linguistic features are intended for dialect translation, or for the translation of the orality of speech; 2) the distinction between sporadic use of linguistic features unintended for systematic dialect variation and functional use of features specifically intended for the creation of a dialect variety; and 3) the identification of a linguistic variety with hybrid features. Register theory is used to provide a theoretical basis for these ground rules, and to build a dynamic model incorporating both sides of the linguistic variation. A holistic approach is proposed in this thesis to study not only the textual and contextual significance of linguistic varieties used in dialect translation, but also the interaction between these varieties and the overall translation strategies used in the translation, so as to avoid sporadic and fragmented description and analysis of dialect translation.

This thesis also investigates the roles that are played by translators during the translation process. Who chooses to translate a ST dialect with a TT dialect rather than to use standardization, the easier and less controversial solution? What factors motivate them to take the road less travelled? The social and historical backgrounds of the translators are investigated so as to find out the interaction between individuals, institutions, and the fields they are positioned in. One of the purposes of this thesis is to investigate how a norm is broken, what facilitates an individual's norm-breaking behaviour to become a group act of the making of a new norm, and how paradigm shifts affect the transformation from norm-breaking to norm-making practices.

1.2 Key concepts in studies on dialect translation

This study is an interdisciplinary study that involves literary study, sociolinguistics, dialectology, and register study. A number of concepts which are either ambiguous or refer to different things in different disciplines need to be explained. Four basic concepts will be discussed in this section to delineate the scope of this study. Other concepts will also be explained in the discussion such as dialect, literary dialect, sociolect, idiolect, accent, nonstandard language, nonstandard writing, and linguistic variety[1].

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[1] Other concepts such as dialect density, register, style-shifting, and colloquialism will be discussed in later chapters where these concepts form the corner stone of some of the key issues under investigation.

Dialect. Dialect, as a common word, is a regional language spoken by people from a specific area. In sociolinguistics, it refers to various linguistic varieties that are phonologically, grammatically, and lexically different from other varieties. If two speakers say, respectively, "I done it last night" and "I did it last night", we can say that they are speaking different dialects (Chambers and Trudgill, 1998: 5). Although some linguists tend to use "dialect" to refer to a characteristic combination of phonetic features (which is usually called "accent"), these two terms are not interchangeable. Dialect is most frequently associated with geographical location and used as a synonym of "regional dialect", which is actually the most common type of dialect in sociolinguistics, but by no means the only type. Dialect can also be associated with a particular social class and is often termed a "social dialect", or "sociolect". Although a sociolect may also indicate geographical origination of its speaker, its social indication is much more prominent than its geographical location. For example, Cockney immediately associates its speakers with low social class rather than its location (East End of London). A dialect can also be associated with a particular ethnic group and termed an "ethnic dialect". The most common ethnic dialect is Black English, or AAVE, which refers to African residents of America. Again, it may point to a specific geographical location such as the American south, but the ethnic origin of its speakers is much more prominent than their geographical location.

According to Halliday and Hasan (1989: 41-43), the term "dialect" covers linguistic variations between different generations, genders, age, and trades. Such a broad definition of dialect may, however, not be shared by other disciplines or cultures. Such a categorization of dialect is by no means absolute and may change with time and culture. For example, sociolect and ethnic dialect are often used in the same way as geographical dialects to represent a natural way of speaking, especially in recent decades for political correctness. Cockney is now regarded as the natural language variety of East End Londoners rather than as a marker of inferior social status as used in Dickens' novels in the nineteenth century. For some sociolinguists, the standard language is also "a dialect" (the "standard dialect"), and is treated on an equal basis with other non-standard varieties. British, American, and Scottish Standard English are all considered as dialects of English as are Wessex dialect, AAVE, and Cockney.

Fangyan (方言), the Chinese equivalent of "dialect", is strictly regional. In some cases, it may reflect the social status and education background of the speakers, but its primary function is to indicate the geographical origination of its users. In literary study, the standard variety is seldom considered as dialect. In this thesis, the term "dialect" is used to refer to linguistic varieties other than the standard language, and refers to dialects frequently used in literary works such as social, regional, and ethnic dialects.

Dialect use in literature. There are four types of dialect use in literature. Firstly, dialect is used as the narrative language for the entire work, as in the case of dialect literature intended for dialect speakers, or in the case of general literature intended for non-dialect speakers, for example, the Southern American white dialect in *Huck*. Secondly, the work is narrated in standard language with dialect features only sporadically used either in narration or in speech representation. In this case, as dialect features are used randomly and not in any recognizable patterns, they do not have any association with the geographical or social origin of the characters. These features do not form a distinct linguistic variety, that is, a "lect" to indicate a systematic social or regional difference. They are used because they belong to the linguistic repositories of the writer who happens to be familiar with these features. In other words, they may be dialect features per se, but do not function as a language of difference in the text. In most cases, they function as colloquial features to represent oral speech or to add local flavour to the text. Thirdly, dialect is used only in speech representation of all characters while the story is narrated in standard language, as in the case of the Chinese *Sing-Song Girl of Shanghai* (海上花列傳) by Han Bangqing. In Chinese literature, this type of work is considered as "dialect literature" and the use of dialect is intended to vividly convey the restricted local voice of dialect characters. Fourthly, the speech of some characters are represented with dialect while that of others with a standard language. This is "literary dialect" in its strictest sense and also the most common way of dialect use in British and American literature. It foregrounds

conflicts, tension, and disruption between different characters by contrasting dialect with standard language. In this case, the focus is on the relationship between different linguistic varieties rather than on the authentic representation of the dialect.

Literary dialect. This term has been used by different scholars for different things and has led to some confusions. It may refer to "novelistic discourse", that is, literary language as it is characterized by the presence of stylistic features different from the norms of standard language (Määttä, 2004: 320). This is also the definition Catford (1965: 87) implies in his discussion of dialect translation. Määttä (2004: 320) makes a distinction between "standard literary dialect" and "nonstandard literary dialect". The former differs from the norm of written language in general in stylistic features such as unusual word orders or fragmented sentence structures. Its grammar does not, as a general rule, differ from that of the standard written language, nor does its spelling deviate from the norm. It is labelled as a dialect because it is a simulation of real spoken language. It is used not only in direct speech but also in narrative report of speech acts (Leech and Short, 2007: 323). The latter refers to non-normative features in characters' speech that correspond roughly to "heterogeneous medium of expression" as Sternberg terms it (Määttä, 2004: 320). To avoid confusion, the more common term "literary language" is used in this thesis to refer to Määttä's "literary dialect". What he terms "standard literary dialect" is referred to as "colloquial language/variety", which is the artistic representation of authentic oral speech that

takes advantage of fragmented and inverted grammar but conforms to the norm of standard language. What he labels as "non-standard literary dialect" is referred to as "literary dialect" in this thesis, that is, a voice varied from the standard one.

The significance of literary dialect is closely associated with dialect speakers in real life, that is, their stereotypes and position in real life social hierarchy. The representation of literary dialect is based on and at the same time differs from real dialects. On the one hand, literary dialect has to draw on the sociolinguistic value of a real dialect and invoke the cognitive reserve of dialect in readers' minds before it can function as a geographical or social index of its characters. Even an "artificial dialect", a dialect that cannot be identified with any genuine dialect, draws on certain aspects of real life dialects and creates a make-believe effect that associates characters with certain (fake) location or social background. On the other, literary dialect is an artistic creation that is by no means an exact copy of real life dialect features. It makes careful choices as to which character should or should not speak a dialect, who uses what features, and when to use dialect, and when to avoid it. Consistency and exact authenticity, which are important for sociolinguists, are not the priority of writers when they use literary dialect. It is not the degree of the verisimilitude of the "varied voice" to the real dialect that matters, but the overall contrastive effect this virtual voice has induced. In the final analysis, dialect is a *means* of literary realism rather than the *end*, and can only be judged "in terms of the artistic purpose of the work as a whole" (Cole, 1986: 4).

Nonstandard variety. The concept of non-standard variety can hardly be defined without resorting to the definition of "standard language". However, the definition of "standard language" is notoriously evasive and ambiguous, and carries different meaning in different cultures or in different periods of time, which will be discussed in Chapter Five (for more discussions on the definition of "standard and nonstandard language", see the preface of *Writing in Nonstandard English* by Taavitsainen et all, 1999). For the sake of convenience, this thesis defines "standard language" the same way as Toury (1995: 32) defines "translation". "Standard language" is whatever language variety which is regarded as the standard in a specific culture. It includes different linguistic features and is associated with different social groups in different culture or at different time. While some linguists like Trudgill (1992: 56) consider nonstandard English as "any dialects of English other than Standard English" and use "dialect" and "nonstandard" as synonyms, others define nonstandard as "deviation from expected norm" which include nonstandard dialect, slangs, broken English by foreign speakers (Chapman, 1994: 17-38), slurring of sounds by a drunk (Blake, 1981: 181) or any other linguistic varieties that are considered as a violation of the norms of the standard variety. Nonstandard language is often used in literature for social identification, and in most cases reveals a lack of education and the low social status of its users (and of cause with exceptions). Certain linguistic varieties or features may be regarded as "nonstandard" in one literary system but not in the other, or in one

field of study, but not in the other. Colloquial language is considered as "nonstandard" in sociolinguistics mostly for the sake of its grammar while in literary writing it is considered as standard especially when it is perfectly grammatical as in the case of "standard spoken English". Colloquialism is considered standard in modern Chinese literature while it is considered as "non-standard" in Portuguese literature (Pinto, 2009).

In this thesis, "non-standard variety" is defined as any linguistic variety that is regarded as not "standard" in a specific culture. "Nonstandard dialect" is used as a synonym of "literary dialect". "Nonstandard English" includes any linguistic variety that deviates from Standard English including dialect, pidgin English, broken English, and others. "Nonstandard Chinese" refers to any deviation from the norm of Standard Chinese, for example, dialects, representation of phonetic or grammatical mistakes, and the use of foreign letters.

Linguistic variety. A linguistic variety is "a specific set of linguistic items" or "human speech patterns (sounds, words, grammatical features) which can be associated with some external factor (geographical area or a social group) (Wardhaugh and Fuller, 2015: 25), including languages, dialects, registers, styles, or other forms of language, as well as a standard variety (Meecham and Rees-Miller, 2001: 537). Individual *linguistic features* that are sporadically or randomly used in speech representation, cannot form a linguistic pattern or carry sociocultural value

about the identity of the characters. The identification of a linguistic variety requires the occurrence of a unique set of items or patterns in the speech of a specific group of users (Wardhaugh and Fuller, 2015: 25).

This thesis borrows Rosa's (2015: 210) definition of linguistic variety. Linguistic variety is (1) a patterning of sounds, grammatical structures, vocabulary, texture, and structure (linguistic form) that may carry (2) contextual information on users and uses, in terms of time, space, sociocultural group, situation and individuality (communicative meaning), that is also associated with (3) a given social status and prestige within a linguistic community (sociocultural value). In other words, a linguistic variety is a pattern of language use that carries both contextual and sociocultural meanings.

The scope of this study is delineated by the definitions of these terms. This thesis investigates the Chinese translation of literary dialect as a nonstandard variety set in contrast to a standard language in speech representation in British and American fiction. The fiction is written primarily in standard language for general readers rather than readers from a specific location or with a specific social or ethnic origin. In cases where more than one dialect is used, "the relations between them [nonstandard dialects] can be just as crucial for character definition as the relation between any one dialect and the standard language" (Azevedo, 1998: 42). This situation needs to be handled with care and decided on an individual basis. In fiction such as Mark Twain's *The Adventures of Huckleberry Finn* where one of the dialects, the Southern White

dialect is used as the narrator's voice, and takes the place of the standard language. It thus becomes the semi-standard language against which the second dialect（AAVE）is set in relief. Both AAVE and the Southern American White dialect are contrasted with Standard American English in the novel. The linguistic and social hierarchies constructed with standard language and two or more dialects can be quite complicated.

1.3 Outline of the thesis

This thesis sets out to give a description of how literary dialect in British and American fiction is translated into Chinese by focusing on three literary classics: *Tess*, *Huck,* and *Pygmalion*. A descriptive study is conducted to reveal the general tendencies, laws, and conditioning factors as well as irregularities and deviation so as to investigate the norm-governed as well as the norm-breaking activities, the conditioning factors, and the agents in the field.

Chapter Two discusses means of representation and functions of literary dialect in British, American, and Chinese literature. Literary studies on dialect use in British and American literature provide the theoretical basis for the analysis of and comparative studies on the use of dialect and other linguistic varieties in the STs and the TTs. Major differences are discussed in relation to means of representation and functions of dialect used in British, American, and Chinese literature. Such differences contribute to the explanations for the findings on strategies used in the

translation of English literary dialects into Chinese.

In Chapter Three, a comprehensive review is conducted of previous studies of dialect translation. Approaches, perspectives and research methods used in previous studies on dialect translation are discussed as well as transfer strategies, linguistic features, and varieties used in dialect representation in the TT. Strategies discussed in previous studies are summarized in a figure in which four levels of translation decisions and two dozens of linguistic features used in dialect translation are outlined. Findings from previous studies are also discussed including general tendencies, laws, and conditioning factors that may have an influence on the translation strategies.

In Chapter Four, a descriptive study is conducted of the 198 translations of this corpus with a special reference to 11 translations in which a systematic linguistic difference is recreated. The description includes publication data of the corpus and strategies used in the corpus. Findings concerning standardization, normalization, colloquialization and lexicalization are discussed and explained. A change of tendency in the use of linguistic features for dialect translation is also discovered. Two conditioning factors for dialect translation are investigated, namely, functions of the translation and the ST dialect types. The findings of this chapter serve as the background to the discussions on specific topics concerning dialect translation in later chapters. Starting from Chapter Five, each chapter will focus on one specific topic that is of significance to studies on dialect translation.

Chapter Five focuses on strategies of translating dialect with register varieties.

This chapter calls special attention to the translation of the standard side of the ST dialect variation and the use of standard register varieties. Its starting point is the study of Hatim and Mason (1997) on investigating dialect translation from the perspective of register variations. Three concepts from them are adopted in the analysis of case studies, namely, the principle of recurrence in the use of dialect and register features, the marked use of register features and the use-related function of dialect features. Discussions are made on the use of standard varieties in dialect translation, a dynamic model for an elastic evaluation of register varieties, and an integrated approach for the translation of dialect and register. The analysis shows how the use of standard varieties affects the social hierarchy and power relation constructed in the TT. It also emphasizes the importance of translating the standard side of the ST dialect variation.

Chapter Six discusses the strategies of translating dialect with dialect varieties. For studies on dialect translation, dialect density is a much under-investigated area, probably due to the lack of research methods. This chapter provides an interdisciplinary approach to investigate the translation of dialect density by using the Dialect Density Measure from sociolinguistics. The DDM method is combined with dialect feature types so as to shed light on both the tendencies and irregularities on linguistic features used in dialect translation. This method has also been proved to be especially useful in the investigation of the translation of stylistic variations within a dialect. It also provides a method to study the intertextuality between different

translations and helps to distinguish two types of translators, the pioneer translators and the follower translators.

Chapter Seven focuses on the pioneer translators as shown in Chapter Six. By focusing on the pioneer translator Zhang Guruo, this chapter investigates the relation between the capital of the translator and his norm-breaking and norm-making activities from the perspective of Bourdieu's field theory. The case study calls attention to the interaction between the pioneer translator and his follower translators, and their interaction with the translation field. It sheds light on who innovates in dialect translation, why they do so, and how they can succeed in turning individual norm-breaking practices into norm-making ones as a group effort

The thesis ends with Chapter Eight which concludes with a summary of the research findings, discussions on the limits of this study, and suggestions on further studies.

CHAPTER TWO

DIALECT IN LITERATURE

This chapter reviews basic concepts of language varieties in sociolinguistics, functions of literary dialect in literary studies, and the approaches, methods, and perspectives of studies on dialect translation. The "English literature" in the title of the chapter refers to literature, specifically British and American literature, written in the English language. This chapter starts with a review on the sociocultural value of dialect in society with reference to sociolinguistic theories, and discuss basic concepts of literary dialect in British and American literary studies. This chapter concludes by reviewing the functions of dialect in Chinese literature.

2.1 Dialect in society

In sociolinguistics, a dialect is considered as a linguistic variety equal to standard language. Dialect, often used to refer to regional differences within a language, is defined in modern sociolinguistics as any variety of a language characterized by systematic differences in pronunciation, grammar and vocabulary from other varieties of the same language. Standard language is studied as a region-less variety of English, namely, the "standard dialect" of educated people. The concept of standard language as the "correct language" is an ideological construct, which does not means a

standard language is inherently superior to other varieties. Dialect is considered as structured, complex, rule-governed as standard language which can adequately meet the needs of their speakers for communication. This politically correct standpoint is shared by writers of dialect literature who believe in the equality between their beloved native dialects and the standard language. However, dialect use in literature intended for general readership relies on a number of conceptions that may differ from some of the views held strongly by sociolinguistic researchers.

The sociocultural value of a dialect in literature is decided by the prestige it is endowed with by a given society in a specific period of time, as well as by its relationship with the standard language. Such value often changes with different cultures and times. Generally speaking, standard language is often associated with prestige and nonstandard varieties such as dialects are often associated with stigma. Standard language is considered as a "prestige variety" due to its status as a dominant dialect used in schools, prints, and the mass media. It is taught to non-native speakers as a foreign language and associated with wealth, good education, power and high social status. A "stigmatized variety" refers to a dialect associated with negative social connotations such as lack of education, membership of a lower class, and social inferiority.

The difference in social prestige between the standard language and dialect is social rather than linguistic, and is externally imposed. The standard language has power and prestige because its speakers are usually people of high social status. The

prestige of a dialect shifts when the power relation or the prestige of its speakers changes. The assumption that standard languages are good, correct, pure, or superior while the non-standard languages are bad, wrong, corrupt, or inferior is a powerful misconception still prevalent in people's attitudes towards dialect, which dialect use in literature relies on. The social identity created by a literary dialect mirrors the prestige or stigma that has been associated with its respective speakers in the real world. In the final analysis, the socio-cultural meaning a literary dialect conveys is decided by the social status and cultural identity of its speakers in the real world.

Different dialects carry with them different sociocultural values. Two major types of dialects can be differentiated in sociolinguistics: regional dialects and social dialects (or sociolects). Regional dialects indicate where the speakers are from and social dialects imply various social variables such as ethnicity, social status, age, gender, or profession (Hudson, 1989: 42). While a regional dialect is a universal phenomenon that exists in most cultures, a social dialect is often culture specific with its own social significance. Ethnic and social class dialects are among the most frequently studied in sociolinguistics. According to Edward (1976: 45-54), ethnic dialects "contain reminders of the native language" of an ethnic group and "often reflect the residential and perhaps occupational segregation of the group"; while social class dialects refer to the marked differences in speech among different social classes, with evidence from empirical studies by Labov and Trugill among others. In Britain, "social class takes precedence over geography as a determinant of speech"

due to its unique hierarchical social structure (Hudson, 1989: 42). In the United States, the racial tension imbedded in American history is often mirrored by the use of AAVE. In this sense, social dialects are as culture specific as regional dialects because the social relation represented by AAVE is as specific to the United States as that by Cockney to London.

While all dialects are culture specific in one way or another, they all share a common function of indicating the social status of their speakers. For some dialects, the social indication is their primary function; whereas for others, their secondary function. For example, Cockney is primarily used to indicate the position of its speakers in the British social hierarchy, and secondarily used to indicate the speakers' geographical location: East End of London. In the same vein, a regional dialect is primarily used to indicate the geographical location of a speaker, and an ethnic dialect to indicate the race of a speaker. But they can both more or less indicate the social status and educational background of this speaker, especially when they are used on formal occasions. There are, of course, exceptions with this. In America, people at the top also speak with an accent (Hudson, 1989: 42). In China only high-ranking political leaders can speak with an accent in mainstream media. In this situation dialects indicate privilege rather than stigma.

Generally speaking, social status as well as educational background are more often indicated with morphology and syntax while geographical origin with pronunciation or accent in English (Hudson, 1989: 42). The fluctuation in dialect

frequency also carries sociolinguistic value. The density of certain features decides the identification of a dialect, because what matters is not the fact that certain features occur in a person's speech but how frequently they occur (Chambers and Trudgill, 1998: 136). Dialect frequency is also a reliable predictor of social status of speakers within the same dialect community. For example, in casual speech, the frequency of a stigmatized form[2] is 10% for upper middle class and 90 percent for the lower class (Spolsky, 1998: 40). Changes in density are also related to register changes within a dialect. For example, for lower middle-class speakers in New York, the density of certain stigmatized patterns is 20 percent in careful speech and 30 percent in casual speech (Ibid).

Studies on linguistic varieties such as dialect promote cultural diversity, question the assumption of the one unified language, and call attention to the interrelationship between different social groups. Dialect represents linguistic hybridity, heterogeneity and social mobility. Attitudes towards dialect reflect the social hierarchy and power structure of the society. When dialect makes its way to literature, especially in plays and novels, it works mainly as a linguistic index to social changes and power struggles in the fictional world by invoking, reinforcing, or reversing the pre-existing

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[2] "Stigmatized" feature or form here refers to dialectal features. Linguistic forms that are favoured by the lower social classes tend to be stigmatized in the wider community. These are typically the forms that are rejected in the educational system (Milroy 2007: 137). For example, linguistic forms such as double negatives ("they didn't do nothing") and different verb agreement patterns ("They's o.k") are considered as "stigmatized" features.

stereotypes and established attitudes that readers may have towards the real life dialect.

2. 2 Literary dialects in British and American literature

The use of dialect has a long history in British and American literature. In England, dialect in literature can be dated as far back as the fourteenth century in *Reeve's Tale* by Geoffrey Chaucer. Such a tradition has been carried on by early noted authors such as William Shakespeare. It came into full bloom in Victorian literature by authors such as Thomas Hardy, Charles Dickens, and made its way well into the new millennium. On the other side of the straits, dialect in writing reached its peak after the American Civil War with the wave of "written for the sake of dialect" (Jones, 1999: 2-3) which paved the way for the vernacular style — the "uniquely American literary expression" (Lemke, 2009: 55). Two types of dialect use in literature can be distinguished: literary dialect and dialect literature. A comparison is made below between dialect literature and literary dialect for the purpose of bringing out the most prominent characteristics of literary dialect, and to clear the common confusion of evaluating literary dialect as dialect literature.

2.2.1 Distinguishing literary dialect from dialect literature

As discussed in 1.2, dialect literature refers to literary works written entirely or partly in a specific nonstandard dialect and intended essentially for dialect readers. Its

primary focus is to provide an authentic representation of a real life dialect so as to increase expressiveness of a local or national language, to reinforce autonomy and identity of a cultural group, and to fend off international influences. A typical example would be the use of dialect in Scottish literature (McClure, 1996). Literary dialect is a sub-variety created on the basis of the standard language norms and functions by its interaction with the standard language norms. In other words, literary dialect can hardly function without its reliance on the standard language while a dialect in dialect literature is often used for its own sake.

These two types of dialect use differ in their intended readership and their functions. Dialect literature is restricted in its function and readership because it is intended to celebrate and reinforce regional identities and to entertain readers assumed to be familiar with the dialect in question. Literary dialect, however, is intended for the national (and international) readers and used for whatever purposes that can contribute to the overall literary effect of the entire work, such as comic effect, social indication, characterization, and theme development. While a significant number of heterogeneous dialect features may be employed with a high degree of frequency in dialect literature, the representation of literary dialect is mostly symbolic and carefully controlled both in terms of the range of dialect features represented and the frequency with which they occur (Hodson, 2014: 116).

The third major difference between dialect literature and literary dialect is their relationship with the standard language. In dialect literature the perspective and value

system of a dialect is adopted even if in some cases a small amount of the standard language may also be used in the same book. In some cases where the only language is dialect, the dialect is not considered as deviant, "non-standard" or "substandard" because there is nothing to be contrasted with within the confines of the fiction (Blake, 1981: 12). In other cases where a dialect is used with a standard language, the dialect becomes the very background against which the standard language is contrasted and considered as "minor", or "unnatural". In both cases, it is the dialect that provides the dominant values against which the entire fictional work is based on. Dialect is the "standard", the dominant feature in dialect literature.

In contrast, the value-scheme in literary dialect in American and British literature is based on that of the standard language, against which literary dialect is marked and foregrounded. This, however, does not mean the value system represented by a literary dialect is exactly the same as that of the standard language. The value-scheme of a literary dialect may confirm, contradict or challenge the value-system represented by the standard language. Even when a dialect is used to contradict the value-scheme of the standard language, the values of the standard language are still the dominant values, because they are by default the value-system shared by potential readers. In Mark Twain's *Huck*, even if the entire fiction is written in a regional dialect (American Southern White dialect) with only limited use of the Standard American English, it is not intended for dialect speakers of American Southern dialect but for the general readership. The entire novel is built on the interaction and tension between

Southern White dialect, AAVE and Standard English based on the value-scheme of the Standard English, because the standard English is "the understood symbol, or outward sign of social authority" (Sewell, 1985: 202). *Huck* is therefore a novel with the use of literary dialects. It is not a piece of dialect literature. Based on the three differences between literary dialect and dialect literature, three characteristics of literary dialect are found to be of importance to dialect translation, which are summarized below.

Virtual authenticity of literary dialect

Unlike dialect writing that aims at representing the authentic dialect to the fullest, literary dialect focuses on achieving a virtual authenticity, or the make-believe authenticity. Authenticity, or realism, according to Leech and Short (2007: 123), is relative "to the purpose of the writer and the effect on the reader", because "the only thing which matters in fiction is the *illusion* of real experience" rather than a scientific description. The realism that literary dialect aims at does not require accurate representation of all the features of the real-world dialect (which is not entirely possible even in dialect literature or in sociolinguistics), nor document features exclusively belonging to that dialect. It is linguists' job to accurately record the characteristics of a genuine dialect because their goal is to study the unmediated natural language. For literary writers, the use of literary dialect involves the selection of specific features of a real-world dialect widely accepted and recognized as such by readers and writers. The literary value of dialect does not depend on its verisimilitude

towards the real dialect features, but on the make-believe realistic impression it creates on readers.

The emphasis on the virtual authenticity of literary dialect, however, does not downplay the importance of the idea of authenticity in characterization and social construction. Dialect functions by relying on its connection with the cultural and social image of the dialect speakers in real life. This connection influences how readers react to a literary dialect. However, what matters "is the idea of authenticity, not the search for it" (Hakala, 2010: 389). In other words, literary dialect is an artistic creation of dialect that makes readers believe that they are reading a genuine dialect and react accordingly. The fact that how accurate this literary dialect is does not matter. For literary dialect, authenticity is a means to an end, and therefore is often manipulated to serve whatever purposes the writers deem necessary.

Another reason to avoid complete authenticity in dialect representation is reader resistance to linguistic distortions. Readers may dislike non-standard language used in literature because any "rendered speech that departs to any appreciable degree from standard colloquial speech" may provoke negative reactions in readers (Toolan, 1992: 34). A high density of orthographic distortions requires greater effort on the part of the reader and induces greater "reader resistance". The more scientifically complete a representation is, the less effective it will be from the literary point of view (Krapp, 1971/2007: 24).

Writers tend to favour stereotypical and impressionistic use of markers because

these markers can effectively achieve the desired effect without invoking reader resistance. However, this does not mean that writers/translators do not use dialect markers in high frequency. They usually save the high density for special effect for good reasons (for further discussions on dialect density, see Chapter Six).

The virtual authenticity of literary dialect matters to dialect translation because what is reproduced in the TT is not a real dialect and its linguistic features, but the social meaning the dialect conveys. The translator's task is to find out whatever means at hand to achieve the effect the ST dialect produces, rather than reproducing the linguistic features of the ST dialect. In other words, as the emphasis is on "literary" rather than "dialect", dialect translation involves the reproduction of a make-believe linguistic effect rather than an authentic transcription of a genuine dialect, be it the SL or TL dialect. Even when the writers or translators choose to vividly transcribe features of a dialect, they seldom do that for the sake of the real dialect itself, but for whatever literary purposes that require a realistic representation.

Emphasis on intelligibility for general readers

While "standard language" assumes the widest audience, dialect chooses and restricts its audience. Literary dialect is used in literature otherwise written in standard language and intended for national and international readers who are not expected to have much knowledge of the dialect in question. Unlike readers of dialect literature who are supposed to be native speakers or scholars of the dialect in question and familiar with various dialect features, readers of literary dialect normally have limited

and often second-hand knowledge of the dialect they encounter. They could be dialect speakers. However, more often than not, they are merely dialect listeners in life, or readers of dialects used in literature, or audience of dialects used in film or TV program. They have limited knowledge of dialect and may find it difficult to read dialect in high density. Writers tend to favour stereotypical markers in low density so as to make their work accessible to these readers.

The intelligibility of literary dialect depends on two factors: the choice of dialect markers, and the density of their occurrences. Markers that are easily recognizable and stereotypical usually work better as indexes, or catalysts to bring into full play the previous dialect experiences of readers without demanding too much of their processing effort. Generally speaking, the overall density of these markers is supposed to be impressionistic to remind readers of the social background of the characters without jeopardizing the intelligibility of the fiction. Dialect use in high density is usually saved for special effects, for example, a density increase may indicate a change of social status of the characters, or the change in the interpersonal relationship (please refer to Chapter Six for more discussion on this topic).

The intelligibility of literary dialect matters to dialect translation because translators need to pay special attention to the overall density of ST dialect markers as well as changes in density. They also need to strike a balance between literary effect and intelligibility by deciding what features to use and how frequently they are to be used.

2.2.2 Dialect and standard language: the foregrounded and the background

Literary dialect is essentially a poetic language. In exploring the relationship between the standard language and poetic language, Mukařovský (2014) believes that the standard language provides the background against which various distortions are produced with the aim of creating desired aesthetic effects. The notions of automatization and foregrounding are introduced here: the former refers to the production of an utterance in an automatic manner; the latter is associated with a more conscious execution of the utterance that arises when the appropriate norms are violated. Dialect, as a form of poetic language, is foregrounded against the standard language which is the unmarked automatic utterance.

Literary dialect functions by relying heavily on its distance from the standard language. It deviates from, interacts with, and disrupts value system and power structure constructed by the standard language. The aesthetic value of a dialect is closely related to how strong the norm of the standard language is because

the more the norm of the standard is stabilized in a given language, the more varied can be its violation, and therefore the more possibilities for poetry in that language. And on the other hand, the weaker the awareness of this norm, the fewer possibilities of violation, and *hence* the fewer possibilities for poetry. (Mukařovský, 2014: 43)

In other words, the stronger the norm of the standard is, the more "abnormal" or "deviant" the dialect can be. If the norm of the standard is weak, the abnormity or deviation of the dialect may well merge into the background and thus lose its charm. When the norm of the standard language changes over time, the value of the dialect changes with it. In the evaluation of the literary value of dialect in literature, both the marked language variety and the background against which it is contrasted (usually the standard language) must be taken into consideration.

This is especially important for the translation of literary dialect. Dialect translation not only involves the translation of the ST dialect, but the translation of the ST standard language, because the social meaning that a dialect conveys is to a great extent based on its relationship with the standard language. It may also change when the standard language and its value scheme go through changes. To sum up, translating dialect requires translating both sides of the variation: the background language and the foregrounded poetic language.

2.2.3 Dialects and other literary means: compliance and priority

Dialect is not an isolated literary means that works on its own. It is not "a homogenous set of speech conventions that differs from other homogenous sets of conventions in each feature" (Ives, 1971: 152). It functions in compliance with other foregrounded components before it can achieve its desired effect. The literary value of a linguistic variety as well as its individual features can hardly be established without

considering other foregrounded components in fiction. Mukařovský (2014) discussed how various foregrounded components are mutually and hierarchically organized in terms of domination and subordination. Of various means of foregrounding, literary dialect is in most cases the dominant feature in the hierarchy of foregrounded components. In most cases, other literary means deviate from literary norms but conform to basic linguistic norms. For a literary dialect, it deviates from the orthographic norms as well as the grammatical system and vocabulary of the standard language. As linguistic deviations are more conspicuous than stylistic and register variations, the use of literary dialect foregrounds social variation. In other words, when a dialect is used, its literary value sometimes outweighs that of stylistic and register variation represented in standard language. Labov (1972) holds that dialect variation is of primary dimension of linguistic variation and therefore becomes the most salient feature of fiction and gains dominance in the hierarchy of foregrounded components.

The dominance of literary dialect is critical not only for the assessment of the literary effect of dialect, but also for that of the translated fiction. In cases where the SL dialect is translated with the standard target language, the erasure of the linguistic variety leads to the loss of dominance of the social theme, which could give salience to other themes that have been overshadowed by the literary dialect in the ST (see 5.4.1 for further discussion). The cultural images created for a dialect in translated fiction are in many cases influenced, and even decided by the overall translation

strategies used in compliance with dialect features. Studies on dialect translation need to take a holistic approach rather than evaluating dialect translation strategies separately.

2.2.4 Means of dialect representation

As is discussed in 2.2.4, the key to an effective dialect representation is to strike a balance between authenticity and intelligibility that can produce the desired literary effect. Any effort spent on deciphering dialect markers on the part of the reader must be artistically justified. Dialect achieves its literary effects with different combination of dialect features in varied density. Dialect markers, which are also termed as dialect indicators or indexes, are visual indications of linguistic indexicality. Dialect markers are usually used to form a linguistic pattern in association with a specific social group. Recurring patterns form "a linguistic variety" which functions as an index to the geographical and social background of a specific social group. For British and American literature, there are mainly three types of dialect markers: phonetic, grammatical, and lexical markers.

Phonetic markers

Phonetic markers are the most frequently used means of representation and are represented with misspellings, malapropism and "eye dialect". Misspelling, which is also called "semi-phonetic respelling" (Hodson, 2014: 90), is not created randomly. It usually follows a certain pattern depending on the type of dialect represented and the

tradition for dialect representation in literature. The most common misspellings are

dropped aspirates ("'ow" instead of "how"); misplaced aspirates ("horgans" instead of

"organs"); short neutral vowels ("naturally" instead of "naturally"); hypercorrection

of wrongly inserted aspirates (Chapman, 1994:18-21); and fall of final consonants

("thin'" instead of "thing") (Blake, 1981: 16), to name just a few. The pronunciation

of certain words can instantly pinpoint a person much more effectively on the social

or geographical map than other indicators. For example, the higher classes pronounce

"girl" as "gairl", while the Sibboleths pronounce it as "gurl" (Chapman, 1994: 20).

To reduce the recognition difficulty caused by phonetic markers, punctuation

marks are also used such as apostrophes to indicate the loss of a letter or letters, and

hyphens to indicate prolonged vowel or Italics for stress change (Cole, 1986：7). For

example, in the case of "*po*-lice" in place of "police", no orthographic distortion is

involved, but the pronunciation is changed with the stress on the first syllabus

indicated with the italics of "po", and a prolonged vowel "o" indicated with the use of

a hyphen. These phonetic markers are usually intended for a neutral indication of a

regional or social accent even though its orthographic distortion, though minor, may

also portray its speakers negatively as someone who does not know the proper

pronunciation of English.

Malapropism (also called Dogberryism) is "a word that is inappropriate for the

context, but that resembles a word that is appropriate" (Myers-Shaffer, 2000: 239),

resulting in a nonsensical but humorous effect. Examples are the use of "a pore gel"

instead of "a poor girl" in *Pygmalion*. Charles Dickens tended to use malapropisms in his representation of dialects to reflect "a youthful zest for life" in addition to humour (Gerson, 1965: 45). Malapropisms may also be categorized as lexical markers due to its use of a standard word without any orthographic distortion. As the rule of categorization for this thesis is functional, and malapropisms are intended primarily to show pronunciation changes rather than changes in semantic meaning, they are therefore categorized as phonetic markers.

Different from misspellings and malapropisms, "eye dialect" does not indicate actual pronunciation change. This term was first coined in 1925 by George P. Krapp (McArthur, 1998) to refer to spellings that deviate from the norm of the standard but do not change the actual pronunciations of the words. Eye dialect is a make-believe deviation to fool the eye of the readers because "the convention violated is one of the eyes, and not of the ear" (ibid). For example, "enough" is spelt as "enuff" and "women" as "wimmin". Eye dialect[3] insinuates that the character does not know the correct way of spelling, and therefore demonstrates a level of education and literacy substantially lower than the average (Brett, 2009: 49).

Grammatical markers

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[3] Eye dialect is also less frequently used to refer to any variation of spelling to indicate that a word is pronounced in a nonstandard way (Wilson, 1993: 186), which includes misspelling, malapropism, and eye dialect (without the change of the pronunciation) discussed in this thesis.

Grammatical markers refer to any forms of deviation from standard grammar in morphology and syntax. Viereck (1985) listed more than two dozen nonstandard grammars used in British literature for dialect representation, such as multiple negation, use of suffixes such as "-na" and "not" as negation, "ain't" and other forms of "to be", modal auxiliaries. The most commonly used nonstandard grammar includes double negation, lack of concord, and subject and verb disagreement. (Taavitsainen et all, 1999: 16). While phonetic markers more or less point to the geographical location, nonstandard grammatical markers tend to be negatively associated with the educational background and social status of their users. From the point of view of the standard language, these are all "non-standard" and grammatically wrong. There are, of course, exceptions. Nonstandard grammar may also convey positive social significance in the writings by some authors. For example, Thomas Hardy used "thou/thee/thy/thine" in place of "you/your" in his representation of Dorset dialect. These features are considered reminiscent of archaic English and accentuate the ancient history and prestige of the dialect. Once again, the value of a literary variety as well as its features need to be decided on an individual basis and from a holistic approach in line with other foregrounded features of the work.

Lexical markers

Dialect vocabulary refers to words that are associated with and restrictively used in a specific region, or words used by people from a specific social class or ethnic origin. They include local expressions and local names of things (Ives, 1971: 171),

cant, slang, proverbs, and other fixed methods of expressions that are regionally or socially restricted. In *Tess,* "to coll" means "to embrace", and be "hontish" means "be haughty" in Dorset dialect. Just like phonetic and grammatical markers, lexical items can also achieve a distinctive flavour and draw distinctions between different regions (Page, 1988: 5 and 65). They are non-standard in the sense of their semantic meaning rather than in form (either orthographic or grammatical). Generally speaking, they are not as formally deviant as the other two types of markers and therefore require more pre-existing knowledge on the part of the reader for deciphering their sociocultural meaning.

If dialect markers can be a challenge for native speakers of English who are unfamiliar with a real life dialect depicted in the fictional work, they can be very difficult for international readers whose mother tongue is not English. These markers function by revealing an intra-textual linguistic tension when contrasted to the standard language, and by their extra-textual connection with dialect speakers in real life. In most cases, translators who are not native speakers of English do not have enough cognitive background information required for a thorough comprehension of the value of dialect features. Even for readers who have spent some time in English-speaking countries, it is very likely that they still have difficulty recognizing dialect markers and making an association between the markers and real life dialect speakers (it is still debatable whether all native speakers are fully capable of doing that). To these translators, grammatical markers are only linguistic mistakes, and

phonetic markers are no more than orthographic distortions indicating some unfamiliar foreign accent. They need to read extensively, do research, or watch programs in dialect on the media before they can begin to grasp the sociocultural meaning of the dialect. In addition, their perception and interpretation of the dialect in a foreign language may also be influenced by their experience with the target culture dialects and dialect literature.

All these markers are used in various combinations to create a varied voice in literary representation. Cole (1986: 7) recommends using vocabulary, grammar, and figures of speech as well as the use of italics for intelligible dialect representation. Walpole (1974: 193-195) lays more emphasis on non-orthographic signals such as altered syntax, punctuation, and colloquial or regional word choice for similar reasons. Besides intelligibility, the elevation and downgrading of social identity of dialect speakers can also be achieved by a varied combination of marker types. Archaic features can be added to a regional dialect to give it a respectable and cultivated history. They are signs of the essential goodness and underlying nobility of simple people (Chapman, 1994: 40-41). A combination of heterogeneous features can portray characters as rustic and provincial, while nonstandard syntax with little or no deviant pronunciation may suggest lower social status (Chapman, 1994: 21-24). Under the influence of the long-established tradition in dialect writing, any variant spellings may be interpreted as representing non-standard pronunciations, even when the spellings such as *sez* and *tho'* is a crude phonetic version of the standard pronunciation (Page,

1988: 54). The same is also true with nonstandard grammar.

2.2.5 Dialect Stereotypes: pros and cons

Stereotypes are "oversimplified impression of the characteristics of the groups as a whole — that Greeks are fun-loving, that the Irish drank too much, or that the African Americans are boisterous" (Macrae et al, 1996: 3). Some of the markers discussed above are stereotypical markers. They are more salient than others and usually used to stigmatize the users. For example, double negations and the spelling of "h-dropping" are often associated with regional accents (particularly Cockney), a lack of education, and a lower social class. They are stereotypical markers that stigmatize the speakers as socially inferior (Culpeper, 2001: 207-209).

Language varieties, especially dialects, are often associated with stereotypes. The kind of tension between a standard language and a dialect constructed in fiction depends on, and is sometimes restricted by, the existence of certain social conventions and stereotypes. On the one hand, the use of stereotypical markers is very effective to trigger the cognitive reserve of readers so that they can make an immediate association between dialect markers and dialect speakers in real life. Stereotype markers are highly intelligible and easily recognizable for identity construct because they can immediately endow fictional characters with a set of characteristics that are regarded as typical of people using these features,. This is why the use of stereotypical features are one of the most common ways to balance authenticity and intelligibility in dialect representation. On the other hand, they frequently lead to character

stereotyping, which means the characterization tends to be oversimplified and inflexible. This is because people tend to unconsciously confirm the stereotypes based on the information they receive without any judgment (Hodson, 2014: 66 and 115),. Dialect "had to be regarded as a marker of inferior status" (Ibid). Therefore, its use at the early stage "was confined to comedy, or at least to a somewhat patronizing or complacent folksy humour" (Page, 1988: 56).

Another factor about dialect use is that social change may affect the stereotypes of a dialect and the tolerance towards it. Change in conventions and stereotypes may lead to a corresponding change in the literary dialect. Zanger (1966) discussed the shift in American literature in the representation of AAVE from "Guinee" dialect to "plantation dialect". The former had been used since the sixteenth century to represent Black people as simpleminded as children, until around 1980 when the latter was used in a comic way to humanize and socialize Black people. Different stereotypes from the same dialect may be created with different markers, and the same dialect marker may convey different social meaning in different periods of time. The tolerance for dialect density is also susceptible to social change. One of the common complaints against dialect writing (and translation using a target dialect as well) is the low readability caused by high frequency of dialect occurrences. The tolerance of the readers is influenced by the attitude towards dialect users in the society and the status of the literature in question, both of which may change over time.

Writers, as well as translators of dialect in literature, manipulate stereotypes for

different purposes. They may confirm, deviate from, or contradict the established stereotypes. They usually achieve that with a careful choice of stereotypical and other dialect markers in controlled density, and with supplementary means of characterization to steer towards or away from the established stereotypes. For literary translators, it is important to find out how ST dialect is represented, and what kind of attitude the author may have towards dialect stereotypes. Their perception of the ST dialect features has direct influence on their translation decision and the translated fiction.

2.2.6 Dialect density in literature

Dialect density here refers to the frequency of occurrences of dialect markers in the direct speech of dialect characters. In previous studies, the word "frequency" is often used as a substitute for "dialect density". Dialect density involves findings on "strong or weak" representation of a dialect, "fluctuation in dialect", and "inconsistency of dialect representation", to name just a few. Dialect density has a great impact on the intelligibility of the fictional work, the identity of a dialect as a linguistic variety, the distance between a dialect and the standard, and stylistic variations within a dialect. A dialect in high density may pose problems for readers who are not familiar with the dialect. Too low a density of dialect features may fail to form a pattern of occurrence required for the formation of a dialect variety. The higher the occurrence of dialect markers is, the stronger the dialect, and the larger the social gap. The user of a strong dialect tends to be presented as more regionally or socially restricted because "the

greater the density is, the greater the rusticity or the lower the class" (Ives, 1955: 224).

Changes in dialect density are often associated with stylistic variation within the

dialect to indicate educational background, social status or emotional swing of a

character as well as interpersonal relationship between characters. Dialect features are

always manipulated for certain literary effects, and their density in fiction is dictated

by what the author is interested in signalling (Blake, 1981: 12). A translator needs to

decipher the meaning conveyed by the changes of the ST dialect density, and

reproduce on the target side the appropriate overall density and the density change.

2.2.7 Functions of literary dialect in British and American literature

Literary dialect is used for comic effect, to increase verisimilitude, as shorthand to

indicate characters social position and/or their geographical origination, or to illustrate

their villainy or virtue (Blake, 1981; Chapman, 1994). It sets the scene, establishes

character, shows relationships between characters and highlights thematic concerns

(Hodson, 2014: 16). It can also work as part of the idiolect of characters and as

indicator of informal register/tenor (Hatim and Mason 1997). More importantly,

literary dialect distances and stigmatizes, because dialect is represented with linguistic

deviations, which by nature imply that the character deviates from the norm of the

author's own standard language and from the central standards of judgment in a novel

(Leech and Short, 2007: 136-137).

Dialect use unavoidably draws attention to social and cultural contrasts that have

otherwise been much less conspicuously presented in fiction written in the seemingly

neutral standard language. "Dialect literature offered reassurance to working people, but it also gave them a voice", and "the decision to write in dialect — is a conscious decision that automatically entails a stance of difference" (Shorrocks, 1999: 96). This varied voice may foreground all kinds of tensions such as that between the city dweller and the peasant, the educated and the uneducated, the rational and the spontaneous, the white and the black, the privileged and the downtrodden, to name just a few.

Dialect, as a form of orality, is "the representation of otherness, the assertion of marginalized identities" (Bandia, 2015: 125). "[T]he strength of dialect, in fact, lies in its essential 'otherness,' in its position of eccentricity with respect to the national language, in its different history, predominantly oral" (Bonaffini, 1997: 279). As a language of difference and opposition, its major function is to create a voice for the social or cultural "Others"[4]. The rendering of dialect as well as the use of dialect in translation can serve political, cultural, and ideological agendas. Hodson (2014: 16) points out that dialect may well be used beyond the text to perpetuate or challenge stereotypes of different kinds of speakers. It is the same case with dialect use in translation where translators tend to reshape the stereotypes of certain dialect characters with their translation. How translators handle dialect in their translations

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[4] "Other" is a concept from philosophy. It is the opposite of the Self, of Us, and of the Same (Lawrie, 1999: 620). Considering people as "Other" implies seeing them as deviant or problematic.

can reveal their personal attitude as well as the dominant attitude and ideology towards the ST and the TT cultural groups, the social image of a specific cultural group, the social hierarchy and the power structure in the target culture.

The difference literary dialect creates in fiction is illustrated in Figure 2.1:
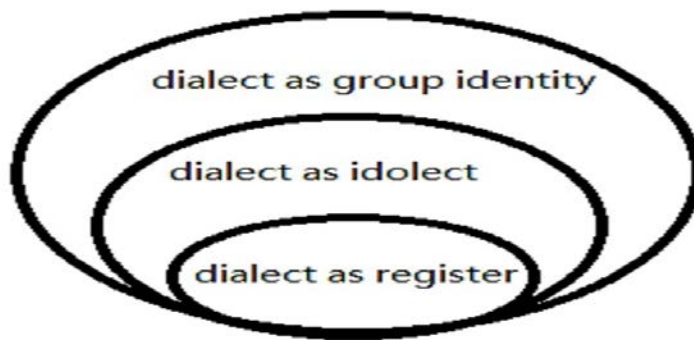
Figure 2.1 Functions of literary dialect

As indicated in Figure 2.1, literary dialect first functions as a marker for group identity. A specific group of characters sharing the same dialect can be differentiated from other characters speaking the standard language or other dialects. Dialect also gives to characters certain characteristics of a social group speaking a specific dialect in real life. Even when there is only one character who speaks dialect in a fictional work, an accent immediately endows him or her with a group identity and certain characteristics.

Secondly, literary dialect functions as part of the idiolect of a dialect character. Idiolect is a person's specific and unique way of speaking. Idiolect includes not only a person's idiosyncratic way of speaking (a favourite expression, a quaint pronunciation of particular words, the over-use of certain syntactic structures and so on), but also dialectal features collectively shared by a group of users which set them apart from

the rest of the group in certain respects (e.g., the tagging question from Cockney used by Eliza in *Pygmalion*). All these make up the individuality of a speaker (Hatim and Mason, 1997: 85). In this sense, dialect is part of the idiolect of a dialect character that sets him or her apart from other characters who are speaking standard language or other dialects.

Dialect as an idiolect can also differentiate characters who are speaking the same dialect but with different social status. Characters on the bottom rung of the social ladder in the same locality speak a much stronger dialect than those in the same locality but with higher status or better education (Chapman, 1994: 39). For example, in *Tess,* although Tess and her family as well as other farmers in the novel are all speakers of the Dorset dialect, Tess speaks a light dialect with only occasional markers and no slang, while her parents and people she works with at the dairy farm speak a much more rustic dialect loaded with slang and vulgar words. This is because she is educated and has more contact with people of the upper class. In the case of *Pygmalion*, both Eliza and her father speak Cockney but only Eliza favours the use of emphatic tags, which are signals of the powerlessness, hesitancy, and hurt feelings of a downtrodden young woman who the world constantly ignores (Hatim and Mason, 1997: 107-108).

Thirdly, dialect can also function as register markers for context. This usually happens in the style-shifting of dialect. Style-shifting refers to an alternation between styles of speech within a single language (Hodson, 2014: 171). The style-shifting in

the speech of an individual dialect character involves the switch between a dialect and a standard language, and a change in dialect density. Changes in dialect density indicate changes of formalities of the contexts, or the emotional ups and downs of a character. Dialect usually indicates the informality of a context and its absence usually means a linguistic competence to adapt to the formal occasion. When an author intends to divert readers' attention away from the social gap between speakers, the dialect characters may switch to the standard language (Page, 1988: 102). In situations of stress, excitement, or anger, dialect is strongly marked because the control of one's linguistic ability tends to be weakened by strong emotions (Chapman, 1994：62-63; Page, 1988: 72). Stronger dialect may also reveal an increased intimacy between speakers (Page, 1988: 72).

To sum up, dialect is used in literature to make a difference for various purposes. Figure 2.2 indicates three levels of dialect variation discussed in this section:
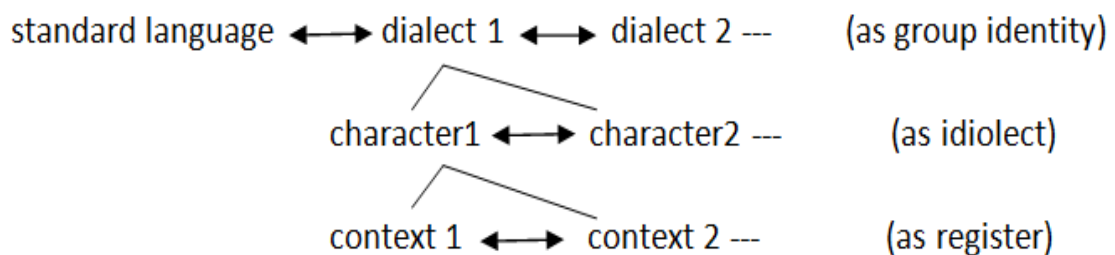
Figure 2.2 Linguistic variation created by literary dialect

As Figure 2.2 indicates, the variation between standard language and dialect/dialects indicates geographical or social contrast between different groups. With this variation, a dialect is used as a group identity marker to represent the voice of the marginal, the dominated, the grassroots, or the "Others". When two or more dialects are found in

fiction, a linguistic hierarchy is usually established which may strictly follow or overthrow the equivalent social hierarchy in reality.

Variation between the speech of different dialect characters functions as idiolects and portrays different personalities and social background of different characters. The differentiation of characters speaking the same dialect mainly depends on the density of markers as well as the marker types. Besides education background and social status, morality may also be a variant. The language of a virtuous character in the gutter might be elevated towards the standard with less or even no markers to indicate their purity of nature and superiority to their environment (Chapman, 1994: 221).

Variation in the speech of a dialect character, which is style-shifting, is often related to contextual variables such as (in)formalities of the context, stress, emotional change, and interpersonal relationship. Bilingual characters do code switching to adapt to different people or to different contexts. On formal occasions, the density of a dialect is likely to be reduced. An increase in density in the same speaker usually betrays his or her emotional swings under stress, or his or her innermost feelings when the character is most at ease, or the intimacy between the character and his or her interlocutors. Translators and researchers can use the model presented in Figure 2.2 as an index to locate "patterns of dialect shifts central to an interpretation of the meaning of the novel" (Esau, Bagnall, and Ware, 1982: 40). The more they "understand the nature and function of linguistic varieties, the more they will

appreciate the subtle dimensions of meaning that an author can build into a work of literature by using literary dialects effectively." (ibid, 44).

2.3 Dialect literature and literary dialect in China

Fangyan (方言), the Chinese term for dialect, was originally defined by Yang Xiong as *shufang yiyu* (foreign language in a foreign land), which includes Chinese regional dialects in China, dialect or language of ethnic minority groups in China, and foreign languages. The denotation of "方言" has been restricted to refer to regional dialects in China since the twentieth century (Lu, 1992: 126). The term "dialect literature" （方言文學）has been loosely used to refer to any literary work in which regional dialects are used conspicuously including literature composed entirely in dialect, and literature written in Standard Chinese for narration and in dialect for speech representation. The concept of "literary dialect" (文學方言) is a recent adoption from Western literary studies. In discussing Chinese dialect and literature, such terms as "dialect", "dialect literature", and "literary dialect" are used as defined in Chapter One.

2.3.1 Dialect in China

The Chinese language has at least 2,000 dialects or sub-dialects used by the Han Chinese (Li, 2006: 150). These dialects or sub-dialects are broadly categorized into seven groups, namely, Mandarin (in northern and southwestern China); Wu (in

south-eastern China, and in Shanghai, Jiangsu, and Zhejiang provinces); Yue (in the southern provinces of Guangdong and Guangxi); Min (including the Hokkien and Teochew dialects in Fujian province); Hunanese (in Hunan province), Gan (in Jiangxi province); and Hakka (spoken by the Hakka people, "guest people" mostly in southern China) (Chen, 1999; Coblin, 2000). In traditional Chinese literature, regional dialects were used in popular literary forms such as opera, folk literature, and novel. Unlike English dialects that are mutually intelligible, southern Chinese dialects are very difficult to understand, and are almost like "foreign languages" for northerners (Zhan, 1992：37). The intelligibility of these regional dialects varies depending on their geographical proximity to Mandarin-speaking areas, which can be presented on a scale indicated in Figure 2.3:

Mandarin   Mandarin dialects   Hunanese & Gan   Wu/Yue/Min/Hakka

High intelligibility   Low intelligibility
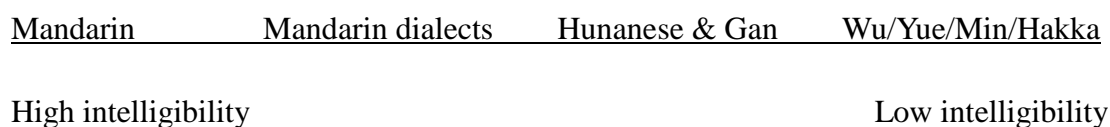
Figure 2.3 Intelligibility of Chinese Dialects

Technically speaking, all authentic Chinese dialects are regional. A dialect speaker may talk in a local accent no matter which register is used or what social standing is involved (Han, 2004: 36). There is no specific dialect in Chinese that functions as indicator of social status like Cockney in England. 社會方言（social dialect）discussed in textbooks on sociolinguistics refers to jargons and cants exclusively used in a specific profession. Ethnic dialects do exist in China but they are

extremely marginal and rarely found in Chinese literature, and still rarer in literary translation.

2.3.2 Dialect use in Chinese literature

While literary dialect has been used quite widely in British and American literature especially in the nineteenth century, dialect use has always been marginal in Chinese literature. The use of dialect in literature in China can be dated back to the Han dynasty around 200 BC (Zheng, 1996：30), but dialect writing did not gain its popularity until the latter half of the nineteenth century, and soon fell out of favour after the first decade of the twentieth century (Yao, 2013). With the Dialect Literature Movement of the 1940s[5], dialect writing regained considerable attention for a short period before it was suppressed in mainstream literary writings in the 1950s with the popularization movement of Standard Chinese (Putonghua, 普通話). Even in its heyday around the latter half of the nineteenth century, dialect use in literature never became a literary norm as it did in American and British literature in the nineteenth century. It was mainly used in dialect literature intended for dialect speakers such as *Hedian*（何典）and *Sing-song girl in Shanghai* (海上花列傳), in scripts for

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[5] Dialect Literature Movement happened in the 1940s in major cities and areas such as Shanghai, Guangdong and Hong Kong. Heated debates were held about the legitimacy of dialect as a literary language, the unification of the new vernacular Chinese, and the relationship between dialects and the new vernacular Chinese language. The Movement attracted the attention of writers of new literature, researchers of folk literature and linguists (Liu, 2006: 166-173).

story-telling（話本）and novels written in mandarin intended for general readers, for example, in *Three Heroes and Five Gallants (*三俠五義*)*. For dialect use in Chinese literature, intelligibility to the general reading public draws the line between "dialect literature" and "the use of dialect in (standard) literature".

Literary dialect in Chinese literature functions similar to that in British and American literature. It is used as a group identity marker, as part of the idiolect of characters and as an indicator of emotional changes or changes in interpersonal relationship. Literary dialect is also represented with phonetic, grammatical and lexical markers with variations in density, just like literary dialect in British and American literature. Literary dialect used in Chinese literature differs from that in British and American literature in three aspects: social indication, major means of representation and relationship with standard language.

2.3.3 Social indication of dialect in Chinese literature

While in British and American literature dialect is often used as a marker of social status and educational background, the social indication of dialect in Chinese literature is complicated and varies with dialect locality and means of representation, and may change over time. The two most frequently used types of dialect in Chinese literature are Mandarin dialects and Wu dialects. Mandarin dialect refers to dialects used in close geographical proximity to Luoyang as well as other important capital cities such as Beijing. They are mostly highly intelligible northern dialects and usually share the pronunciation and grammar of Standard Mandarin. Mandarin

dialects such as Shandong dialect are predominantly represented with lexical markers and are mostly intelligible to the general readership. Before 1949 when People's Republic of China was founded, the social stereotypes that northern dialects created in literature were uneducated, vulgar (like country bumpkins) rural residents on the bottom rung of the social ladder. This stereotype, however, changed in the 1950s when the grassroots working class became the leading class of the nation (for more discussion of this see Chapter Five).

The Wu dialect, which is spoken by people around in the Shanghai area, is usually represented by phonetic markers and unintelligible to readers outside Shanghai areas. Wu dialect speakers are usually presented as urban and of higher social status due to the economic status of these areas over the last few centuries. Wu dialect was also used in fiction around the turn of the twentieth century to indicate high social status in a low profession. For example, in the *Nine-tailed Tortoise*（九尾龜）, a well-known novel about prostitution as well as in a couple of other novels on similar themes, the Wu dialect was employed as a symbol of high professional talent for high-end prostitutes working in Shanghai regardless of their geographical origin (Song, 1999: 44-45). Due to the central position Shanghai occupied in Chinese history, Wu dialect was the vehicle language for the upper class and middle class in areas around Shanghai and the symbol of good education and high social status in the nineteenth and early twentieth century (Fan, 2006: 2; Tang, 2008：38). The social meaning of Wu dialect, however, weakened after the founding of the People's Republic of China in

1949. It is no longer the symbol of the upper class but more the voice of educated urban residents with a sense of superiority over northern dialect speakers.

In Chinese literature, the social status of a character is not indicated by giving him or her a dialectal voice. The social difference between the "upper class" and the "lower class" is imbedded or hidden behind educational differences. After the 1950s when China has turned into a socialist country, the society is believed to be "classless". The major differences between people has been presented as educational or professional (Zhu, 1992), which is often represented with a stylistic variation between "elegance" (雅) and "vulgarity" (俗) rather than dialect variation. In Chinese, people with less education tend to talk in a simpler, more vulgar and colloquial way (Zheng, 1986: 119). The speech of the "lower class" tends to be loaded with lexical, discoursal, and paralinguistic features, such as expletives, slang, and less "educated" expressions and idioms, which are normally absent from the speech of the "upper class" (Hung, 2003: 152). The first and foremost function of Chinese dialect is for geographical indication, to which its social indication is subject. The social indication of literary dialect is complicated and sometimes evasive, and therefore needs to be decided on individual cases in line with its means of representation and its historical sociolinguistic background.

2.3.4 Lexical tendency in the representation of dialects

Literary dialect in Chinese literature tends to use lexical markers much more frequently, if not exclusively, than phonetic or grammatical markers. While northern

dialects in China are mostly intelligible for general readers, southern dialects are as difficult as foreign languages for non-dialect readers even though all Chinese dialects share the same writing system. Southern dialects in traditional literature were predominantly represented with phonetic markers and were confined to local dialect readers. Since the 1950s, lexical representation has largely replaced phonetic representation, especially in contemporary literature, as in the case of Wang Anyi's novels about grassroots Shanghai citizens. Lexical markers are less regionally specific than phonetic markers, and therefore more intelligible and pervasive in literary writing as well as literary translation. They are also less deviant and obtrusive, and can better integrate with Standard Chinese in literary writing. Lexicalization in dialect representation increases readability of the literature and at the same time reduces the geographical specificity, both of which are of great significance for literary translation in China.

Literary dialect in Chinese literature also tends to use few grammatical markers. Although some scholars hold that Chinese dialect does not differ much from Standard Chinese in grammar, sociolinguistic studies show a large number of grammatical differences between Standard Chinese and dialects regardless of their location. In literary representation, grammatical markers, although used in dialect literature mainly for authenticity, are something to be avoided in writings in Standard Chinese "because it is difficult to add in-text notes for dialect grammar, and these grammar make the sentence sound influent and awkward when read in Standard Chinese"

(Yu, 1983：38-39). The reason behind this has much to do with the relationship between dialect and Standard Chinese, as illustrated in the next section.

2.3.5 Seeking assimilation: dialect and the standard Chinese language

Dialect, as an important form of orality, has played an important role in the evolution of the Chinese language, either as opposition to mainstream elite literature, or as supplementary integral components of the standard language. As discussed in 2.1, British and American literature mainly uses literary dialect as a linguistic variety to create a voice of difference for the social "Others". The relation between dialect and Standard English is the opposition of the peripheral against the centre, the dominated against the dominant, and the downtrodden against the privileged. This type of opposition was obvious in early dialect writing in China especially in the nineteenth century and early twentieth century. For example, Han Bangqing's use of Wu dialect in his novel The Sing Song Girl in Shanghai was believed to be an attempt to counteract the influence of the Peking dialect and to demonstrate the potential of the Wu dialect as a national language (Tang, 2008: 37-38). In *Hedian,* the use of Wu dialect was an "oppositional gesture", to challenge Mandarin with a regional language, and classical Chinese writing norms with local orality (Tang，2008：42). This kind of opposition is still present in contemporary dialect writing, but far less influential and pervasive.

Since the turn of the twentieth century, the Chinese language has evolved around the agenda of creating a common national language that unites the spoken and written

language (言文合一), so that it could be accessible to ordinary people. This was also the shared agenda of the National Language Movement in the 1920s and 1930s and the Promotion Movement of Standard Chinese in the 1950s. The process of standardization of the Chinese language is also the process of the development and maturity of modern vernacular Chinese. In this process, dialect had been evaluated within the norm of Standard Chinese and considered to be "backward, unpolished, and ungrammatical, and needs to be selected, refined, and recreated" before it could be used as sources of standard Chinese (Huang, 1939/1986: 132). More importantly, the regional identity imbedded in geographical dialects was considered in the 1950s as a potential threat to the unity of the country as a nation (Kang，2015：32). Dialect use in literature was never eradicated but suppressed and censored, and brought to succumb to norms of standard language, because "dialect was allowed to enrich but never to challenge Standard Chinese" (Deng，2008：138). The use of dialect is not about giving a voice to its rightful owners, but a supplementary means of oral expression for the enrichment of the Standard Chinese.

Dialect used in contemporary literature written in Standard Chinese does not represent the voice of "Others", nor is it used as a celebration of linguistic hybridity or cultural heterogeneity. It conforms to the linguistic and literary norm of Standard Chinese, and serves various purposes such as the creation of vivid orality, the authentic voice of the masses, or a stroke of regional flavour. The social identity dialect represents tends to be more regional than social, more constitutive rather than

oppositional. The most common practice was and still is to sprinkle some highly intelligible stereotypical dialect words in the writing rather than systematically creating a distinctive linguistic variety with a combination of hybrid markers. Lexical markers are favoured due to their unobtrusiveness while phonetic and grammatical markers are rarely used (unless for good reasons), to ensure the purity and homogeneity of Standard Chinese. In brief, dialect use in Chinese literature has been a much-compromised tool for literary representation, and its legitimacy in literature depends on its assimilation into Standard Chinese (Wang，2015：142). The price for this assimilation is the removal of the regional specificity of dialects and the homogeneity of dialect representation in literary writing.

The relationship between dialect and standard language in the past hundred years is largely reflected in the role dialect plays in relation to Standard Chinese. The role has fluctuated from an indispensable resource to a potential threat and danger, and then to a complimentary stylistic method. These relations have an influence on the strategies for dialect translation and in turn have been reflected in these translations.

CHAPTER THREE

DIALECT IN TRANSLATION

This chapter reviews previous studies on dialect translation, including their findings, methodologies, and theoretical perspectives, with an aim of providing the background and starting point of the present study. By combing through linguistic features, varieties, and translation strategies discussed in previous studies, this chapter provides a chart that summarizes strategies and techniques used in dialect translation. A review is also made on tendencies and universals as well as related conditioning factors found in previous studies. This chapter will first discuss the significance of dialect translation, and then review findings from previous studies, which is followed by a discussion on the research scope, method, purposes, and questions of this study.

3.1 Why study dialect translation?

In the process of conducting this study, one of the questions this author was frequently asked is why dialect translation was chosen as the subject of study. To some researchers it seems dialect should not be translated and therefore studies on dialect translation should not be conducted either. To others, it is only one of many culture-specific items or literary techniques and does not deserve the attention of a Ph.D. study. To me, studies of dialect translation are important for the following three reasons.

First, dialect translation has been a source-oriented translation problem that invites constant research attention. Translation problems such as puns, poems, wordplays and dialects both demand and deny solutions. They are also sources of translation inspirations and motivate translation experiments. The pervasive existence of literary dialect in STs and the essential role it plays in the characterization and social identity construction ensure its significance in studies of literary translation. To sum up, dialect translation is too important a ST stylistic feature for literary translation, and too important a source for translation inspiration to be ignored in translation studies.

Secondly, studies on dialect translation reveal knowledge that would otherwise have remained hidden, and can only be revealed by studies on dialect translation. When faced with such obstacles as dialect translation, translators may be forced to show their hand and reveal their true agenda as well as their hidden ideology concerning nation, society, and culture that would otherwise remain invisible.

Translating dialect recreates linguistic hybridity. It is a gesture of respecting and accentuating the heterogeneity of a text, a language, and a culture, and essentially an act in support of "difference". Dialect in literature involves the representation of "Others" and dialect by itself is a translation of the writer's ideology of the cultural "otherness". From such representation the cultural attitude of an author towards social and cultural "Others" is revealed. Translating dialect is never simply translating a set of nonstandard spellings and grammar. It never has been. It involves translating the

"Others" in the foreign land and the "Others" at home, which is largely decided by how we look at "self" and "us". The importance of studies on dialect translation eventually leads us to question our social and cultural identity, and to the ultimate question of "who we are". The social hierarchy and power structure constructed by the tension constructed between different linguistic varieties in the translated fictional world are a reflection of the real life. Not every study can approach these issues as studies on dialect translation.

Thirdly, as pointed by Lane-Mercier (1997), studies on dialect translation relates to important questions in translation studies, such as translator's visibility, untranslatability, orality, alterity, ethics, cultural inequality, norm-breaking, innovation and creativity, cultural identity, to name just a few. As strategies and norms for dialect translation tend to be influenced by literary norms, the study on dialect translation can be evidence for the substantiation or challenge of established literary norms at a certain historical period. Findings from studies on dialect translation may also provide insights for studies on sociolinguistics and dialectology in terms of linguistic features, social hierarchy, social mobility, cultural hybridity and diversity, social and regional identity among other things.

3.2 Approaches in studies on dialect translation

Dialect translation has been notoriously difficult. In traditional studies, it has been considered as untranslatable (see Chapter One for discussions on untranslatability).

Studies on dialect translation have been approached from mainly three perspectives. The first is the prescriptive approach that centres on the losses and gains of different solutions to dialect translation and makes a value judgment of them. Wekker and Wekker (1991: 221-239) criticized the use of broken Dutch in the translation of AAVE in Alice Walker's *The Colour Purple* as "bad" and should be replaced by an "authentic" dialect, namely, Surinamese Dutch. Landers (2001: 117) asserted that "substitution of an 'equivalent' dialect is foredoomed to failure", and "the best advice about trying to translate dialect: don't". Most of the studies on dialect translation published in Chinese follow this approach and discuss the losses and gains in the translation of dialect into and from Chinese (Liu, 1998; Han, 2002; Song, 2015). These studies provide diversified perspectives to investigate and assess dialect translation. However, the assumptions imbedded in these studies are: dialect is untranslatable, and translation can never be as good as the original. This approach has its merits especially for comparative linguistic studies, but can only result in a general understanding about the nature of dialect translation.

The second is the cultural approach to dialect translation. The cultural approach draws on postmodern theories such as postcolonial and feminist theories that "foreground[s] the social, political and ideological contexts and effects of translation from a committed and oppositional position, expressing an explicit ideological viewpoint" (Brownlie, 2003: 43). The idea not only gives primacy to cultural issues, but uses the study of translation as a weapon in fighting colonialism, sexism, or

racism (Baker, 1996b: 12-14). The focus is mainly on how dialect functions in translation as a strategic move to have an impact on the world, for example, how it functions as means to resist hegemony, colonialism, and globalization; to give voice for marginalized social and cultural groups; and to reconstruct the cultural or ethnic identity of a cultural group. This approach is interested in issues concerning translator's visibility, orality, ethics, power, and politics in dialect translation (Berman, 2000; Yau, 2012; Bandia, 2015). Studies using this perspective extend the scope of dialect translation beyond the linguistic and literary perspectives, and investigate the real life impact of dialect translation in history. Such studies include Annie Brisset's (1996) on the use of Quebec French in translation in the Quebec area of Canada, and Cronin's (1996) on the history and place of translation in Ireland.

The third is the approach of Descriptive Translation Studies (DTS) proposed by Toury (1995). This approach attempts to keep a purely academic standpoint and focuses on describing and explaining translation patterns, norms, and laws. More specifically, it investigates what translation is like and why it is like this way, without prescribing what it should be like. Findings from this approach include investigations on strategies used in dialect translation (Berezowski, 1997), general tendencies and laws revealed in corpus and case studies (Dimitrova, 1996 and 2004), social and historical factors that govern translation strategies (Berthele, 2000; Pinto, 2009), evaluation models for dialect translation from the perspective of register theory

(Hatim and Mason, 1997), and prestige and power involved in dialect translation (Rosa, 2012 and 2015).

The distinction between these approaches is of course not absolute. Some studies may take an integrated approach combining two or more of these perspectives. Some investigate a corpus of dialect translations, describe patterns, but also make prescriptive suggestions for translation practitioners (Han, 2004). Some focus on issues of cultural inequality and power struggle revealed in dialect translation based on descriptions of various translation phenomena (Cronin, 1996; Brisset, 1996). These three approaches may overlap theoretically, but each has a very clearly defined objective: the first aims at prescribing how practice should be done, the second aims at exposing and rectifying the injustices and inequalities in the real world through translation and translation studies, and the third aims at observing, describing, and explaining the reality.

This thesis adopts the DTS approach with a special reference to such issues as general tendencies, norms, and laws in dialect translation from English to Chinese. It aims to describe how literary dialects in British and American literature have been dealt with in Chinese translations, why they have been dealt with in this way, and what the consequences of these translations are. It will also cover issues such power structure and cultural image construction of the social "Others". The point of departure of this thesis is based on the findings of the following scholars: Berezowski (1997; on the translation strategies of English fiction into Polish); Dimitrova (1996

and 2004; on the tendencies and laws of dialect translation of Swedish fiction into English and Russian); Hatim and Mason (1997; on the use and user dimension of dialect translation of *Pygmalion* into Arabic); Leppihalme (2000; on the standardization strategy in the translation of Finnish fiction into English); Berthele (2000; on the evolution of translation strategies of *Huckleberry Finn* in German); Pinto (2009; on the conditioning factors of dialect translation strategies of *Pygmalion* into Portuguese); Rosa (2012 and 2015; on the prestige of linguistic varieties used in dialect translation); and Han Ziman (2002 and 2004: on the translation of English dialect into Chinese).

3.3 Previous studies on dialect translation in China

Three monographs and more than two dozens of essays have been published on dialect translations in Chinese in the past two decades. Han Ziman (2004) studied how dialect was translated from English into Chinese, Wang Yanhong (2012) investigated ethical issues involved in translating AAVE in China, and Wang Baorong (2015) explored conditioning factors for translating dialects in Lu Xun's works such as the mother tongues and geographical origin of the translators. A number of studies on dialect translation have been conducted using the prescriptive and linguistic approaches. Some descriptive studies are followed by value judgments and translation suggestions. Studies on translation of dialects in Lu Xun's works identified a

tendency to ignore puns encoded in dialects on the part of some translators (Wang, 2010: 203-216). Strategies and procedures are suggested, such as addition of dialect in places where there is none in the original (Li, 2010: 64-99), the use of colloquialism rather than dialect (Han, 2004), and the use of a hybrid dialect in the translation of *King Lear* (Chen, 1997).

Studies on dialect translation from English into Chinese mostly involve case studies. For geographical dialects, most studies focus on Zhang Guruo's translation of *Tess,* describing and making evaluations on his strategy of translating dialect for dialect (Han, 2002 and 2004; Chen and Zhou, 2012; Zhang, 2013). Studies on translations of AAVE (Black English) centre on translations of Mark Twain's *The Adventure of Huckleberry Finn* (Gu, 2003; Wang, 2008; 2009 and 2012). Studies of social status dialect revolve around on Bernard Shaw's *Pygmalion* (Sun, 1998; Liang, 2008; Zhao, 2013).

Most of the studies focus on strategies for the translation of dialect features on the lexical level. These studies constitute a large part of studies on dialect translation published in China. Dialects in a large number of Chinese literary works are often used in both the narration and speech representation for orality and regional flavour rather than for the creation of a linguistic variety in opposition to the standard language. Typical examples are works by Lu Xun in the 1920s and 1930s in which dialect words from Shaoxing area are used, and the contemporary novels of Jia Pingwa, whose works are loaded with Shanxi dialect. Studies on the translation of

dialect words in these works shed light on how dialect is translated on the lexical level, and on the translation of dialect use as rhetorical and stylistic devices. Few studies have been conducted on how these features form a linguistic variety, or how the use of these features indicate the social identity of a certain group of characters, and affects the characterization and theme of the translated fiction.

In brief, the majority of work on dialect translation in China has approached dialect translation strictly from the perspective of regionalism, and often focused on a single author, a single translator, or a single racial perspective (primarily Black English). Researchers have been preoccupied with the authenticity of ST or TT dialect features, and the value of dialect to the coherence of the standard language. The primary aim of this study is to focus on translating dialect as a varied voice from wider perspectives such as the thematic and sociocultural significance of literary dialect and its translation.

3.4 What is reproduced in dialect translation?

Generally speaking, the task of the translator is to carry across the meaning in the receptor language (Newmark, 2001: 7; Nida, 1984: 83; Bell, 1991: 8, etc.). In the translation of literary dialect, special attention is given to the linguistic form *and* the meaning the form carries, because for literary dialect, "the medium was very much the message" (Shorrock, 1999: 96). In other words, in dialect translation, how

something is said is as important as, if not more than, what is said. The task of the translator is to find ways to transfer both the medium, which is the signifier (the dialectal forms), and the meaning, which is the signified (the story). More specifically, s/he needs to transfer the socio-cultural meaning conveyed by the linguistic form of the SL dialect.

As discussed in 2.2.7, the meaning conveyed by literary dialect is first and foremost the geographical location and the social identity of the character. In some studies, geographical dialects are believed to be untranslated while social and ethnic ones can be translated (Hatim and Mason, 1990: 45). This assertion, however, is not accurate for two reasons. Firstly, as discussed in 2.1, most dialects, if not all, are geographically restricted and therefore deny relocation in another culture. Cockney as a social status dialect is specific to London the way AAVE is to America and the Dorset dialect is to the southern area of the United Kingdom. The difference is that in regional dialects such indication is crucial; while in other types of dialects, it is of secondary importance. The geographical dimension of any ST dialect can hardly be reproduced in a different culture in the strict sense. Secondly, all dialects are culture-specific regardless of the types of social variants in question. No matter it is Cockney, AAVE or Wu dialect, the sociocultural connotation of a dialect is deeply imbedded in its own culture and denies relocation in another culture. In some cultures, dialect is by no means considered as inferior to or deviated from the standard language. In Italy,

dialect is understood not as a simple divergence from the national standard but as

an autonomous linguistic system, historically determined through well-known

mechanisms, as all linguists recognize", and translators consider it as the site of

naturalness and spontaneity, the linguistic norm of a determined community —

the exact opposite of deviation. (Bonaffini, 1997: 285)

In this sense, all dialects, as well as the social meaning they convey, are

culture-specific and deny relocation in another culture. In spite of these two

dimensions of untranslatability, literary dialect has been translated for decades. What

is it in literary dialect that has been translated, or transplanted in another culture then?

Besides geographical location, all dialects share a universal function: to indicate

a difference, be it a neutral difference, a difference of superiority or inferiority, be it

geographical, ethnic, educational, or social. Despite different literary canons in

different cultures, literary dialect has always been used as a literary device to

distinguish dialect speakers from other characters. In this sense, translating literary

dialect requires producing a "double difference" on the target side (Morini, 2006:

124), namely, the difference between the source and target cultures and the difference

between a dialect and a standard code imbedded in the ST. What translators should do

is to find whatever literary means at their disposal in the target culture, no matter it is

dialectal or registerial, to produce this "double difference".

The "double difference" involves multi-dimensions of meaning. On the textual

level, linguistic features of an individual's discourse convey information about uses

and users (Bell: 1991: 185). Hatim and Mason (1990: 58) relate structure and texture to extra-linguistic dimensions of meaning, namely, the communicative, pragmatic and socio-semiotic meaning. Based on their studies, Rosa (2012 and 2015) defines linguistic varieties as patterned features that carry communicative meaning and sociocultural value. Communicative meaning, according to her, includes information on time (to identify a speaker's age), physical space (to identify a speaker's region) and social space (to identify a speaker's sociocultural group), as well as a specific communicative situation (to identify relations between speakers, the use of channels or the functions of interaction), and sometimes even a particular speaker's preferences (to identify a speaker's individuality). Communicative meaning covers the majority of the basic textual, or linguistic dimensions of literary dialect as a social identity marker, as an idiolect and as a register marker. The extra-linguistic dimension is the sociocultural value of a linguistic variety, which is shaped and changed by the evaluative attitudes towards linguistic varieties in terms of degrees of power, social status and prestige (Labov, 1972). Figure 2.1 can be revised as Figure 3.1:
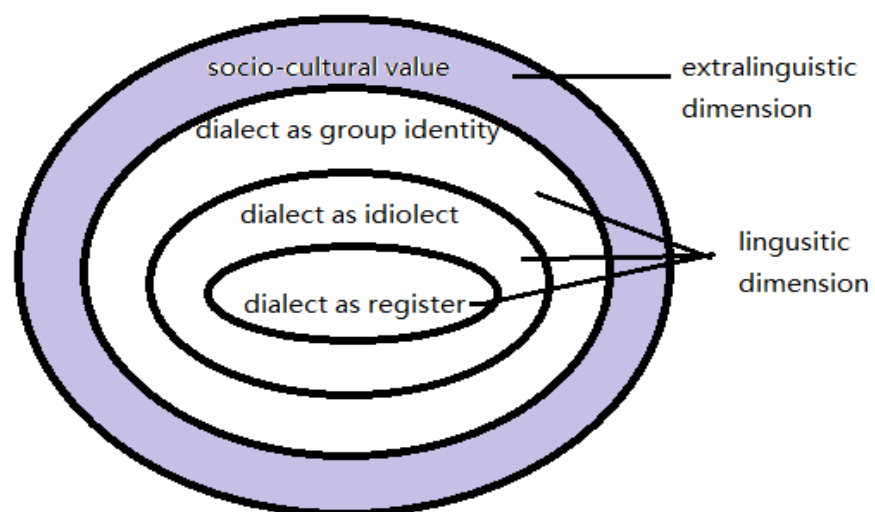
Figure 3.1 Dimensions of literary dialect

As indicated in Figure 3.1, a dialect relies on extra-linguistic context, or the sociolinguistic value of the dialect, to fulfil its function as an identity marker, as an idiolect and as a register indicator. Since "the translation equivalence is set up between varieties" rather than on the level of individual features (Catford, 1965: 88), the translator's task is to use a number of TL linguistic features in a certain pattern to form a linguistic variety that can carry an equivalent extra-linguistic sociocultural connotation. Different features, varied frequency of dialect use and different combination of features will affect or even change the socio-cultural meaning implied by the linguistic variety created in the translation. Features and varieties used in dialect translation are discussed in the next section with a special reference to the social-cultural value they may carry.

3.5 Strategies for dialect translation

Plenty of studies have been conducted of the strategies used in the translation of literary dialects. However, due to the differences in research purposes and corpus, there has been lack of consensus on terminology and typology in studies on dialect translation. Researchers also differ on the function of some strategies such as colloquialism and artificial dialects. The following sections will comb through

strategies used in previous studies before presenting a model of strategies of dialect translation.

There are three ways to describe strategies for dialect translation: 1) to describe *how* the transference is achieved; 2) to describe the linguistic characteristics of the translation product, that is, *what* is used in the translation; and 3) to describe the *effect* of the translation. The first is process-oriented strategy that focuses on how the linguistic shifts happen. For example, the strategy "addition" refers to the process of adding dialect features where there is none in the ST. The second is product-oriented strategy that focuses on linguistic varieties and features as well as metalinguistic and compensational linguistic strategies used in the translation. The third describes the effect of the translated text in comparison to the ST dialect effects. For example, the strategy of "standardization" refers to the effect that the ST dialect is standardized and eliminated.

3.5.1 Transfer strategies

Process-oriented strategy refers to the strategy that describes how the transference takes place. Rosa (2012) listed five major strategies for dialect translation.

1. Omission: linguistic markers signalling less prestigious or substandard discourse in the source text are not recreated in the target text.

2. Addition: linguistic markers signalling less prestigious or substandard discourse are added to the target text when the source text had no such markers.

3. Maintenance: linguistic markers signalling less prestigious or substandard discourse in the source text are recreated in the target text. With the use of this strategy, the communicative and socio-semiotic dimensions of context are maintained.

4. Change of a more peripheral substandard towards a less peripheral variety: linguistic markers for a more peripheral or even stigmatized literary variety present in the source text are recreated for a less peripheral literary variety in the target text.

5. Change of a less peripheral variety towards a more peripheral or substandard variety: linguistic markers for a less peripheral literary variety present in the source text are recreated by those for a more peripheral or stigmatized literary variety in the target text.

All these five strategies involve transfer on the level of linguistic varieties rather than on the level of individual features. This thesis focuses on the description of dialect translation strategies from the product-oriented perspectives and translation effect because these two perspectives are more revealing and offer more detailed categorizations for description of linguistic features, varieties and effects in dialect translation than the transference strategies do.

3.5.2 Linguistic features and varieties used in dialect translation

Linguistic features are language elements below sentence level, including orthographical, grammatical, and lexical deviations from the linguistic norms. They can be spontaneous and transient, or functional and systematic. Systematic use of

certain linguistic features throughout fiction may form a marked linguistic pattern, which, in the case of dialect representation, forms a linguistic variety that is associated with a specific group of people. It is critical to decide whether certain features are marked as part of a linguistic variety, or just as unmarked spontaneous use of language features. The former is intended for the representation of a dialect as a linguistic variety for social and geographical indication, while the latter is usually used as oral markers for colloquialism.

Catford (1964: 88) pointed out that for dialect translation "the translation equivalence is set up between varieties". This author agrees with his argument and proposes that dialect should be approached as a linguistic variety on the discourse level rather than as individual features on the lexical level in dialect translation. In this thesis, linguistic features used in the formation of linguistic varieties are approached as primary features and secondary features. Primary features refer to those that are systematically used to form a linguistic variety and are decisive in determining the sociocultural value of the variety. Secondary features are supplementary features that are used in combination with primary features in the formation of a linguistic variety. They can modify, but do not decide the sociocultural value of the variety. In the following paragraphs, a discussion is made on the eight linguistic varieties discussed in previous studies and the primary features that are used to create them.

1. *A specific target variety*. It can be either a regional dialect, an ethnic one (Wekker and Wekker, 1991: 221-239), or a social dialect (Dimitrova, 1996). It is usually

formed with phonetic, grammatical or lexical features spoken by people from a specific area, social status, or race, and recognized as such by readers. The effect of this type of dialect can be quite strong due to the fact that it usually aims to produce an authentic dialect with the use of a variety of features from real life.

2. *A hybrid dialect*. It is formed with "nonstandard language and idiomatic features of various target language dialects" (Perteghella, 2002: 50-51; Berezowski, 1997: 58-59; Pinto, 2009: 296). As it is formed with features from more than one specific target variety, it usually carries the shared sociocultural value of those varieties such as lower social status, poor educational background, rustic flavour, or general geographical implication (such as the south, or the north, instead of a specific city in the south or north). This variety takes advantage of genuine dialects to generate intended socio-cultural meaning. The use of two or more identifiable specific target dialects can avoid the cultural association with any specific group of people in the target culture. The hybridity, however, may also strike readers as unauthentic, comic, or even ridiculous if used excessively.

3. *A common dialect,* also referred to as "scenic dialect" in Russian (Brodovich 1997: 26). It is a nonstandard linguistic variety formed with features that are shared by a number of specific target dialects and therefore do not point to any specific social group or geographical location in the target culture (Hervey and Higgins, 1992: 118; Dimitrova, 1996: 63; Yu, 2015: 109). The shared features tend to be highly intelligible due to their pervasiveness in different dialects. Speakers of this dialect are

generally presented as rural, with poor education and probably from a lower social class, but are not associated with any specific area or social group. The effect of this variety tends to be weaker than the previous two, and may not be as expressive when it comes to variations within dialects.

4. *An artificial dialect,* also referred to as "virtual dialect" or "synthetic dialect". It is formed with features unidentifiable for any specific dialect and non-existent as a dialect variety in the target culture (Pinto, 2009: 296; Yu, 2015: 108-109). Artificial dialects can be created with a number of means. For example, Morini (2006, 133-135) discussed his creation of a "synthetic Italian" made up of words from various regional or social dialects and of incorrect or corrupted standard Italian words for the translation of Scottish dialect. Yu (2015) discussed Cheng Shi's creation of a fake Chinese dialect that consisted of phonetic markers that cannot be identified with pronunciations from any specific area of China. Although both artificial and hybrid dialects are fake and neither is associated with any specific group of speakers, a hybrid dialect can be traced back to two or three specific target areas, while an artificial dialect usually strikes readers as something foreign and unfamiliar.

5. A *broken variety,* also referred to as pidiginzation (Berezowski, 1997: 70-75). It involves a procedure of modifying the standard phonology or grammar so as to foreground the characters' nonstandard language either as a broken variety of a language, a pidgin language of a colonial region, or a learner's or foreigner's language. When the linguistic features are derived from a pidgin language in the

target culture, the variety identifies its characters as non-native, culturally exotic and only participating marginally in the target culture (Berezowski, 1997: 74). A broken variety can also be created by modifying the standard grammar (Al-Rubai'l and Al-Ani, 2004: 252). Wekker and Wekker (1991: 221-239) discuss the use of a broken Dutch in the translation of Alice Walker's novel *The Colour Purple* by Irma van Dam in 1983. Berthele (2000) finds that in some earlier German translations of *Huck* pidgin-like learner's English is used to depict Jim as linguistically deficient. Epstein (2014: 95) criticized the "deficit" strategy to "blatantly suggest a racist usage of power". It can be induced from these studies that a broken variety can also portray its speakers as illiterate, lack of linguistic competence and unrelated to any specific culture or region. They are presented as people linguistically or intellectually incompetent and therefore not as a full member of the society (such as a child and a second language learner) or as cultural outsiders (such as a foreigner).

There may be some overlap between this variety and the artificial dialect because some readers may find this variety artificial while others may consider some of the artificial dialects as linguistically stigmatized as the broken variety.

6. *An elevated variety*. It is created with marked written formal features and has been briefly discussed in previous studies (Dimitrova, 1996; Al-Rubai'l and Al-ani, 2004: 250; Pinto, 2009). Formal features include words from a high register, poetic language, and complicated syntax that are used in speech representation even on casual contexts. An elevated language can be used as a sociolect for educated or upper

class people. It may also be used to identify outdated or conservative intellectuals as Kong Yiji in Lu Xun's eponymous novel *Kong Yiji*.

7. *A colloquial variety*. It is usually formed with informal oral features (Dimitrova, 1996; Pinto, 2009: 296), which include loose sentence structure, repetition, omission, colloquial words, and expletives. The colloquial variety is considered as a legitimate part of Standard Chinese (Wang, 2003: 75) and used by people from all social classes on informal occasions. Its use in dialect translation is usually intended for colloquialism rather than for social identification. This variety is also considered as nonstandard or dialectal in other languages (Pinto, 2009: 293). It is used in the speech of some characters as a sociolect. Colloquialism is probably the most thoroughly studied and yet the most controversial linguistic variety used in dialect translation. Its function needs to be decided on individual cases and on which variety it is contrasted with (see Chapter Five for more discussion on this topic).

8. *A vulgar variety*. It refers "in monolingual community to the most informal and colloquial variety of a language" (Holmes, 2013: 77). It is a non-dialectal oral language intelligible to all but predominantly used by people with limited education in Russian (Ke, 2011: 278-287) and in Chinese (Wang, 1990; Yu, 2014: 84-85). In Chinese literature, the vulgar variety (俗語) is the opposite of elegant language (雅語), a formal and elevated variety which is usually used by well-educated upper classes. There are two characteristics of the vulgar variety: popularity (通俗) and low register (土俗). The vulgar variety is often created with low register lexis which is originally

from the oral language of grassroots people who do not have much education or have little knowledge of Standard Chinese. This variety is also popular in the sense that it is highly intelligible due to its frequent use by working-class people. They are often collected in (standard) Chinese dictionaries and marked either as "dialectal" or "colloquial" such as 咋[why][6], 哪 (modal particle), 甭 [don't], 孬[bad], 婆娘 [woman], 胰子[soap]and have more formal equivalences in Standard Chinese. In sociolinguistics, these are considered as a sociolect that indicates the social status of the speakers (Zhu, 1992: 22).

In Chinese literature, the vulgar variety belongs to the low register of the language and has been an established way of indicating a character's social and educational background. Unlike sociolects in British and American culture that are usually considered as nonstandard in Chinese, the vulgar variety has been considered as a legitimate constituent of Standard Chinese since the 1950s, because the social class it indicates (typically the less educated grassroots working class) has been considered as the "leading class", or the owner of the People's Republic of China since the 1950s. Educated people find this variety completely intelligible, but seldom use it. The vulgar variety has been recommended to be used in dialect translation. For example, Bian Zhilin (1989: 116) recommends translating nonstandard English in

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[6] In this thesis, a Chinese character is often followed by a gloss in squar brackets. Explanations of terms or words in Chinese are usually put in brackets.

Shakespears' dramas with a language "as vulgar as possible" so as to "avoid the inappropriate association" induced by the use of a Chinese regional dialect.

The eight linguistic varieties describe eight types of linguistic effects. They are formed by systematic use of certain linguistic features which are predominantly or exclusively used in the speech representation of a specific group. The focus of this study is on the description and functions of these linguistic varieties and the features which are used to create them.

Linguistic varieties used in dialect translation have been arranged on a cline in line with their distance from the standard language, social prestige, or distance from the cultural centre in previous studies. Dimitrova (1996: 62-63) arranged varieties used in literary translation on a cline in line with their distance from the linguistic norm. Her cline is the first of the kind to measure the distance between linguistic varieties, which is indicated in Figure 3.2:

| variety with specific regional origin | variety with general regional origin or rural origin | variety with specific social origin | marked colloquial language | neutral language | marked written/ elevated language |
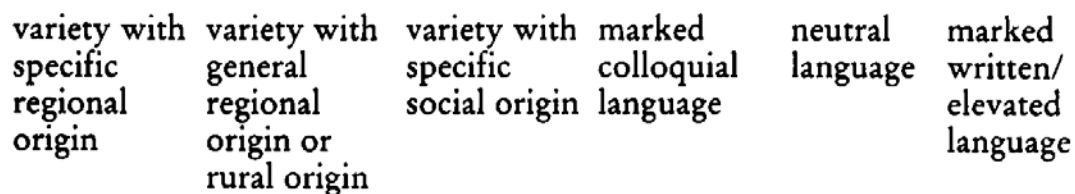
Figure 3.2 Dimitrova's scale of linguistic varieties

Based on her study, she proposed a hypothesis that any shift in translation will tend to go towards the right end of this continuum (Dimitrova, 1996), which means translators tend to use less marked, and less specific linguistic varieties than the ones used in the ST. This is related to the normative nature of translated language in

comparison to the original. This continuum was later revised in Figure 3.3 to indicate

their codification and general acceptance (Dimitrova, 2004: 133-135).
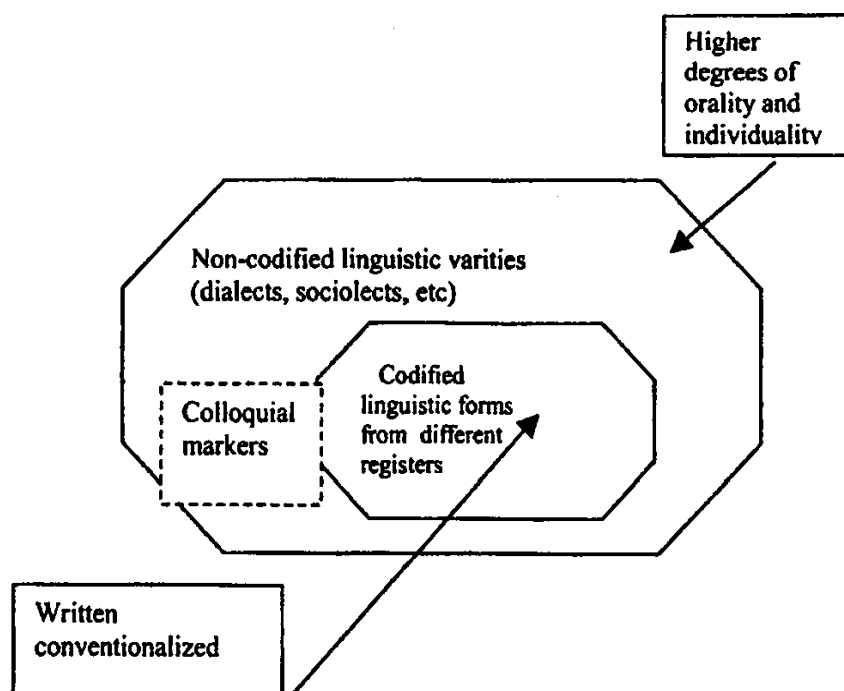
Figure 3.3 Dimitrova's figure of codification in dialect translation

As indicated in Figure 3.3, dialect varieties are non-codified languages that deviate

from written conventions with a lower degree of acceptance, but with a higher degree

of orality and individuality. Standardized varieties are register varieties that conform

to written conventions with general acceptance and colloquialism is in between the

codified and non-codified varieties (Dimitrova, 2004: 134). The position of varieties

on the scale is of course culture-specific and organized in line with the three

languages (English, Russian, and Swedish) Dimitrova worked with. Dimitrova

proposed a tendency that non-codified languages such as dialects tend to be translated

with codified languages. She also provided an explanation for this tendency from the

perspective of culture specificity that "translated texts tend not to contain linguistic

elements that are perceived as specific or unique to the TL" (Dimitrova, 2004: 135).

Rosa (2012: 87) arranged linguistic varieties used in dialect translation in a

diagram in line with their prestige (Figure 3.4).
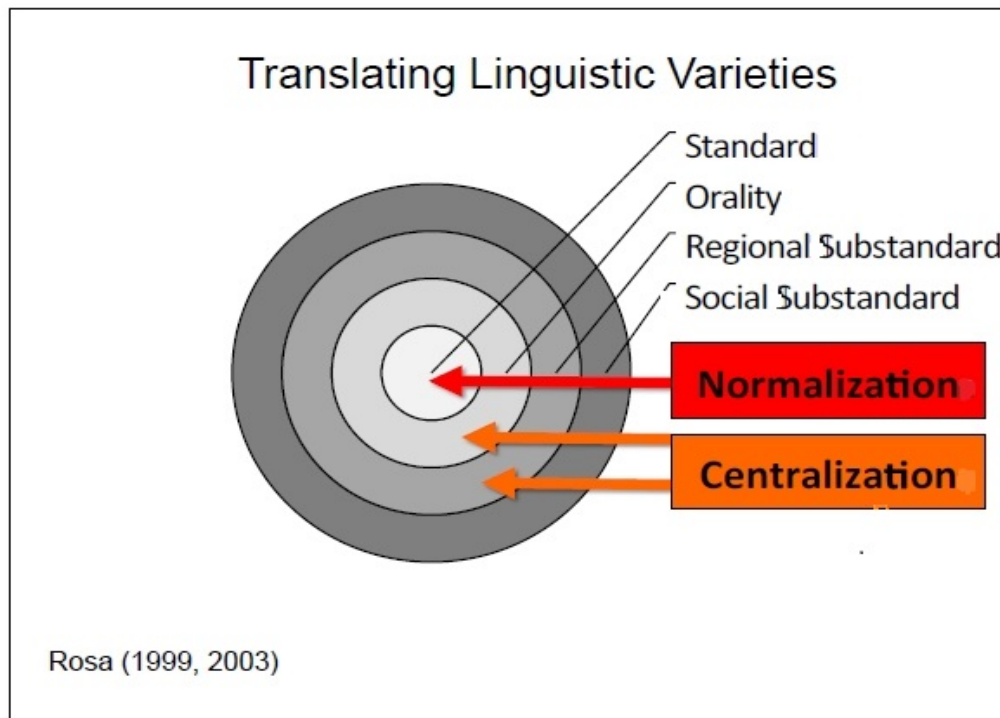
Figure 3.4 Linguistic varieties in a scale of prestige by Rosa

According to Rosa (2012 and 2015), prestige refers to the socio-cultural value of a

linguistic variety which relates to the power, social values and identity of users. As

Figure 3.4 shows, the centre of prestige is occupied by the standard varieties and

especially by the written, standard, formal, and literary use of a variety, and the

periphery is occupied by less prestigious varieties such as dialects. According to Rosa

(2012), the arrows pointing towards the centre of the diagram represent translating

shifts from a normalization strategy or from a centralization strategy, and the arrows

pointing towards the periphery of this diagram represent shifts from a decentralization

strategy, which is indicated in Figure 3.5:
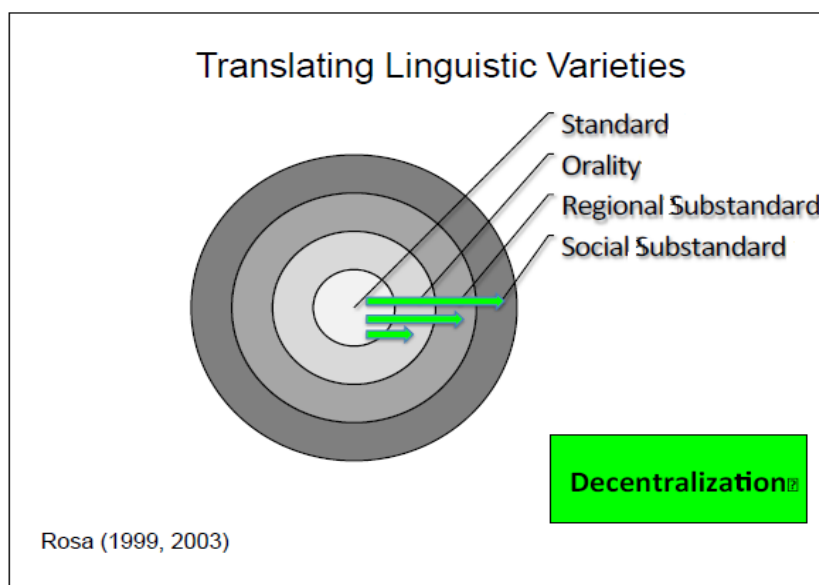
Figure 3.5 Translating linguistic varieties: decentralization

The position of linguistic varieties indicated in Figure 3.5 differs from Figure 3.3

by Dimitrova. "Social dialect" is considered to be more peripheral than regional

dialect in Rosa's Figure, while it is less so in Dimitrova's continuum. In Rosa's

diagram, there is no elevated variety. That is probably due to the fact that these two

researchers deal with different language pairs with different sociocultural values for

social dialect.

This author takes Dimitrova (1996 and 2004) and Rosa's study (2012 and 2015)

as a point of departure and designs a continuum that works for Chinese dialect

translation. The linguistic varieties discussed in previous studies are arranged on a scale in line with their culture specificity, as presented in Figure 3.6:

| regional, social ethnical | hybrid | common | | vulgar & elevated | colloquial | neutral | broken & artificial |
more culture-specific ←——————————————→ less culture-specific
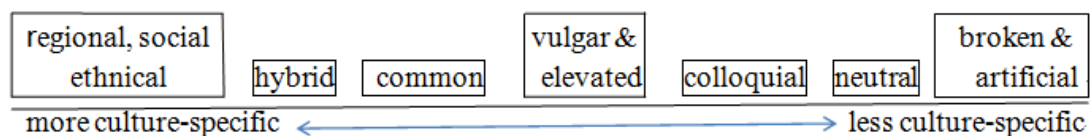
Figure 3.6 Culture-specificity of linguistic varieties

Figure 3.6 shows that the further away a variety is positioned on the left end of the scale, the more culture-specific it is and the more likely its use will trigger stereotypes of and associations with a specific target cultural or social group. The broken and artificial varieties are placed on the far right end of the scale because they explicitly identify the characters as "Others", while all other varieties identify the characters as more or less "domestic", ranging from the most domestic (with the specific regional dialect) to the neutral (with the standard neutral variety). The vulgar and the elevated varieties are placed together as more culture-specific than the colloquial and the standard neutral variety, because both varieties in Chinese culture point to the educational background and social status of the characters in real life and are therefore more culture-specific than the colloquial and standard varieties. The further away a variety is positioned on the right, the less culture-specific it is and is more likely to present the characters as culturally neutral, or with a foreign background.

Another way to show the relationship between the eight linguistic varieties is to put them on a continuum in line with their markedness, as indicated in Figure 3.7:

social, broken, artificial &ethnical	regional	hybrid	common	vulgar & elevated	colloquial	neutral

more marked ← → less marked
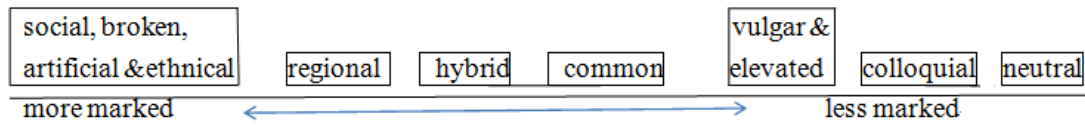
Figure 3.7 Markedness of linguistic varieties

In Figure 3.7, the artificial variety is placed at the far left end of the scale with the broken, social, and ethnic varieties because, as far as Chinese translations are concerned, the artificial and the broken varieties are often presented as the most marked speech due to their formal deviation. In the case of the artificial dialect, the markers are predominantly phonetic and formally marked with malapropism with in-text notes, which make the dialect much more visually marked than all other dialects and linguistic varieties. The broken variety and social dialect are presented as the most marked because they are represented mostly with grammatical deviation, which in Chinese is the most marked and deviant of all means of representation. As indicated in Figure 3.7, the more marked a TT variety is, the more deviant it is and the sharper the difference in the TT is. If the TT variety is less marked than the ST dialect, the difference may be normalized (*the normalization strategy*). If it is more marked than the ST dialect, the difference is accentuated or eroticized (*the accentuation strategy*). If the TT variety is as marked as the ST variety, the difference is preserved (*the preservation strategy*).

Linguistic varieties can also be arranged on a scale according to their distance from the standard neutral variety. By showing the social distance between different

varieties, this scale can be used in descriptive studies to reveal the social hierarchy and power structure constructed by these varieties, as presented in Figure 3.8:

| social, broken, regional artificial & ethnical | hybrid | common | vulgar | colloquial | neutral | elevated |
| more marked | | ← | | → | | less marked |
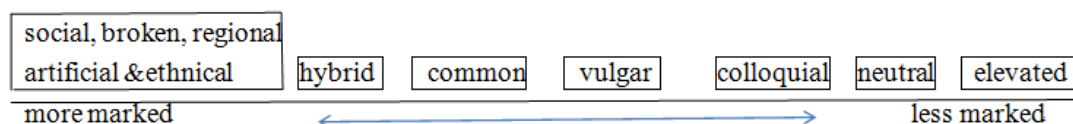
Figure 3.8 Scale of social distance for linguistic varieties

As indicated in Figure 3.8, some linguistic varieties, such as specific, hybrid, broken, and artificial varieties, tend to be associated with speakers of lower social status because these varieties often indicate that the speakers are from the countryside, with poor educational background, or from the bottom rung of the social ladder. The neutral and elevated varieties are often associated with people with good education, which usually indicates high social status.

The position of the varieties on the social scale may change from case to case. The position of a linguistic variety may change depending on which social class it is associated with and which period is under investigation. This happens when a translator chooses to modify or reverse a certain stereotype of a dialect or variety, or when the social status of the users of the varieties changes in real life. For example, the vulgar variety was considered to be non-standard and associated with uneducated speakers from the bottom of the society in traditional Chinese literature. However, it has been considered as a legitimate part of the standard language and used as the voice of the working class people since the 1950s due to the political change in China.

In addition, the sociocultural meaning a linguistic variety carries may change depending on which linguistic variety it is set against in relief. The evaluation of the power structure and social hierarchy constructed by linguistic varieties needs to be conducted on an individual basis with a holistic approach that takes both textual and extra-textual factors into consideration.

3.5.3 General tendencies as strategies

General tendencies in dialect translation reveal patterned behaviour in dialect translation. Findings in this aspect can contribute to studies on translation universals. Five strategies have been found in previous studies that describe the general tendencies discovered in dialect translation.

Standardization tendency

Standardization refers to the use of the standard language to translate ST nonstandard dialect. It is the most frequently used strategy and is often labelled as "neutralization" (Berezowski, 1997: 49-51) or "normalization" (Rosa, 2012). This strategy is believed to remove the tension in the original (Berman, 2000: 296), to level out characterizing discourse (Rosa, 2012: 88), to alter the relationships between characters, and those between the reader and the characters (Azevedo, 1998: 42), and alter the ideological framework of the novel (Määttä, 2004). In practice, the loss is sometimes compensated with the addition of expletives, colloquialism and other lexical and syntactical methods.

In this thesis, the term "standardization" is defined as the strategy to remove the ST dialect variation with the use of one linguistic variety to translate both sides of the ST dialect variation. The revised definition focuses on the effect of the translation rather than the linguistic features used in the dialect translation. It is revised as such because the use of standard language does not necessarily result in the standardization effect if two different registers from the standard language is used to translate the two sides of the ST dialect variation.

Normalization strategy

Also referred to as centralization (Rosa, 2012: 90), normalization involves the use of a target language variety, which is less negatively evaluated as that depicted in the source text, but not as prestigious as the standard variety in the translation of the ST nonstandard dialect variety (Dimitrova, 1996). This strategy involves a shift from the peripheral to the centre by translating a specific nonstandard ST dialect with a less peripheral variety.

In some studies (Dimitrova, 1996; Chesterman, 2004), standardization is considered a subcategory of the normalization tendency because the standard variety used in dialect translation is also one of the less peripheral varieties. In this thesis, normalization and standardization are distinguished to refer to two types of translation strategies. With standardization the linguistic difference in the ST is eliminated. With normalization, the linguistic difference is created, though differently and to a lesser degree with the use of a less nonstandard variety. This strategy is often used to avoid

possible unintelligibility and cultural confusion that might be triggered by the use of a specific target regional or social dialect in the target culture. However, although normalization is an effective compromise, this strategy may also risk rendering the ST dialect merely as the defective idiom of the inarticulate or gauche, thus reducing the social characterization to the level of caricature (Horton, 1998: 429).

Accentuation strategy

The accentuation strategy is also referred to as decentralization (Rosa, 2012). It is the opposite of centralization and involves the use of a more peripheral nonstandard TT variety in the translation of the less peripheral, or more prestigious dialect variety in the ST. There are three methods to accentuate a dialect effect, namely, to increase the density of the markers so as to create a more rustic or nonstandard variety, to add dialect markers to the speech of the characters who speak standard language in the ST, or to add dialect to the narration which is made in the standard language in the ST. While normalization confirms target linguistic norms and mitigates the social contrast between the standard and the nonstandard language, the accentuation strategy *accentuates* such contrast and calls attention to the tension and conflicts between different characters.

One example is David Hawks' translation of *The Story of the Stone* (*Hong Lou Meng*). In the ST, characters from different educational and social background are given different voices. A non-dialectal vulgar language is given to characters who are uneducated low-level servants, or poor relatives from the rural areas. For example, the

language of Granny Liu (Liu Laolao) is loaded with vulgar vocabulary and slang, which matches her social identity as an illiterate underprivileged citizen at the bottom of society. The use of register varieties such as a vulgar or elevated language is typical in Chinese literature to indicate a character's educational background, which in most cases is related to the low social status of the characters. In David Hawks' translation these characters are given nonstandard Cockney-like voices that are marked with misspellings and grammatical errors (Hong, 2013: 231-235), as indicated in the following example:

ST: [劉姥姥] "如今王府雖升了官兒,只怕二姑太太還認得咱們，你為什麼不走動走動？或者他念舊,有些好處,也未可知,只要他發一點好心，拔一根寒毛比咱們的腰還粗呢!" （Cao, 2006: 19）

[Gloss: (Granny Liu) "Now the Wang family has been promoted; but it is likely that Lady Wang still remember us. Why don't you go to see her? Maybe for old time's sake, she will do good to us. You never know. If she is being nice, one hair from her body would be thicker than our waist.]

TT1：（*The Story of the Stone* by David Hawks)

[Granny Liu] "Her brother has been promoted; but I shouldn't be surprised if she at least didn't still remember us. Why don't you try your luck with her? You never know, she might do something for

you for the sake of old times. She only has to feel well

disposed and a hair off her arm would be thicker than a man's

waist to poor folks like us!"   (Cao, 1986: 108)

TT 2: (*A Dream of Read Mansions* by Xianyi Yang and Gladys Yang)

[Granny Liu] "Her brother has been promoted to some post at the frontier,

but I'm sure this Lady Wang would remember us. Why not go and

try your luck? She may do something for us for old times' sake. If

she's at all willing to help, one hair from her body would be thicker

than our waist." (Cao, 2003：167)

As indicated in the example, the ST is a mixture of colloquialism and vulgarity. No

dialectal features are used in Granny Liu's speech. The slang "拔一根寒毛比咱們的

腰還粗" [one hair from her body would be thicker than our waist] she uses is quite

vulgar and indecent, and could never be uttered by the ladies in the Red Mansions. In

TT 1, Hawks' translation is marked with nonstandard grammar. A double negation is

added to the translation ("but I shouldn't be surprised if she at least didn't still

remember us"). Double negation is a frequently used linguistic feature in literary

dialect in British and American literature to indicate the lack of education and low

social status of the characters. Granny Liu is portrayed as an uneducated rural

character with the use of nonstandard features in her speech in Hawks' translation

(Hong, 2009: 431-435). In contrast, in TT2, Yang and Yang use unmarked Standard

English to translate Granny Liu's vulgar language. Hawks' accentuation strategy

draws attention to the linguistic contrast between characters by using a more peripheral linguistic variety (nonstandard language) to translate a central variety, the vulgar variety.

Dialectalization

In this thesis, the term "dialectalization" is used to refer to the use of a dialect in the translation of literary fiction regardless of the fact whether there is a literary dialect in the ST with no dialects[7]. It is different from the term "accentuation", which refers to the use of a more marked dialect in the TT to translate a less marked dialect in the ST. While accentuation is induced by certain features such as the use of a literary dialect in the ST, dialectalization is usually induced by factors in the target language or target culture. A typical example would be Shao Xunmei's (邵洵美) translation of *Gentlemen Prefer Blondes* in *Lunyu* in 1932 in which Wu dialect, a highly unintelligible regional dialect, was used to translate the entire story even though there is no dialect in the ST.

Dialectalization has little to do with the ST dialect (if there is one), and much to do with the power struggle between different linguistic varieties in the target culture. Wilkinson's (2005) study on stage translation investigates the use of a local dialect to translate 'Hochdeutsch', the standard form of the German language used in the ST for

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[7] Dialectalization is used in Pinto's (2009) study to refer to any attempt to create the ST dialect effect, which is different from the definition in this thesis.

performance on the German-speaking Switzerland amateur stage. It is argued that the strategy reflects a desire to promote local and national identities through language and to resist the dominance of German and transnational culture.

With the use of dialectalization, the focus is on how the ST *standard* language is translated. How the ST dialect is translated, if there is one, is not important. The translation of the ST standard language has much influence on the representation of the social and cultural identity of the ST dialect in the translated fiction as the standard language sets the background against which the dialect is contrasted. In Brisset's study (1996: 167), Standard English in *Macbeth* by William Shakespeare was translated by Michel Garneau in 1978 into Québécois or Quebec French, a less prestigious dialect of French, rather than Parisian or international French, both of which are considered standard French with prestige.[8] This is "an attempt to legitimize Québécois by elevating it from its status as a dialect", which is closely tied to the "demand for territorial and political autonomy" in the Quebec area (Brisset, 1996: 167). Dialectalization is often ideologically and politically motivated, and its use is often evaluated against the background of the power struggle between the cultures involved and the reconstruction of a national identity against the background of colonial studies. Dialectalization can also be a version of "standardization" if both sides of the ST dialect variation are translated with a TT dialect.

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[8] The sociolect in the play is represented by Joual, the Quebec French working-class dialect of the Montreal area.

3.5.4 Linguistic features used in dialect translation

Linguistic features used in dialect translation are categorized as primary features and secondary features. The primary features have been briefly discussed in the discussion of linguistic varieties in 3.5.2. They can be categorized into seven types.

1) Specific target dialect features including regional dialect features, ethnic dialect features, and social dialect features. These features are derived from authentic dialects including lexis, pronunciations, syntax and slang used predominantly by people speaking a specific target dialect.

2) Common dialect features. They are features that are used in a number of authentic dialects. The socio-cultural meaning of them are usually vague and derived from characteristics shared by the dialects involved.

3) Artificial dialect features. Artificial dialect features are usually represented with fake pronunciations, or nonstandard grammatical structures that strike readers as unauthentic.

4) Vulgar features. Vulgar features include vulgar lexis and slang.

5) Colloquial features. Colloquial features include colloquial words and syntax.

6) Elevated elegant dialect features. These include high register words used only on formal occasions or in print.

7) Nonstandard grammar. They include nonstandard grammar from real life language use, or grammatical mistakes created by translators.

These primary features are predominantly used to form one specific linguistic variety, or used sporadically or secondarily as secondary features to achieve certain effects. A dialect variety may carry different sociocultural meaning when it is created with features in different combination. Secondary features tend to be used with the standard language, or with primary features to form specific linguistic varieties. These features include lexical features, features above lexical level, and features at the metalinguistic level. Secondary features used in dialect translation can be summarized as follows:

1) Addition of written comments after or before direct discourse indicating that the character is using a non-standard language/dialect (Pinto, 2009: 293). Such comments include "She says in her native tongue or with an accent", and "They could not understand her dialect".

2) Explanations in endnotes, footnotes, prefaces or postscripts explaining ST dialect use as well as notes about TT dialect use.

3) Use of forms of honorifics and addresses (Berezowski, 1997: 69-70; Pinto, 2009: 293).

4) Zero translation. Certain lexical features in the ST is directly imported into the TT (Pinto, 2009:293).

5) Bilingual translation. Dialect features are translated in the TT and the ST features are also added to the translation, as in the case of Lin Yutang's translation of some sentences in Cockney in *Pygmalion* (Yu, 2014: 87).

6) Transliteration of certain ST dialect pronunciations (Berezowski, 1997: 61-62).

7) Use of italics, bold letters, underlines etc. to indicate that a speaker is speaking differently.

8) Use of indecent, dirty and taboo lexis or slangs to indicate the social and education background of the character (Yu, 2014: 83).

9) Use of archaic or obsolete lexis. This is discussed in Dimitrova's study on Russian translation of Swedish fiction (1996) and Hong Tao's study of David Hawks' translation of *The Story of the Stone* (Hong, 2013: 233-234).

10) Modification techniques. Modification techniques refer to completely or partially rephrase the speech of dialect characters. In Berthele's (2000: 603) study on German translations of *Huck*, translators are found to rewrite direct speech in AAVE as indirect speech to give Jim the AAVE speaker no "direct" voice at all. In some translations his speech was rewritten with features that indicate simple-mindedness or stupidity. Speech modifications are more likely to be found in abridged, adapted, and written translations than in full translations. However, it is sometimes difficult to decide whether the modification is made for the sake of the ST dialect, or for the sake of the plot. For example, in one of the written versions of *Huck* in this study, Jim's

long speech on fortune-telling is rewritten as indirect speech. However, it is very likely that such a modification is made to remove or downplay the superstition elements that are deemed inappropriate for children's literature.

When used with the standardization strategy, these secondary features are supposed to hint the social-cultural value carried by the ST dialect. When mixed up with a linguistic variety, they enrich the hybridity of the linguistic variety and modify the connotation of the variety. These strategies consist of an important part of dialect translation and sometimes may sway the social meaning conveyed by the variety. Some of the strategies can effectively lower or increase the social status of the characters who are speaking a linguistic variety. For example, the use of indecent dirty or taboo words can depict a character as bold, rude, and ignorant of social appropriateness. The use of obsolete words can depict the characters as outdated, conservative, or socially incompetent. Zero translation can immediately remind readers of the foreign background of the characters, thus preventing any association between the character and any specific target group. Secondary features are also referred to as compensational features in this thesis because they also play a part in the creation of a linguistic variety as primary features, and help to shape the social identity of the characters.

3.5.5 The strategy model for dialect translation

Based on previous studies, a strategy model is designed to summarize different strategies for translating linguistic varieties. The purpose of this model is not to prescribe or make value judgment on any of the strategies, but to organize them in a typology, just as Pinto (2009) did in her study. While her model is designed to represent strategies for dialect translation in different media (stage, page, and screen), this model aims to offer easier access to various strategies used for page translation, which is translation intended to be read. Each of the linguistic features will be discussed in detail in 4.3 with examples from the case study. The model is presented in Figure 3.9 on page 107.

Figure 3.9 presents different levels of strategies for translating literary dialects. In most cases, mixed features from different varieties as well as some compensational features may be found in the TT in order to achieve different effects. Honorifics are used frequently along with regional dialects to show social hierarchy, and obsolete features are used to create a temporal distance. Features from a broken variety may be mixed with colloquial or regional varieties to accentuate the illiterateness of characters. Once again the primary function of a variety created in the TT, however hybrid it may be, depends on the most prominent markers. Features that are used most predominantly and markedly contribute the most to the resulting literary effect.

This model does not include some of the general strategies such as decentralization, centralization, or lexicalization, which describe general tendencies

Translation without
recreation of a
linguistic difference

Standardization

Dialectalization

Recreation of a
linguistic difference

Accentuation

Normalization

Dialect varieties

① A specific dialect
② A hybrid dialect
③ A common dialect
④ An artificial dialect
⑤ A broken variety

Standard varieties

⑥ An elevated variety
⑦ A colloquial variety
⑧ A vulgar variety

a. malapropism
b. malapropism with in-text notes
c. eye dialect
d. eye dialect with in-text notes
e. specific regional words
f. nonspecific regional words
g. colloquial words
h. vulgar words
i. elevated formal words
j. archaic words
k honorifics and polite ways of addresses
l. indecent, dirty or taboo words
m. influent syntax
n. slangs
o. addition of written indications after direct discourse
p. bilingual translation
q. explanation of dialect use in notes, prefaces and postscripts
r. zero translation
s. transliteration
t. use of italics, bold letters, underlines etc.
u. speech modification

Figure 3.9 Strategy model for dialect translation in fiction

and will be discussed in the next section as research findings. This model will be used as the description model for the case study in Chapter Four.

3.6 Tendencies discovered from descriptive studies

Findings on descriptive studies of dialect translation can be roughly categorized into two groups: findings on the tendencies, norms, and laws of dialect translation, and findings on the conditioning factors that may explain these tendencies, norms, and laws. Findings on universals on dialect translation relate to tendencies towards standardization, normalization, colloquialization, lexicalization, and neutralization.

Standardization tendency

Translation into English has been found to standardize foreign or exotic features as well as socio-culturally marginal ones (Bassnett and Lefevere, 1998: 4). This tendency has been found in studies of translations of Moberg's novel into English and Russian in which the ST dialects are standardized (Dimitrova, 1996 and 2004), of Portuguese translations of *Pygmalion* and *My Fair Lady* that were published before 1974 (Pinto, 2009), in all the translations published in Cuba by the Clube do Livro between 1945 and 1976 (Milton, 1996: 52) and in the forty or more translations of *Wuthering Heights* into Spanish (Sanchez, 2007: 128). The tendency is so strong and prevalent that Berman (1996: xviii) concludes that translation is a powerful centralizing anti-dialectal agent.

Normalization tendency

The normalization tendency involves the use of less nonstandard TT varieties to translate the ST dialect (Rosa, 2012). Based on her study of Russian and English translations, Dimitrova (1996and2004) hypothesized a normative tendency. Robyns (1992) discussed the tendency of using "standard argot" to substitute the less prestigious regionally marked slang in the French translations of popular Anglo-American detective fiction in the 1960s and 1970s. Han (2004: 98) found in a number of cases that colloquial Chinese has been used in dialect translation as social markers to indicate the educational background and social status of characters. Yu (2014 and 2015) identified in novels and dramas translated into Chinese the use of "common dialect", colloquialism, and "standard vulgar variety" for the translation of the Dorset dialect in Britain, AAVE, and Cockney. This tendency confirms that translated texts tend to be more normative than the STs, but different from standardization that remove the heterogeneity of the ST, normalization can still recreate it to a less degree.

Colloquialization tendency

If a ST dialect is represented in a translation, the most frequently used variety is believed to be colloquial, as proposed by Dimitrova (2004) and Han Ziman (2004), which is related to the fact that colloquialism is closer to the standard language variety. The colloquialization tendency can be considered a subcategory of normalization or standardization depending on which variety the colloquial variety is contrasted with (for more discussion on colloquialism see Section 4.5.1 and 5.1.3).

Lexicalization tendency

Lexicalization refers to the predominant use of lexical markers in the translation of dialect. Lexical features are the least nation-specific of all dialect markers according to Brodovich (1997). Berezowski (1997: 53-55) believes that restricting attempts to render the SL dialect to one stratum of language use results in the representation of characters as lack of commitment to any particular target variety and therefore removes their social or regional specificity. According to Berezowski (1997: 53-55), lexicalization locates its characters in the broad category of the town, the country, the uneducated, and the underprivileged, and the vagueness is highly conducive to minimize the influx of the intertextuality of the TT which is not intended in the ST. This strategy minimizes the distortion of the ST without sacrificing completely the social meaning implied by the formal features of the ST. This tendency may be related to the lexicalization tendency in the translation of oral speech in literature. According to Ben-sharhar (1994: 203), Hebrew translators have a strong tendency to use lexis to represent speech, and their over-awareness of the lexicon is linked with and reinforced by the tendency to focus on the referential function of the language.

Neutralization tendency

Neutralization tendency in dialect translation refers to the use of neutral features instead of features considered stigmatized in the target culture. Berthele's (2000) study on the evolution of strategies for the translation of AAVE into German of

Huckleberry Finn shows a neutralization tendency in German translation. According to him, translators' preferences have shifted since the 1960s from stigmatized strategies to more neutral strategies incorporating colloquialism in their representation of AAVE.

The normalization, colloquialization, and lexicalization tendencies all contribute to the finding that "translated texts tend not to contain linguistic elements that are perceived as specific or unique to the TL" (Dimitrova, 2004). They are evidence of the law of growing standardization proposed by Toury (1995: 267-274) that "in translation, textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favour of [more] habitual options offered by a target repertoire". With the use of standard language, the use of less nonstandard varieties, and the predominant use of lexical markers, it is expected that the dialect effect in the STs is levelled out or removed from the TTs.

3.7 Conditioning factors

Conditioning factors refer to factors that may have an influence on strategies of dialect translation. They explain why a certain tendency happens. Rosa (2012) listed eight motivations or constraints that may lead to the standardization of ST dialect variation.

(1) Explicit editorial guidelines contained in the translator's brief;

(2) Translation priorities that favour denotative or referential and communicative features to the detriment of formal features such as dialect;

(3) An ideological context favouring normative behaviour and the corresponding translation norms in force in the target culture;

(4) The intended readership and the speculative anticipation of its expectations;

(5) The importance attributed to literary varieties in the source text and the functions they perform;

(6) The difficulty in establishing an acceptable target text equivalent unit for the correlation of source language forms and values;

(7) Avoiding unintended effects caused by the recreation of literary varieties;

(8) The lack of time, low pay, and reduced tools available for the translator to recreate in the target text the source text's literary varieties, extra-linguistic connotations, and functions.

Berezowski (1997: 90) discusses conditioning factors based on her study of Polish translation of dialect in English literature. Five factors are found to have influence on strategies for dialect translation.

(9) The genre of the ST. For example, naturalization (in the sense of standardization) is more likely to be found in poetry, and speech defect and rusticalization (in the sense of Dialectalization) in drama;

(10) The nature of the dialect in the ST. For example, a ST artificial dialect tends to be translated by a TT artificial dialect;

(11) The status of the characters. Characters with low social status tend to be given a colloquial voice.

(12) Age of readers, for example, honorifics and lexicalization tend to be used more frequently in translations intended for younger readers.

(13) Shared knowledge of a dialect community by the ST and TT readers. For example, transliteration is more likely to be used when the ST dialect is familiar to TT readers.

Other researchers also focus on conditioning factors which can be summarized as the following seven reasons.

(14) Risk control. Pym (2008) proposes that the tendency to standardize (as well as the tendency to channel interference) is a risk-averse strategy. Its status as a possible law thus depends on the relative absence of rewards for translators who take risks. In other words, translators may standardize dialect when they cannot find enough rewards to motivate them to take risks. Translating dialect is a risky strategy that can only be made with enough incentives.

(15) Translators' perception. Dimitrova (1996) attributes standardization, normalization, colloquialization, and lexicalization to two factors: translators' perception of their own status and prestige as text producers, and translators'

112

perception of the connotations of dialects. Translators often perceive themselves as text producers with a lower degree of prestige than ST writers and therefore tend to conform to linguistic norms of the target language.

(16) The translation norm of intelligibility. Intelligibility means that a translation does not cause reading difficulty, and is easy to understand. In his study on his own Italian translation of Lewis Grassic Gibbon's *Sunset Song*, Morini (2006) discovers that the strongest norm that governs dialect translation may be comprehensibility, which requires that the events in a translated novel must be clear and the characters recognizable. Craig (2006) finds that the readability of a translation is prioritized above all other characteristics by readers in his questionnaire-based study on the reception of a translation in which Anglophone Caribbean vernacular speech is used in speech translation.

(17) Translation medium. Pinto (2009) finds that the medium (translation for page, stage or screen) is not the determinant factor in the choice of a specific strategy and exclusion of another based on her study on 12 Portuguese translations of Bernard Shaw's *Pygmalion* and Alan Jay Lerner's *My Fair Lady*. She found that the medium has influence on the frequency and type of features used in dialect translation.

(18) Publishers. Pinto (2009) confirms the finding of Rosa (2001) that private publishing companies may feel less responsible for upholding the standard language.

(19) Readers' expectations. In his study on the standardization strategy used in his translation of one of the Finnish author Kalle Päätalo's early novels, Leppihalme (2000) discovered that the majority of general readers would not prioritize linguistic individuality of the ST and therefore may not worry about the loss of linguistic diversity if the reading experience is emotionally satisfying in other ways.

(20) Prominence of the ST dialect. In her study of Spanish translation of social variation in fictive dialogue, Alsina (2012) discusses the possible influence of the prominence of a ST dialect on translation strategy. According to her, the more marked a ST dialect is in the ST, the more likely it will be translated with non-standard varieties in the TT.

Some of the findings from previous studies overlaps, for example, (4) overlaps with (12), and (3) with (16). These findings can be briefly summarized in Figure 3.10:

Intelligibility
Genre of the ST
Translation medium
Publishers
Standardization
Client request
Normalization
Colloquialization
Risk management
Lexicalization
Translators' perception
Neutralization
Readers' expectation and age
Linguistic and social cultural difficulty
Prominence and importance of ST dialect and dialect characters
Cultural and linguistic distance between ST and TT
Payment, time limits, and working environment

HOW DIALECT IS TRANSLATED   **WHY** DIALECT IS TRANSLATED THIS WAY

Figure 3.10 Findings from previous studies

In summary, dialect tends to be standardized with the use of standard language, or normalized with weaker linguistic varieties such as colloquialism, and favour lexical and neutral markers. Translators standardizes dialects in the ST for better intelligibility and lower risks, or because they do not have other options due to the lack of an equivalent ST dialect. They may also standardize dialects simply because of their poor working environment or their perception of themselves as submissive rather than innovative text producers. They may standardize or normalize dialect so as to conform to translation norms that favours readable standard language for a specific genre, to meet the requirement of publishers, or to cater to the needs of non-scholastic or young readers.

There are also minor, less prevalent tendencies in dialect translation which go against such universals as the standardization, normalization and lexicalization tendencies. Most translators do not translate dialects, and they do that with good reasons. Against this background, attempts to translate dialect tend to break the norms of intelligibility, readability, and the use of standard normative language in literary translation. Just as dialect functions in literature as the deviant, norm-breaking, and opposing side of the standard language, translating dialect is also the deviant, norm-breaking activity in literary translation. Studies on the minor opposing tendencies can shed lights on the other side of the "normative" translation, namely, *to deviate from the norms, to accentuate the marginalized voice, and to innovate and experiment on language potentials.*

This thesis sets out to make a descriptive study of dialect translation which includes both studies on patterns, tendencies, norms, and laws, and studies on norm-breaking, individualistic, and marginalized practices in dialect translation. The former is conducted of the 198 translations of *Tess, Huck,* and *Pygmalion* published in China from 1929 to 2012. The latter focuses on the description and explanation of the 11 translations in which a linguistic difference is recreated as well as the irregularities, deviations from norms, innovative strategies manifested in these case studies.

Translators of dialect are another major focus of this study. Previous studies on the translators of dialect mostly focus on issues of the (in)visibility of the translator, a concept from Venuti (2008), and the influence of the cultural identity of the translator on their strategy for dialect translation. Since dialect translation involves a certain degree of innovation and norm-breaking, it is critical to investigate who breaks the norm and why, and under what circumstances. It is also interesting to ask who sets the norms, and who follows them, and what are the rewards taken by breaking the norm-breaking practice. The interaction between the translator and the social cultural context s/he is in, and between translators with different profiles and agendas will be examined in Chapter Seven.

3.8 Purposes of this study

This study has three purposes: to conduct a descriptive study on dialect translation into Chinese, to provide explanations for the findings, and to investigate new dimensions of dialect translation. This study intends to describe patterns, tendencies and universals on dialect translation in this corpus to see whether some of the tendencies discovered in previous studies into Indo-European language pairs are also valid for the English-Chinese language pair. The findings will be explained by a study of translation discourses, para-texts, the translators, and the social, cultural and literary history of related cases to reveal why a certain strategy is adopted at a certain time.

The advantage of this study is the large size of its corpus. Previous studies on dialect translation are usually based on one to no more than a dozen translations. Berezowski's (1997) study is an exception. Her corpus consists of about 60 excerpts from a number of translations. By contrast, this study covers 198 translations, which makes it possible to study universal tendencies. As the corpus covers translations published from 1929 to 2012, the time span makes it possible to make diachronic studies on the evolution of strategies. Another characteristic of this study is the diversity of its corpus. It includes three different types of dialects and a number of translators with different backgrounds, which make it possible to study some of the above mentioned factors that may have an influence on the translation strategies.

This thesis also investigates some of the important issues concerning dialect translation that have not been given enough research attention. The first is the use of register varieties in dialect translation. Register varieties have been used in the translation of both sides of the ST dialect variations in this corpus. Their influence on the construction of the social identity of the characters in the TTs has yet to be discovered. The second is the translation of the standard side of the ST dialect variation. This author finds that the standard side of the ST dialect is not always translated with the standard neutral variety as assumed in most of the previous studies. How the standard side is translated may have influence on the linguistic difference created in the TT. The third is the interaction between dialect features and its context, and between dialect strategies and the overall strategy of the TT. The socio-cultural value of a linguistic variety is to a great extent influenced by other strategies, especially when it is an artificial dialect, or is a dialect variety presented with homogeneous features. The fourth is the translators of dialect. Instead of focusing on why the majority of the translators choose to standardize dialect, this thesis focuses on those who choose to recreate the linguistic difference in their translations. These issues can be summarized as the following questions:

1. How does the translation of standard language influence the translation of dialect in fiction?

2. How do register varieties function as identity markers in literary translation?

3. What are the factors that motivate a translator to favour representation of a ST dialect rather than the standardization of it?

4. Who initiates new strategies for dialect translation? Who follows those initiators and borrows their strategies? What are their motives?

This thesis intends to explore interdisciplinary methods for the study of dialect translation, namely the use of DDM from sociolinguistics in the analysis of literary translation. One of the purposes of this thesis is to investigate the effect dialect density has on translated fiction. Previous studies mostly focus on what has been used in dialect translation and their consequences as demonstrated in the strategy model in Figure 3.9. Many functions of literary dialect are achieved with changes in density, which constitutes an important part of dialect variation. My case studies in Chapter Six will reveal how the translation and manipulation of these nuanced variations influence the characterization and identity construction of the translated fiction.

3.9 Research methodology

Three types of methods are used in previous studies of dialect translation: case studies, corpus-based studies, and questionnaire-based studies. The case studies usually focus on analysing one or more cases from a descriptive-explanative perspective. These are mostly qualitative studies involving description of ST and TT data concerning textual patterns and strategies, para-texts, and social and historical contexts. Most of the

119

previous studies discussed so far belong to case studies. The focus of these studies is on the significance of individual cases, or on the universal tendencies among the cases.

Corpus-based studies involve the selection, sampling and data collecting of translations either with or without the use of computer softwares. Such studies are quantitative ones that involve a large amount of data and focus on the characteristics of translated dialect. The ST and TT dialects are compared with a quantitative approach to reveal how translated dialect differs from their originals. It may also focus on revealing how translated dialect differs from dialects in original writings dialects based on a comparative study on translated literature and original writings in the target language. Berezowski (1997: 43) conducted a corpus study on the translation of literary dialects in Polish translations. In her study, the ratio of TT and ST dialect markers are calculated to reveal methods used in dialect translation, and the extent to which ST dialect features are reflected in the TTs. In Wu and Chang's (2008) study, WordSmith and ParaConc are used to make a comparative study between the three translations and the ST of the fiction *The Colour Purple*. Their study found that the domesticating fluency strategy was used to remove the effect of the ST AAVE in the three translations.

The questionnaire-based studies are frequently used in research on readers' responses on dialect translation. Based on their questionnaires on strategies on AAVE translations, Wen, Tan and Wang (2005) found, that readers had a positive response to

colloquialism and negative responses with standardization and malapropism. Pausch (2012), in his investigation on attitudes towards the translation of German dialects into English, found that while colloquialism is translated both on lexical and structural levels, no participants translated dialect. He also found that the pro-dialect and contra-dialect attitudes are related to the dialect proficiency of the participants. Craig (2006) used both a questionnaire-based study and a classroom analysis of the reception of John Gilmore's translation of Juan Bosch's story *Encarnación Mendoza's Christmas Eve*, which incorporates Anglophone Caribbean vernacular speech patterns in some of the dialogue. His study revealed the entrenchment of assumptions that prioritize readability above all other characteristics of a translation. Questionnaire-based studies have been proven to be an effective method for the evaluation of the effect of dialect translation by revealing how readers respond to dialect translation. It may also be used in translator studies to reveal how translators perceive ST and TT dialects, and whether their perceptions and attitudes towards dialect translation differ from those of other translation agents such as publishers and editors.

This thesis employs the descriptive and explanative approach. The description is made both qualitatively and quantitatively. The description will be made on the entire corpus so as to draw a general picture of the tendencies concerning dialect translation. Findings on general tendencies and conditioning factors can provide the background for in-depth analysis of individual cases.

For the conceptual analysis, this author proposes a holistic approach that takes the translation of both sides of the variation into consideration, and that incorporates the strategies used to recreate the ST dialect variation with strategies used for the overall translation of the TT. The holistic approach can be presented in Figure 3.11:
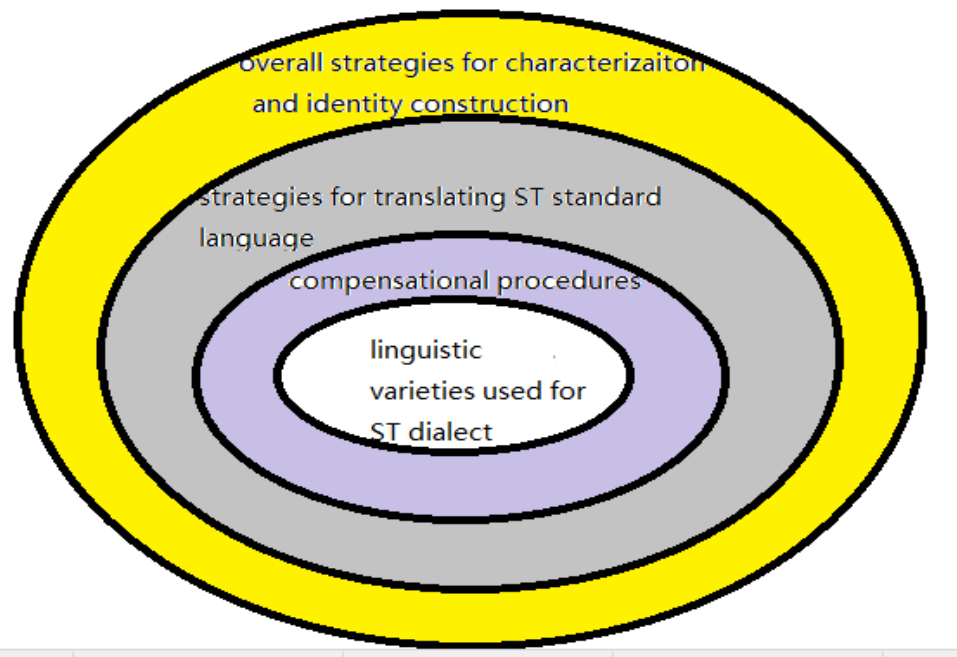
Figure 3.11 Model of a holistic approach to dialect translation

As indicated in Figure 3.11, the socio-cultural meaning carried in a linguistic variety is under the influence of other compensational procedures the translator uses in his or her translation of the ST dialect. The varieties and compensational features are intended for the recreation of one side of the linguistic difference in the TT. The other side of the linguistic difference is created when the ST standard language is translated with a different linguistic variety. The effect of these strategies used for the creation of a linguistic difference in the TT is largely influenced by other strategies the

translator uses for characterization and construction of the characters' social identity. For example, indecent and taboo words are often found to be used with dialect features in literary translation. In the representation of Jiaodong dialect in the speech of Mr. Cricket in Zhang Guruo's *Tess,* the use of dirty and indecent words and slang in the TT effectively portrays him as vulgar and ignorant (whether this is intended by the author, however, is another question). The contrast created in the TT has to be evaluated against the overall strategy of the translation in general to see whether they are consistent and coherent in characterization. The interaction between different levels of strategies indicated in Figure 3.11 and its influence on characterization are demonstrated by two case studies conducted in Chapter Five.

This author intends to design a research method for the study of dialect density in fiction. Quantitative tools have been used in previous studies (Dimitrova, 1996 and 2004; Berezowski, 1997). However, as far as dialect density is concerned, previous studies can only provide vague descriptions such as "more frequently used", "densely", and "frequently", which do not give enough research attention to the various variations and their effects induced by dialect density change in both the ST and the TT. The DDM will be modified for this study and applied in the case studies in Chapter Six.

The three STs (*Pygmalion, Tess* and *Huck*) are chosen due to their representativeness. Firstly, they are among the most frequently discussed works in both literary studies and translation studies on dialect. Secondly, the three fiction

contain three different types of dialect that are most frequently used in British and American literature. The Dorset dialect in *Tess* is a geographical dialect, and Cockney in *Pygmalion* is a social dialect (sociolect), and AAVE in *Huck* is an ethnic dialect. Thirdly, the translations of the three works display a wide range of diversity. The 198 versions of translations of the three works display a diversified array of translation strategies. The three works were first translated in China respectively in 1929, 1932, and 1945. According to a previous study of mine (Yu, 2014: 70-92), 202 new versions were published from 1929 to 2012, including full and abridged translations as well as monolingual and bilingual translations. With the removal of four plagiarized versions, 198 translations are examined in this study with a special emphasis on 12 full translations. In these translations seven linguistic varieties and more than a dozen different features are used to reproduce the effect of the ST dialect variation.

This author is aware that *Pygmalion* is a drama, and *Tess* and *Huck* are novels. Berezowski (1997:90) finds that the genre of the ST may have an influence on strategies on dialect translation and drama tends to be translated differently from novels. However, genre will not be the focus of this study because none of the five translations for *Pygmalion* have been translated for performance. *Pygmalion* has been translated in China as literary classics and intended for literary scholars and students as well as language learners as the other two novels in this study. The first translation made by Lin Yutang in 1929 was a bilingual translation, which was intended for English learners. The second translation by Yang Xianyi was collected in *Bernard*

Shaw's Dramas in a monolingual version, and then revised and reprinted after the 1980s twice in bilingual versions. Both Lin's and Yang's translations as well as the other three lesser known translations are all page translation intended for reading rather than for performance. The information provided in the prefaces of the translations suggests that the intended readers are either English learners, or literary readers interested in Bernard Shaw's plays. No comments can be found in these prefaces or in previous studies on these translations that suggests that they are intended for stage performance. *Pygmalion* has been chosen as the objective of study because it has been translated in China as a classical work for reading as the other two works, and it serves as a good case study for investigating the translation of literary dialect in speech representation as a varied voice.

CHAPTER FOUR

TRANSLATING DIALECTS IN *TESS*, *HUCK* AND *PYGMALION:* STRATEGIES, TENDENCIES AND CONDITIONING FACTORS

In this chapter, a descriptive study is made on dialect use in the three STs and how the ST dialects have been translated in their 198 translations published in China between 1929 and 2012. The description includes the publication data of the translations and translation strategies used in relation to dialect translation. Special attention is given to 11 translations of the corpus in which a linguistic variety is recreated to translate the ST dialect effect. Linguistic patterns in these translations are investigated to reveal tendencies and universals on dialect translation. The para-texts and discourses on these translations as well as the sociocultural background of the translations are also examined to find out social and cultural factors that may explain the tendencies discovered in the study.

4.1 Dialects in *Huck, Pygmalion* and *Tess*

The dialects used in the three works are of much importance for characterization, and for the construction of the social hierarchy and power structure in the work. Hardy's *Tess* was first published in 1890. The Dorset dialect used in this novel is intended to "generate hybridity and to subvert assumptions about social status" (Nemesvari, 2009: 110). The Dorset dialect is given a double function in *Tess*. On the one hand, it is used as a conventional indicator of poor education and low social status, to portray its

speakers as social inferiors. On the other, it is presented as an "ancient tongue with characteristics which exist in their own rights and not as deviations" (Chapman, 1990: 112). The dignity and nostalgia contained in the Dorset dialect in *Tess* question the moral values, and the assumed superiority of the upper classes. The clashes between the dialect and the polished standard language bring out the conflicts and collision, in a transitional period of time, between two worlds and two cultures. The conflicts and collision would be seriously weakened if the Dorset dialect is removed from the fiction.

Bernard Shaw's *Pygmalion* was first published in 1912 and has been popular among European readers. Eliza the flower girl and her father Mr. Doolittle speak Cockney, a social status dialect spoken by working class people in the East End of London, which is contrasted with the Standard English spoken by upper class people such as Higgins and Pickering. Cockney is central to the plot of the play with the whole story evolving around the linguistic education of Eliza by Higgins and the transformation of a common flower girl into a upper class lady. It is a story about the power of language. By switching from Cockney to Standard English, Eliza makes a successful linguistic transformation, but faces a crisis of social identity (Porten, 2006: 69-86). The linguistic transformation also indicates the creation of a woman, namely, that of Eliza from a robot-like subject of linguistic experimentation to an independent woman who has an awakened soul and who rebels against her "creator" (Morikawa, 2010). It is hard to imagine translating this play without reproducing the effect of Cockney since the whole plot is based on the contrast between Cockney and Standard

English, and Eliza's transformation from a Cockney speaker to a lady speaking Standard English. "A work such as *Pygmalion*, in which social variation is so fundamental, is practically not worth translating unless one is going to attempt relay the variation in some way or another" (Alsina, 2012: 141).

Unlike *Tess* and *Pygmalion* in which the dialect is contained within quotation marks, *Huck* is written in dialect. In spite of Mark Twain's claim in the preface of *Huck* that seven dialects have been used in this novel, the linguistic contrast lies mainly in speech representation between Southern White English spoken by *Huck* and most of other white characters, and southern AAVE by Jim and other black characters (Rulon, 1971: 219). The two dialects are contrasted to the Standard English spoken by upper class characters such as Judge Thatcher who stands for the best morality at the time, and by the morally corrupt characters who try to claim affiliation to the aristocracy such as the Duke who stands for the worst morality of the time (Sewell, 1985: 204). The contrast in this novel presents a social hierarchy between Standard American English and AAVE with the Southern White dialect in between, with each language representing a social class[9].

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[9] Although *Huck* was written entirely in dialects, it cannot be categorized as "dialect literature". The primary function of the dialects, AAVE and Southern White English, is to create a different voice in relation to the social and ethnic identity of the characters. In other words, they function as a language of "difference", and are therefore categorized as "literary dialects".

There are two types of social contrasts in *Huck*. A racial contrast is made between the white languages (Southern white dialect and Standard English) and the Black English (AAVE) to bring out the accusation against racism and slavery. A social contrast is made between dialects (Southern White dialect and AAVE) and the standard language (Standard American English) as a social critique of the hypocrisy and cruelty of the genteel society, which is represented by Standard American English. Translating *Huck* requires translating the tension between the linguistic varieties. The central themes of *Huck* would be greatly weakened if all the characters had spoken the same language variety in the TT.

Given the central role dialects played in the three works, it is important that a linguistic difference be recreated in the TT with the use of two different linguistic varieties. In this chapter special attention was given to the 11 translations from the corpus in which a linguistic difference has been recreated with the use of two linguistic varieties.

4.2 The publication of the three works in China

Pygmalion, *Tess* and *Huck* were first translated and published in China respectively in 1929, 1932 and 1942. Each had many retranslations. The data were collected covering publications in mainland China from 1929 when the first translation of *Pygmalion* was published, to 2012 when this project started (see Appendix 1). The data were

collected from catalogues of major libraries around the world, *China National Catalogues of Books*, second hand online book stores such as Kong Fuzi, and major online book shops such as Amazon and Dangdang. The front and back covers, copy right page and two chapters of each translation are checked before it is collected in this corpus as a new translation. The publication data are summarized in Table 4.1 on page 132.

1) Symbols used in the figure:

[A1] Translated from an adapted, abridged, or rewritten ST by a third party who is neither the author nor the translator.

[A2] Translated, adapted, abridged or rewritten from a full translation previously published in China.

[A3] Translated, adapted, abridged or rewritten by the translator.

2) Time period

[From 1929 to 1949] period before the founding of People's Republic of China

[From 1950 to 1976] period from the founding of People's Republic of China to the end of the Cultural Revolution)

[From 1977 to 2012] current period (from the end of the Cultural Revolution till 2012).

	Full translations		Adapted/abridged/written translations						Total
	monolingual	bilingual	monolingual			bilingual			
Tess			A1	A2	A3	A1	A2	A3	
from1929 to 1949	3	0	0	0	2	0	0	0	5
from1950 to 1976	0	0	0	0	0	0	0	0	0
from1977 to2012	38	2	0	1	30	4	0	7	82
Total	43		44						87
Huck	monolingual	bilingual	monolingual			bilingual			
			A1	A2	A3	A1	A2	A3	
from1929 to 1949	1	0	0	0	0	0	0	0	1
from1950 to 1976	2	0	0	0	0	0	0	0	2
from1977 to2012	26	1	3	1	58	5	0	9	103
Total	30		76						106
Pygmalion	monolingual	bilingual	monolingual			bilingual			
			A1	A2	A3	A1	A2	A3	
from1929 to 1949	0	1	0	0	0	0	0	0	1
from1950 to 1976	1	0	0	0	0	0	0	0	1
from1977 to2012	1	0	0	0	1	0	0	1	3
Total	3		2						5
TOTAL of the Three	**76**		**122**						**198**

Table 4.1 Publication data of *Huck*, *Pygmalion* and *Tess* in China

3) Only information of the first version of each translation is included in this figure, no matter how many times it is revised and reprinted.

As indicated from Table 4.1, there were altogether 198 translations published in mainland China for the three works before 2012. There are 87 translations for *Huck*, and 106 translations for *Tess*. In contrast, there are only five translations for *Pygmalion* all together. Although the three works have been received and translated as literary classics in China, *Huck* and *Tess* seem to be much more popular with Chinese readers than *Pygmalion*. Possible reasons for the publication disparity are the influence of the authors in China, the reception of the STs and the TTs in China, and the popularity of the genres (for further discussions, see Yu, 2014).

Publication data, especially data of reprints, are an effective method to study the reception of a translation. In the process of data collection, translations produced by the same translator(s) but published by different publishers are documented as one translation. A revision is also counted as one reprints when the same ST is translated by the same translator[10]. The data presented in Table 4.2. include all the full translations that have been reprinted over five times. None of the abridged translations is listed in the table because none has been reprinted more than four times.

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[10] This author is aware of the different significance of revisions and reprints. However, the revisions are not related to the translation of dialect except for two cases, *Tess* by Zhang Guruo, and *Pygmalion* by Lin Yutang, which will be discussed in Section 7.3 and 5.3.1. As the research focus of this section is on reception, and both revision and reprints indicate good reception of a work, a revision is documented as a reprint.

	Translated by	First published in	Times of printing
Pygmalion	Yang Xianyi	1956	8
Pygmalion	Lin Yutang	1929	6
Tess	Zhang Guruo	1936	23
Tess	Wu Di	1991	11
Tess	Sun Fali	1993	9
Tess	Zheng Damin	1997	7
Tess	Sun Zhili & Tang Huixin	1999	9
Tess	Lv Tianshi	1934	6
Huck	Zhang Wanli	1954	15
Huck	Zhang Yousong & Zhang Zhenxian	1956	15
Huck	Jia Wenhao &Jia Wenyuan	1996	8
Huck	Duo Sheng & Guo Zhen	1942	7
Huck	Cheng Shi	1989	6
Huck	Xu Ruzhi	1995	5

[The shaded areas indicate translations with a recreation of the ST dialect variation.]

Table 4.2 Most published Translations of *Tess, Huck* and *Pygmalion*

The number of reprints is only one variable reflecting the popularity of a translation. There are other ways such as the number of inclusions in textbooks and anthologies and number of copies printed. The number of reprints, however, can still reveal much about the canonization and popularity of a translation. Of all versions, Zhang Guruo's translation is the most canonized because it has had a life span of at least 77 years and has been reprinted at least 22 times.

As presented in Table 4.2, 57 percent of the translations are the most published, and also the ones with a recreation strategy for dialect translation. Although the

number of the most reprinted translations with a recreation strategy is higher than that of translations with the standardization strategy, the difference in statistics is not compelling enough to suggest any direct causal relation between the recreation strategy and the popularity of the translation. The acceptance and popularity of a translation involves many variables such as copyright issues, ownership of the publishers, prestige of the original work in the target culture, influence of the ST author, influence and status of the publishers and prestige of the translator, to name just a few. The table shows that the translations in which the ST dialect variation is recreated tend to be reprinted more frequently than other translations, which might suggest that the translation of dialect may contribute to the popularity of the translation. However, this is probably due to the fact that the STs are regarded as literary classics. The translation norm for classical literature has been source-oriented in China since the 1920s (Hou, 1928: 1-4), which may have motivated translators to strive for a full recreation of the stylistic features in the ST including the recreation of ST dialects. In other words, the recreation strategy for dialect translation could be the by-products of an adequate translation. Recreating dialect variation may increase the adequacy of the translation, which may enhance the acceptability of the translation, but it may also be equally true that the dialect used in the TT is tolerated by readers because they enjoy other characteristics and merits of the translation.

4.3 Strategies used in recreating ST dialect variation

The study finds that the standardization strategy tends to be more frequently used in abridged, adapted, or rewritten translation. Of all 122 such translations, in only one

translation the ST dialect is translated. This is not a new translation, but an abridged version based on a full translation[11]. Abridged, adapted, or rewritten translation are normally targeted at young readers such as children and primary school students. It seems translations for children in China tend to favour standardization. This is probably because one of the major purposes of children's literature is to teach language, which by default, is the standard written language. The addition of dialect, vulgar or colloquial features to children's book may cause confusion and misunderstanding.

Strategies used in the 76 full translations can be categorized into two types, namely, translation with the standardization strategy, and translation with the recreation strategy. For the first strategy, no systematic strategies could be found in the TT for the creation of the ST dialect. Compensational strategies may be used such as the discussion of ST dialect in the preface of the translation, or notes added in the text to explain the use of ST dialect. In some cases, a dialect or register variety may be used to translate the entire book, but its use is not intended for the creation of a linguistic difference in the text. With the second strategy, a linguistic difference is systematically recreated with two linguistic varieties in speech representation in the TT. The linguistic features and varieties used in this corpus are summarized in Figure 4.1, which is based on Figure 3.9.

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[11] The full translation was Zhang Guruo's translation of *Tess*. Zhang is also the first translator who translated the dialect in *Tess*.

Translation without recreation of a linguistic difference	Standardization		a. malapropism
	Dialectalization		b. malapropism with in-text notes
			c. eye dialect
			d. eye dialect with in-text notes
			e. specific regional words
			f. nonspecific regional words
			g. colloquial words
			h. vulgar words
			i. elevated formal words
Recreation of a linguistic difference	Dialect varieties	① A specific dialect	j. archaic words
		② A common dialect	k honorifics and polite ways of addresses
		③ An artificial dialect	l. indecent, dirty or taboo words
		④ A broken variety	m. awkward grammar or grammatical mistakes
	Standard varieties	⑤ An elevated variety	n. slang
		⑥ A colloquial variety	o. addition of written indications after direct discourse
		⑦ A vulgar variety	p. bilingual translation
			q. explanation of dialect use in notes, prefaces and postscripts

Figure 4.1 Strategies used in dialect translation of this corpus

Based on Figure 4.1, strategies that arev used to translate dialect in the 198 translations have been summarized in Figure 4.2. A linguistic difference is recreated in 12 of the 76 full translations. The statistics is presented in Figure 4.2:

Standardization
— Standard neutral variety (40 translations of three STs)
— Standard colloquial variety (23 translations of *Huck*)
— A specific regional dialect (1 translation of *Huck*)

Dialect varieties
— A specific regional dialect (1 translation of *Tess)*
— A common dialect (3 translations of *Tess)*
— An artificial dialect (3 translations of *Huck)*
— A broken variety (1 translation of *Pygmalion)*

Standard varieties
— An elevated variety (1 translation of *Pygmalion)*
— A vulgar variety (3 translations with one for each ST)

Figure 4.2 Marked varieties used in dialect translation in this corpus

As Figure 4.2 indicates, standardization is widely used in this corpus. In 84 percent (64 out of the 76) of the full translations, standardization is used to translate the ST linguistic variation[12]. In the 64 full translations, colloquialism is used in 23 versions of *Huck* and a regional dialect[13] is used in one translation of *Huck* for the translation of the entire work. In only 6 percent of translations (12 out of 198) published in

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[12] The percentage for standardization is 94 percent if the abridged and rewritten translations are included.

[13] In Qin Chuan's translation of *Huck* Sichuan dialect, a specific southwest dialect in China, is used to translate the entire work. The dialect in this translation is highly intelligible with the use of lexial markers in low density.

137

mainland China, the ST dialect is translated. The data show a standardization tendency discussed in 3.5.3 that if the ST has dialects, the tendency is not to translate them.

This is consistent with the findings from previous studies that standardization is the most frequently used strategy in dialect translation. Of all 394 translations published in Cuba by the Clube do Livro between 1945 and 1976, no translators had made any attempt to recreate dialects appearing in the original (Milton, 1996: 52). The same is true with the forty or more translations of *Wuthering Heights* into Spanish (Sanchez, 2007: 128). Of the 38 full translations of *The Adventure of Huckleberry Finn* published in China from 1929 to 2012, 35 translators used standard language to translate the dialect (Yu, 2014: 73-75).

The decision of not translating a ST dialect is made either because the loss is deemed negligible, or the original meaning may be distorted with any strategies other than standardization (Berezowski, 1997: 41). Dialect is often considered unimportant because it "is mere apprearance, a distraction, unnecessary for us to get to know the real qualities of the characters" (Milton, 2001: 52). The use of a literary dialect in the ST may not be readily missed "if the reading experience is emotionally satisfying in other ways" (Leppihalme, 2000: 259-266). The use of target dialects in translation may cause a number of problems such as cultural distortion (Al-Rubai'I and Al-Ani, 2004: 252) and exoticization (Berman, 2000: 294). Another reason for the tendency to standardize ST dialects may be the norm of intelligibility for literary translation that governs dialect translation. The existence of such a norm can be found in discourses on dialect translation, especially those in which the use of a target dialect in the TT is criticized to jeopardize the readability or comprehensibility of the translation. For

example, Zhang Guruo's use of Jiaodong dialect was criticized to "have caused reading difficulty for readers" (Han, 2002: 89), and Cheng Shi's use of an artificial dialect to "prevent readers from a smooth reading experience" (Yang, 2014: 126).

Of all eight linguistic varieties discussed in Chapter 3, seven have been used in 11 translations in this corpus to recreate the ST dialect variation as illustrated in Table 4.3.

TT	Linguistic variety used
Pygmalion by Lin Yutang（林語堂）in 1945	Elevated variety and broken variety
Pygmalion by Yang Xianyi（楊憲益）in 1956	Vulgar variety
Tess by Zhang Guruo（張穀若）in 1936	Specific regional dialect
Tess by Wu Di（吳笛）in 1991	Common dialect
Tess by Huang Jianren（黃健人）in 1993	Vulgar variety
Tess by Sun Zhili and Tang Huixin（孫致禮 and 唐慧心）in 1999	Common dialect
Tess by Lu Jinlin（陸錦林）in 2001	Vulgar variety
Huck by Zhang Yousong andZhang Zhenxian（張友松、張振先）in 1956	Vulgar variety
Huck by Cheng Shi（成時）in 1989	Artificial dialect
Huck by Xu Ruzhi（許汝祉） in 1995	Artificial dialect

Huck by Song Fei（宋菲）in 2001	Artificial dialect

Table 4.3 Linguistic Varieties used in this corpus

The varieties included in Table 4.3 are varieties used in the TTs to translate AAVE in *Huck*, the Dorset dialect in *Tess*, and Cockney in *Pygmalion*. For translations such as the 1942 *Pygmalion* where two marked varieties are used, both are listed in the table. The colloquial variety is also extensively used to translate Southern White dialect in *Huck* but is is not included in the table because it is also the vehicle language to translate the entire novel.

4.4 Linguistic features and varieties used in dialect translation

As Table 4.3 show, there are seven linguistic varieties used in this corpus. These varieties are created with a variety of linguistic features. In order to identify features that are intended for the translation of a ST dialect, both sides of the ST variation need to be taken into consideration. Only features that are predominantly and systematically used in the speech representation of a certain group of characters in the TT will be considered as identity markers for the translation of a ST dialect. In light of this, this author first identifies features that may contribute to the formation of a linguistic variety for the recreation of a ST dialect effect, and then check whether these features are also used systematically in the translation of the speech written in

the ST standard language. Then they will be evaluated to see whether they are intended to create a linguistic difference in the TT.

The linguistic features found in the 11 translations can be put into three broad categories: phonetic features, lexical features and features above the lexical level. Phonetic features are used in the formation of both authentic regional dialects and artificial dialects to render regional variation. There are four types of phonetic features used in this corpus, namely, malapropism, malapropism with in-text notes, eye dialect, and eye dialect with in-text notes. Lexical features are used extensively in the formation of the majority of the linguistic varieties. Lexical features used in this corpus include specific regional words, nonspecific regional words, colloquial words, vulgar words, elevated formal words, archaic words, honorifics and polite ways of addresses, and indecent, dirty or taboo words. Markers above the lexical level used in this corpus are influent syntax and grammatical mistakes, slang, written indications after direct discourse, bilingual translation and explanation of dialect use in notes, prefaces and postscripts. The functions of these markers needs to be evaluated in relation to the linguistic variety they create, and how they react with other linguistic elements in the text.

In the following sections, each of the linguistic features used in this corpus will be discussed. The linguistic varieties used in the translations will be discussed with the equivalent linguistic features that are used as primary features to form them so as to avoid repetition. This author is aware that a linguistic variety is sometimes formed with a variety of features, and will only discuss the hybridity of linguistic features in specific case studies.

In some of the following examples only TT markers and sentences containing these markers are provided without referring to the equivalent ST lexical markers or sentences. As dialect translation is made on the level of the linguistic variety rather than on the level of individual sentence or lexical features, in most cases the transfer is made between ST and TT linguistic varieties rather than between individual ST and TT features. Therefore, the following analysis focuses on how the TT markers are represented rather than on the comparison between ST and TT markers. In the examples below, the ST is provided for reference sake. The gloss and translation of the ST dialect are mine.

4.4.1 Phonetic features and artificial dialects

Four types of phonetic features have been used in this corpus and all of them are used as primary features to form an artificial dialect. Malapropism is also used as one of the methods to form a specific dialect, which will be discussed in 4.4.2.

a. Malapropism

Malapropism is "a word that is inappropriate for the context, but that resembles a word that is appropriate" (Myers-Shaffer, 2000: 239). It is used in Chinese dialect literature such as *The Sing-song Girls of Shanghai* to represent a southern accent. The accent represented in the translation may be a faithful imitation of a genuine dialect and therefore one can associate the pronunciation with a specific region in the target culture, as in the case of Zhang Guruo's translation of *Tess* in 1936. Malapropism can also imitate an accent that does not exist in real life and therefore avoid any association between the accent and the target culture. It functions as a marker of a

fake dialect, which was used by Cheng Shi in his translation of *Huck* in 1989. The following example shows how malapropism is used in this corpus.

Example 4.1

	Malapropism	Standard Chinese	English
1. 1936 *Tess* [real dialect]	俫 [n ǎ i]	你[n ǐ]	your
2.1989*Huck*[artificial dialect]	中 [zhōng]	總[z ǒ ng]	always
3.1989 *Huck* [artificial dialect]	多 [duō]	躲[du ǒ]	avoid

There are three basic ways to indicate a change in the pronunciation. The first is to change the initial consonant, as in the case of "中". The second is to change the final consonant, as in the case of "俫". The third is to change the tone, as in the case of "多". The Chinese character for the malapropism is often chosen from stereotypical markers frequently used in previous dialect writing. For example, "俫" has been used in *Heroes of the Marshes* (水滸傳), one of the Four Chinese Classics. Therefore, this character is highly intelligible to readers due to the popularity of the novel in China. However, in most cases, translators make up markers due to the lack of any conventionalized means of representation in dialect writing. Malapropisms tend to be used in places where changes of a character/word are not likely to cause semantic confusion. Malapropisms that are easy to recognize tend to be used more frequently than others. While malapropisms used in dialect writing aim to imitate an authentic accent, malapropisms in literary writing are also used to represent a virtual accent. The use of malapropisms in dialect translation is not supposed to jeopardize the

143

semantic meaning of the translation. In most cases, the meaning of the phonetic markers can be easily deduced from the context, as Example 4.2 shows.

Example 4.2

1. ST: Why, your da'ter is one o' the members. （Hardy, 1991 :10）

   [Why, your daughter is one of the members.]

   TT: 你看，倸閨女還是一個會員哪。（Hardy, 1936: 8）

   [Gloss: You see, your daughter is a member of the club.]

2. ST: Chickens knows when it's gwyne to rain, en so do de birds, chile. (Twain, 1996: 51)

   [Chicken knows when it is going to rain, and so do the birds, child.]

   天約下雨，雞知道，小鳥也知道，孩子。（Twain, 1989：54）

   [Gloss: It is going to rain, chickens know, birds know, kid.]

In the first example, the phonetic marker "倸" [you] is used along with its standard form "你" [you] in the same sentence. The coexistence of malapropism and its equivalent standard character in the same sentence makes it easier to guess the meaning of "倸" [you] . In the second example, the phonetic markers "約" [probably]is used to replace "要" [is going to]. "要" [is going to] is a functional word which can be removed from the sentence without fundamentally changing the meaning of the sentence. In most cases when phonetic markers are used for the first time, endnotes or footnotes are often added to the malapropisms to explain their meaning so that general readers can understand.

b. Malapropism with in-text notes

Another way to increase the intelligibility of the malapropism in literary translation and writing is the addition of an in-text note right after a malapropism. While endnotes and footnotes are separated from the text, in-text notes become an inseparable part of the text. In traditional Peking dialect literature such as *Xiaoe* (小額) in-text notes are sometimes inserted in the text right after a dialect word or expression by the author to provide information, explanations and comments about the character, the local language and culture. However, the more common practice in dialect writing before 1949 was to add end notes or foot notes to explain the dialect features used in the novel. In the 1936 translation of *Tess* by Zhang, a number of endnotes were added to the translation explaining the meaning of the ST and the TT dialect features. In literature published after the Putonghua Movement in 1955, in-text notes have gradually been used to indicate the standard Chinese characters without any comments or explanations. The malapropisms with in-text notes were found by this author to have been first used in the short story *Cook Xiong Laotie* by Qin Zhaoyang published in the 1950s, and then used is Tie Ning's experimental novel *Haystack* (麥秸垛) in the 1980s. In both cases the method was used for the representation of a genuine dialect (Hunan and Hebei dialects respectively). The method of adding an in-text note in brackets right after a malapropis`m makes the linguistic contrast visually marked. In dialect translation, it is only used to create an artificial dialect for the translation of AAVE in three translations of *Huck* that were published in 1989, 1995 and 2001.

Example4. 3

       Malapropism(note)   pronunciation   Standard Chinese   English

In 1989 *Huck*　史(是)　　　　　　shĭ (shì)　　　是[shì]　　　　　is/am/are

Context:

　　　ST: Say, who is you? (Twain, 1996: 5)

　　　　[Say, who are you?]

　　　TT: 說呀——你史（是）誰？ （Twain, 1989: 10）

　　　　[Gloss: Say it --- who 're (are) you?]

In this example, the two characters 史 and 是 do not have the same semantic meaning. The malapropism 史 means "history", while the standard word 是 means "are" in this context. Putting the two characters in the same place in the text can disrupt the reading experience because the semantic meaning of the marker is redundant and may cause misunderstanding without the explanation of the notes. Readers have to pause to read both words (the malapropism and the word in Standard Chinese in brackets) and match the pronunciation of the malapropism with the semantic meaning of the word in brackets. The method makes the linguistic contrast explicit, and therefore accentuates the difference between the standard and the nonstandard forms. In other words, it sacrifices the fluency for the sake of linguistic contrast and intelligibility.

c. Eye dialect

"Eye dialect" is a specific type of malapropism that does not indicate actual change of pronunciation. It is a make-believe deviation to fool the eyes of the readers. When readers see a malapropism, they expect a change of pronunciation. When they see an eye dialect, they expect the same thing but in reality there is no actual change of

pronunciation. This type of markers is used to create an artificial dialect in the 1989 translation of *Huck*, as Example 4.3 shows:

Example 4.4

	Eye dialect	Standard Chinese	English
1989 *Huck*	布 [sh ǐ (shì)]	不[shì]	not

Context:

ST: dey won't look into noth'n'en fine it out f 'r deyselves, en when you fine it out en tell um 'bout it, dey doan' b'lieve you. (Twain, 1996: 239)

[They won't look into anything and find it out for themselves, and when you find it out and tell them about it, they do not believe you.]

TT: 遇上什摸事，總布肯眼見為實地鬧個明百，你鬧明百了靠訴他們，他們還布信你。 （Twain, 1989：239）

[Gloss: (When) anything happens, (they) won't see with their own eyes to try to find out the truth, and when you find it out and tell them (about it), they don't believe you.]

In this example, two markers of eye dialect "布" and "摸" are used in the sentence to replace the standard characters "不" and "麼" along with a malapropism "百". Just like malapropism markers, the meaning of the markers is quite different from that of their standard forms. "布" means "cloth", and "摸" means "(to) touch". The actual meaning of the eye dialect markers is not easy to guess, because the pronunciation of an eye dialect marker is the same as that of its standard form. It is easier to guess the meaning of an eye dialect than a malapropism that has a different

pronunciation from its standard form. In this example, the markers are usually parts of fixed expressions and the meaning of the markers is easy to figure out with the help of the context. Readers can easily guess that the 什摸 means 什麼[what], 布肯 means 不肯[won't], 明百 means 明白[understand], and 靠訴 means 告訴[tell]. However, readers still need to pause to speculate on the meaning of these markers. The use of eye dialect may slow down the reading speed and sometimes cause reading difficulties.

While malapropisms indicate actual pronunciation changes and point to authentic dialects in real life, eye dialect is rarely related to any real life dialect. Although eye dialect is occasionally used in traditional dialect writing in Chinese, the term "eye dialect" (視覺方言) is not found in the study of Chinese dialect literature, nor can any specific comments be found on its functions. In British and American literary studies, eye dialect tends to suggest that the character does not know the correct way of spelling, and therefore demonstrates a level of education and literacy substantially lower than the average (Brett, 2009: 49). In German translations, eye dialect functions to amplify the colloquial, spoken speech style of an uneducated, socially inferior character (Berthele, 2000: 597). The use of eye dialect in this corpus is purely for the creation of a visual dialect that does not relate to any specific dialects in the target culture. This author contends that eye dialect in this corpus is intended to indicate a linguistic difference that may suggest a lack of education on the part of the characters. However, the sociocultural meaning of eye dialect markers needs to be evaluated according to the context in which they are used, and the interaction between dialect markers and other linguistic elements in the speech representation of the dialect characters.

148

d. Eye dialect with in-text notes

Eye dialect markers can also be followed by in-text notes which indicate the standard Chinese characters. Eye dialect markers with in-text notes are also highly marked visually as malapropisms with in-texts notes. This type of markers is also used to create an artificial dialect in both the 1989 and 1995 translations of *Huck*.

Example 4.5

	Eye dialect （note）	pronunciation	Standard Chinese	English
In 1995 *Huck*	丁(盯)	ding [ding]	盯[ding]	to stare

Context:

  ST: I see um go by heah—watched um thoo de bushes. （Twain, 1996: 47）

   [I see them go by here — watched them through the bushes.]

  TT: 我看見他們在這裡過去的, 我透過矮樹重(叢), 丁（盯)住了他們的。
   （Twain, 1995: 42）

[Gloss: I saw them go by here, and through the bushes, I stared at them.]

In this example, two eye dialect markers with notes are used, 重(叢) and 丁(盯). 重〔repetition]and 叢[bush] have the same pronunciations, but differ in meaning. It is the same case with 丁[man] and 盯 [stare]. The addition of in-text notes can help readers to understand the meaning of the sentence, but also slow down the reading speed. In this corpus, eye dialect with notes are used in the same way as eye dialect without notes to create an artificial dialect. Eye dialect with notes carry the same social meaning as eye dialect to indicate that the characters may be linguistically deficit or

149

lack education. Such indication is accentuated with eye dialect with intext notes because the notes accentuate the linguistic difference.

e. The artificial dialect

An artificial dialect can be created with a number of linguistic features. In this corpus, it is primarily created with the four types of phonetic markers in the 1989, 1995 and 2001 translations of *Huck* to translate AAVE. The artificial dialect is set against different degrees of colloquialism for the representation of the Southern White dialect. The artificial variety was found to have been first used in 1989 by Cheng Shi who might have borrowed the method of adding in-text notes to malapropisms and eye dialects from avant-gardes writers. The predominant use of phonetic markers creates a linguistic variety that is the most deviant of all varieties from the standard language.

The artificial dialect used in dialect translation differs from an authentic Chinese regional dialect in two aspects. Firstly, the extensive use of malapropism and eye dialect, regardless of whether they are followed by notes or not, informs readers that they are reading a different language. However, the strange pronunciations produced by these markers prevent them from making any association between what they are reading and any specific Chinese dialects. Readers can only assume that they are reading a dialect, but cannot be sure what dialect it is. Secondly, the visual effect created by the notes in brackets right after the phonetic markers constantly reminds readers that they are reading a language different from Chinese dialects. In Chinese dialect writings, phonetic markers are explained in endnotes or footnotes rather than in-text notes. Malapropism and eye dialect followed by an in-text note may pose intelligibility problems for non-dialect speakers when used in a high density.

The problem with artificial dialect is that the notes disrupt the flow of the reading and hinder the reading experience (Zhang, 2010: 115). While misspellings in English dialect representation involve two linguistic forms and one meaning, a malapropism marker with an in-text note in Chinese involves two meaning and two linguistic forms, which require more processing effort on the part of readers. Another problem, and probably the more serious one, is the difficulty in deciphering the social significance of an artificial dialect. An artificial dialect creates a linguistic difference in the target text, but the social identity it creates is difficult to decode for readers. While readers can always more or less rely on real life experience to decode the social meaning of other types of dialects, the artificiality of the fake dialect cuts off any direct connection with readers' real life experience. They can only deduce from the fictional context the value intended for an artificial dialect. In other words, the social significance of an artificial dialect can hardly be decided without relying on the context in which the markers are used, and the social historical context of the translation. Whether it is positively or negatively presented depends for the most part on its interaction with other strategies. To sum up, an Chinese artificial dialect is created to identify the characters as the both dialectal and foreign, as "Others" from a foreign land.

4.4.2. Specific regional words and specific regional dialects

Specific regional dialects are primarily formed by linguistic features predominantly used in one specific area. These features are used systematically in speech representation to produce a specific regional variety to translate the Dorset dialect in Zhang Guruo's 1936 *Tess*.

Example 4.7

	dialect marker	standard language	English meaning
[lexical marker]	那個款兒	那個樣子	like that
[phonetic marker]	捏個	那個	that

Context:

ST: Had it anything to do with father's making such a mom¬me of himself in thik carriage this afternoon? Why did 'er? （Hardy, 1991：24）

[Had it anything to do with father's making such a scene of himself in that carriage this afternoon? Why did he?]

TT: 今兒後晌兒，俺看見俺爹那個款兒坐在捏個大馬車裡頭，他那是怎麼啦? (Hardy, 1936: 20)

[Gloss: This afternoon, I saw my old man sit in that carriage like that, what is wrong with him?]

The above example is quoted from the scene when Tess asked her mother about her father's embarrassing behavior in the village. In the ST there are three phonetic markers of Dorset dialect ("mommet", "thik" and "'er"). In the TT, the lexical marker "那個款兒"［like that］is a word predominantly used by Shandong people. The phonetic marker "捏個" [that] represents a typical pronunciation exclusively found in Shandong. People from other areas do not use them but they can figure out its meaning with the help of the context. In the sentence, three dialect markers are used, namely, a common dialect marker 俺[I] instead of 我[I], and two specific regional markers 那個款兒[like that]and 捏個[that]. An equivalence is established between

the ST dialect markers and the TT markers, namely, "那個款兒" for "mom-me", and "捏個" for "thik". It seems that the translator made an effort to produce translation equivalences on the lexical level when possible. However, such equivalence is not systematic in this translation (and is rare in other translations). The use of regional lexical markers can immediately relate the characters in the story to dialect speakers in real life, and attribute certain stereotypical characteristics to them. In this case, the characters speaking Shandong dialect is portrayed as simple, kind, and honest (Zhu andTu, 2009: 124). The use of "那個款兒"[like that] along with other markers depicts the speaker Tess as a typical girl from the countryside of Shandong who is naive and unsophisticated. Specific regional markers can only deliver intended effect when the readers share certain knowledge on the dialect with the translator. Otherwise they may cause understanding problems for readers who are not familiar with the dialect, or produce effect different from that intended by the translator.

The specific dialect

The specific dialect has only been used once in this corpus in Zhang Guruo's 1936 translation of *Tess.* The Jiaodong dialect is used extensively to translate the Dorset dialect in the ST. Heterogeneous markers are used extensively in the speech representation of characters with dialectal words, malapropisms, slang and proverbs. Dialect lexis and slang are also found in the narration where there is none in the ST, which reveals a tendency of over-translation in the TT.

The 1936 *Tess* has also gone through three major revisions in 1953, 1957 and 1984 (Yu, 2004) and become a canonized translation with a life span as long as over 70 years. Many revisions made in the 1953 and 1957 versions were related to the translation of dialect. The Jiaodong dialect used in this translation has been revised to

be more intelligible, and "cleaner" with the elimination of the over-translation. Taboo words in the dialect were removed from the translation. Dialectal words added to the narration where there is none in the ST were rewritten in Standard Chinese. Other than that, the strategy of using Jiaodong dialect has remained intact in all later versions of Zhang's *Tess*.

In the 198 translation of this corpus, Zhang's translation is the only one in which a specific dialect is used to recreate a linguistic difference. This is probably because the culture specificity of the specific regional dialect is a double-edged sword. On the one hand, Zhang's translation has received applauses due to its vivid orality and originality in the representation of an intelligible local dialect (Wang and Liu, 2007). The use of Jiaodong dialect has also become a signature strategy of the translator. On the other, it has never stopped being criticized for over-translation, cultural distortion and domestication (Wu, 1958: 245; Han, 2002).

4.4.3. Nonspecific regional words and the common dialect

Nonspecific regional features are usually marked as dialectal in dictionaries, and are highly intelligible due to their frequent use in literary writings. They are also called "common dialect markers" because they are primarily used to form a common dialect that does not point to a specific area in China. They are often used along with specific regional markers to create a regional dialect variety. In this corpus, these markers are used in all the six translations of *Tess* to translate the Dorset dialect in *Tess*.

One of the most frequently used nonspecific dialect markers is the dialectal pronoun"俺"[I/my/me]. This marker is widely used in many northern areas such as Shandong, Henan, Liaoning, and Jilin in China. Studies in sociolinguistics shows

that "俺" is more frequently used in Jilin dialect by people with a lower level of education (Zhang, 2013: 66). In Liaoning, 俺 is found to be more frequently used in the countryside than in the urban areas (Sun, 2008: 99). In Chinese literary works, it is used much more frequently by authors of northern areas than in works by authors from major cities like Beijing and southern areas (Zhang, 2008: 106). It is also widely used in literature to indicate a closer interpersonal relationship and intimate emotions (Lin, 2009).

This author finds that the use of "俺" is quite common in the speech representation in this corpus to inidate that the character is an unsophisticated and rural resient with a poor education. In other words, "俺" is used as a social marker of the characters in this corpus. As pronouns are among words with a high frequency of use, the use of "俺" can carry the intended social meaning for characterization without causing any difficulty in intelligibility. However, the repeated use of one marker also makes the character sound monotonous. They may be considered simple-minded and linguistically incompetent because they seem to lack the ability to employ varied and sophisticated words, as indicated in the following example:

Example 4.6

> ST: And when you've done that goo on to my house with the basket, and tell
>
> my wife to put away that washing, because she needn't finish it, and
>
> wait till I come hwome, as I've news to tell her. (Hardy, 1991: 9)

[And when you've done that go on to my house with the basket, and tell

my wife to put away that washing, because she needn't finish it, and

wait till I come home, as I've news to tell her.]

TT: 辦完這樁事以後，你再把籃子拎到俺家，告訴俺老婆別再洗衣服了，

因為她用不著洗了，叫她等俺回家，俺有消息告訴她。(Hardy,

1936: 7)

[Gloss: When you have done that, you go to my house with the basket,

tell my wife to stop washing the clothes, because she needn't

wash it, and ask her to wait until I' come home, as I' have news

to tell her.]

The example is quoted from the first chapter when Tess's father Mr. John Durbeyfield is giving instructions to a lad after he heard the news about his noble ancestry. His language is dialectal with two phonetic markers "goo" and "howme". In the TT, the nonspecific marker of "俺" is used four times. His language is dialectal and completely intelligible. With the repeated use of one single marker, Mr. Durbeyfield is portrayed as an unsophisticated rural peasant who may not have much education.

In Chinese translations "俺" has been frequently used as a stereotypical marker to translate dialects in English literature (Yu, 2015: 109). Different from other types of linguistic varieties that are created with a variety of markers, the common dialect used in this corpus is primarily created with the marker "俺" along with other common dialect markers such as "搞忘" [forget], which is used in areas such as Henan, Sichuan and Shanxi provinces. Other types of markers such as colloquial

and vulgar markers tend to be used along with common dialect markers. In Example 4.6, "椿" [piece], "拎" [carry], and "用不著" [needn't] are colloquial markers that are used to increase the orality of the speech.

The common dialect

Nonspecific regional markers are primarily used to create the common dialect. In this corpus, it is used in two translations for *Tess*, namely, the 1991 and 1999 translations. A common dialect refers to the use of a nonstandard linguistic variety formed with features shared by different specific target dialects, and in this corpus, by northern dialects. Speakers of common dialects are generally presented as residents of northern rural areas, probably from a lower social class with less education, but are not associated with any specific areas.

The common dialect is more frequently used than specific regional dialects in dialect translation mainly because of its high intelligibility and low cultural specificity. In the corpus it is formed primarily with the marker "俺" in the three translations of *Tess* along with other non-specific dialect markers such as "大概齊"[probably]and "裝假"[courteous][14]. A study on the first two chapters of the three translations finds that 90 percent or more of the dialect markers in them is "俺"[15]. In other words, the dialect used in the three translations is created with highly homogeneous features. The

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14 "大概齊"is marked as "dialectal" in Xinhua Dictionary. "裝假"is a north-eastern dialect word used in a number of places (Li and Li, 2012: 123).

15 "俺" accounts for 97 percent of the markers in the 1991 translation, and 90 percent in the 1999 translation.

repetitive use of one single marker in the translation does not provide much information about the character other than s/he may be from the rural area and probably not so well-educated. This can successfully prevent cultural distortion or domestication of the ST because not much sociocultural meaning can be deduced from one marker. However, this homogeneity may also portray the character as monotonous and repetitive, and possibly linguistically incompetent.

4.4.4 Vulgar words and the vulgar variety

Vulgar words are "the most informal and colloquial variety of a language" (Holmes, 2013: 77). They are originally from dialects, but become intelligible to all due to frequent use in literature. These words are predominantly used by people with limited education and probably from a low social background in China (Yu, 2014:85). It is equivalent to what Morini (2006: 134) refers to as the "low, vulgar words" when discussing his translation from Scottish dialect into Italian. He gave an example of a vulgar word "chiappe" (buttocks), which is used to translate the Scots dialect word "dowp" ("bottom"). In Hardy's novels, such vulgar colloquialism is also an important part of his speech representation. "What gives this dialogue its distinctive quality is the command of colloquial idiom ------ [it] would be unlikely to occur in literary prose or, indeed, in middle-class speech. They belong ------ to a common stock of familiar but vivid expressions embodying traditional attitudes and folk-wisdom (Page, 1988: 73).

In Chinese literature, what is known as the vulgar variety has come to be associated with an uneducated grassroots segment of society (Zheng, 1986: 120) such as the language used by Granny Niu and low servants in *A Dreams of Red Mansions*. In

traditional Chinese literature, the vulgar language spoken by uneducated people was considered as nonstandard and excluded from high-end literature, which were written in Wenyan, Classical Chinese. The vulgar register has been considered an essential part of the standard language since the 1950s and used as the voice of working class people in literature and translation (Jiao, 1950:41)(for more discussion on the vulgar variety and features, see 3.5.2).

In this corpus, the majority of the vulgar features are the low register features from Beijing dialect. This is because Beijing dialect is the origin of Standard Chinese, and it is one of the most intelligible dialects in China. Most of the features in this corpus can be found in dictionaries and sociolinguistic studies on Beijing dialect vocabulary. They are used as primary features to create a vulgar variety to translate AAVE in the 1956 *Huck* as indicated in the following example.

Example 4.7

ST   Yo' ole father doan' know yit what he's a-gwyne to do. Sometimes he spec he'll go 'way, en den agin he spec he'll stay. De bes' way is to res' easy en let de ole man take his own way. Dey's two angels hoverin' roun' 'bout him. One uv 'em is white en shiny, en t'other one is black. De white one gits him to go right a little while, den de black one sail in en bust it all up.(Twain, 1996: 17)

[Your old father doesn't know yet what he's going to do. Sometimes he thinks he'll go away, but then again he thinks he'll stay. The best way is to relax and let the old man do what he wants. There are two angels hovering around him. One of them is white and shiny and the

other is black. The white one gets him to do the right thing for a

while, but then the black one sails in and ruins it.]

TT   你老子還不知道要怎麼辦。一時他想走，一時他又想留下。頂好是

沉住氣，隨他愛怎麼辦就怎麼辦。有兩個天使圍著他頭上轉哪。

一個白白亮亮， 一個黑糊糊的。白的差使他往好路上走一會兒，

黑的插進來又整個拆了台。(Twain, 1956: 19-20)

[Gloss: Your old man doesn't know yet what he's going to do.

Sometimes he wants to go away, and sometimes he wants to stay.

The best way is to keep cool, and let him do whatever he wants.

There are two angels hovering around him. One of them is white and

shiny, and the other is black. The white one gets him to walk on the

right direction for a while, but then the black one jumps in and ruins

it.]

This example is quoted from the scene when Jim tells the fortune for Huck about his

father. The ST is dialectal with a number of AAVE phonetic, lexical and

grammatical markers. The translation is loaded with markers in low register such as

老子[old man], 一時[at one time], 頂好[best], 哪(a modal particle with no

semantic meaning), 整個[completely], 拆臺[destroy]. These words are perfectly

intelligible to ordinary readers, but educated readers are highly unlikely to use such

vocabulary in their life.

The vulgar features can be distinguished from a common dialect and a colloquial

variety if the features fit the following criteria. First, the vulgar features are more

colloquial than the colloquial features; second, the vulgar variety is intelligible to

general readers; third, it can hardly be associated with any specific areas in China; and third, it is regarded as vulgar and of low register, but *not* dialectal when used in literary writings and translations[16]. To better illustrate the register of vulgar variety, colloquialism and standard formal language, some of the vulgar features used in this example are compared with colloquial and standard features.

Example 4.8

ST	sometimes	best	bust it all up
TT standard	間或/偶爾/有時候	最佳/最好/最優	毀掉一切
TT colloquial	有時/一會兒	極好/最棒	把事情搞砸
TT vulgar	一時	頂好	整個拆了台

In Example 4.8, vulgar markers ("一時", "頂好", and "整個拆了台") are extensively used in Jim's speech in the 1956 translation of *Huck*. They portray him as someone who is unable to use more formal educated registers to express himself. As the words in the third category (TT vulgar) are informal and frequently used by the working class people with poor education in China, Jim is portrayed as one of them.

The vulgar variety

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[16] There are no fine lines between vulgar, colloquial and non-specific regional dialect features. For different searchers, some of the markers may be marked differently. This author finds the above mentioned four rules adequate enough to identity vulgar features.

The vulgar variety is primarily created with low register vulgar words and used to represent the rustic grassroots voice. It has a dual function of pointing to the formality of the occasion, and at the same time functioning as a sociolect for characters who persistently use the vulgar features on all contexts. How TT register variety functions as identity marker in literature, and how the use of register varieties in dialect translation affects the power structure in the translated work will be discussed in detail in Chapter 5.

The vulgar variety has also been the most frequently used linguistic variety in this corpus. It is the only one that has been used in four of the eleven translations in which a linguistic variation is recreated, namely, in the 1956 *Huck*, the 1956 *Pygmalion*, and the 1993 and 2001 *Tess.* The use of the vulgar variety in dialect translation is also found in other translations. It is used by Sun Dayu to translate the nonstandard English of Edgar in Shakespeare's *King Lear* (Chen, 1997: 48-50), and by Huang Jizhaong to translate AAVE in *Uncle Tom's Cabin* (Huang, 1986: 118-120).

4.4.5 Elevated formal words and the elevated variety

Elevated formal words are used to form an elevated variety that is more formal than the formal written register. It is a socially restricted register like the vulgar variety because the elevated formal features are only accessible to those with good education, at lease to those who have social contacts with well-educated people. If the elevated variety does not match the register of the context, it may also identity its users as conservative, out-of-dated, or pretentious. Morrino (1997: 134) discussed the use of "old-fashioned formal words" in Italian to translate Scottish dialect. In Chinese literature, the use of elevated Chinese and the vulgar variety in speech representation

has been an established way to indicate social status. One of the most common means of elevated language is to use "Living Room Language" which is the use of polite formal (sometimes archaic) language in greetings and social discourse among upper-class people on social occasions (Sun, 1991: 288-289).

The elevated features used in this corpus are four-letter expressions and lexis from classical Chinese, mostly found in the translation of Standard English in the 1945 translation of *Pygmalion.* In the 1956 translation of *Pygmalion* by Yang Xianyi, the Standard English is translated with unmarked Chinese with a light colloquialism. Both translations are listed in the following example as TT1 (the 1945 translation) and TT2 (the 1956 translation).

Example 4. 9

ST: （DOOLITTLE. And you'll come to the church, Colonel, and put me through straight?）

PICKERING. With pleasure. As far as a bachelor can.

MRS. HIGGINS. May I come, Mr. Doolittle? I should be remorseful to miss your wedding. (Shaw, 1981: 75-76)

TT 1: （杜立達：上校，你要到教堂來，一直幫我照料下去？）

畢柯靈：自當效勞。盡我單身漢的力量。

郝太太：我也可以來麼，杜先生？我如果不能躬逢其盛，也要十分懊悔的。

（Shaw, 1945：239）

[Gloss: DOOLITTLE. Colonel, will you come to the church and take care of it for me all along? ）

PICKERING. At your service. As far as a bachelor can.

MRS. HIGGINS. May I come too, Mr. Doolittle? If I cannot be personally present at your grand wedding, I shall be deeply remorseful.]

TT2 （杜立特爾：先生，您到教堂來幫咱過了這一關好不好？）

辟克林：我很高興參加。只要是單身漢能做得到的事。

息金斯夫人：杜立特爾先生，我也可以來嗎？我很希望能夠參加呢。(Shaw, 1956: 275)

[DOOLITTLE. Sir, will you come to the church, and help me through this?）

PICKERING. I am very happy to. As far as what a bachelor can do.

MRS. HIGGINS. Mr. Doolittle, may I come too? I hope to be there.]

As Example 4.9 shows, the two speakers Pickering and Mrs. Higgins use unmarked standard English in the ST. In the TT1, the unmarked "My pleasure" is translated with a formal four-letter expression "自當效勞"［at your service］in TT1. In comparison, in TT2, it is translated with the unmarked Chinese sentence "我很高興參加"[I am very happy to attend it]. The unmarked phrase "miss your wedding" is translated with "躬逢其盛" [be personally present at a grand occasion] , a four-letter expression that is only used in formal written Chinese or in oral language on very formal occasions. Apart from elevated lexis, the sentence structure in TT1 is more formal than that in TT2. For example, the simple sentence spoken by Mrs. Higgins, "I should be very

sorry to miss your wedding" is translated into a complex sentence in TT 1"我如果不能躬逢其盛，也要十分懊悔的" with the addition of functional words "如果" [if] and "也要" [shall]. It could have been translated with a simple unmarked sentence like the one used in TT2 "我很希望能夠參加呢"[I hope to be there]. The addition of functional words makes the sentence more formal and speaker sound more condescending. With the elevated lexis and formal sentence structures, Mrs. Higgins and Pickering are presented as well-educated upper class people who are polite and kind to Mr. Doolittle in TT1. In TT2, they are portrayed as equally polite, but more approachable and easy-going with their unmarked ways of expression. The elevated features are contrasted in the TT with a broken variety to translate the Cockney in the ST. Further analysis of the use of the elevated features in the translations of *Pygmalion* will be discussed in 5.3.

The Elevated variety

The elevated variety is created by formal elegant lexical features, formal ways of addresses, four-letter expressions and sophisticated sentence structures. Formal lexis such as "躬逢其盛" [be personally present at a grand occasion] , "自當效勞" [at your service] and "懊惱" [remorseful] in Example 4.9 were predominantly used by well-educated upper class people on formal occasions in China in the 1930s and 1940s. These words are only used in print today, not in regular life. In the ST the language spoken by Mrs. Higgins and Pickering is the background language against the marked foreground Cockney spoken by Eliza and her father. In the TT, when the language of Mrs. Higgins and Pickering is translated in the elevated variety, their language becomes the foregrounded language. As a result, the relation between the

marked and the unmarked varieties in the ST (Cockney versus Standard English) is reversed in the TT, which has influenced the theme and characterization of the play.

4.4.6 Awkward grammar and the broken variety

Awkward grammar may be the result of incompetent or sloppy translation, or that of a strategic decision to preserve the sentence structure of the ST. In this study awkward grammatical structures are found to have been used systematically in the translation of Cockney in the 1945 translation of *Pygmalion*. In this translation, other characters who speak standard English in the ST are presented with natural and fluent Chinese in Chinese. Awkward grammatical structures are also found in the 2001 translation of *Huck*. These structures are mixed with phonetic markers to form an artificial dialect for the translation of AAVE in the ST.

In Chinese translation, awkward grammar can be created with nonstandard grammatical structures such as illogical sentence order and the use of unusual cohesive ties. In Zhuang Yichuan's translation of of *David Copperfield* Peggotty's dialectal speech was translated with the above mentioned features to indicate her lack of education and low social status (Liu and Tian, 2005: 48-49). The awkward grammar in the 1945 translation of *Pygmalion* by Lin Yutang is created with a literal translation of Cockney syntax as indicated in Example 4.10, and with grammatical mistakes in Example 4.11.

Example 4.10

ST: the flower girl [still nursing her sense of injury]: Ain't no call to meddle with me, he ain't. (Shaw, 1981: 13)

166

[the flower girl (still nursing her sense of injury): he had no business to meddle

with me. He did not.]

TT: 賣花女[依然抑鬱不平]：他沒有干涉我的份兒，他沒有。 (Shaw, 1945：

23)

[Gloss: the flower girl (still feeling upset): He did not have the right to meddle

with me, he didn't.]

In Example 4.10, the emphatic tag in the ST is a Cockney syntax to remind readers of her social status, and more importantly, to indicate a "uncertainty, combined with an acute sense of failure" in Eliza (Hatim and Mason, 1997: 89). The graduate elimination of the emphatic tags in Eliza's language also symbolizes her gradual linguistic transformation, which is central to the theme of the play. However, in Chinese, there is no equivalent sentence structure that can carry the similar socio-cultural and contextual meaning of the emphatic tag. A literal translation of the structure of the emphatic tag may produce awkward sentence structures in Chinese and lead to a non-fluent translation. The easier way is to delete the emphatic tag from the translation as Yang Xianyi did in his 1956 translation of *Pygmalion* ("反正他管不著咱的事兒"[after all, he is not entitled to meddle with me]). Unlike Yang who deleted most of the emphatic tags from his translation, Lin kept all the tagging syntax in his translation to create a linguistic difference in Eliza's speech.

The tag "他沒有" [he did not] in Example 4.10 sounds like an unfinished sentence compared to more natural ways to make an protest, for example, "他沒這個份兒" [he did not have the right]. As such a structure is derived from the ST and therefore not related to any dialect or people in the Chinese culture, readers can only

167

speculate its meaning from the context of the play. Since awkward sentence structure keeps recurring in the speech of Eliza who is a dialect speaker from the bottom of the society and the whole plot revolves around Eliza's linguistic transformation, readers tend to associate the awkward structure with her linguistic deficit and low social status.

In the first ACT of the ST, Eliza has a language of her social class, the Cockney, and is quite competent in using it in her flower selling. In the TT, instead of using a language of her own, Eliza can rely on a broken version of the standard language. She is thus portrayed as a woman with linguistic deficiency in the TT while in the ST she speaks differently, but perfectly fluent with her own language. Her linguistic transformation in the ST is between languages from two different social classes. However, in the TT the transformation is made between the "wrong language" and the "good language", which shapes the theme of the play toward educational differences rather than social contrast (for more discussion on Yang's translation of *Pygmalion*, see 5.3).

Awkward grammatical structures can be created by borrowing from the ST syntax as indicated in Example 4.10. They can also be created by grammatical mistakes in the TT, as indicated in Example 4.11.

Example 4.11
ST: LIZA [looking fiercely round at him] I wouldn't marry YOU if you asked me; and you're nearer my age than what he is. (Shaw, 1981: 79)

TT:　　麗莎：[厲色的環顧著他] 假使你來跟我求婚，我也不嫁給你；你的年齡雖然比他是的年齡與我相近。(Shaw, 1945: 250)

[Gloss: Liza: (looking fiercely round at him) Even if you asked me to marry you, I would not do it; although you are nearer my age than is he.]

In Example 4.11, the sentence "你的年齡雖然比他是的年齡與我相近" [although you are nearer my age than is he] is illogical and does not make sense due to the wrong use of the functional word "是" (is). The correct method of expression is"你的年齡雖然是比他的年齡與我相近"or "你的年齡雖然比他的年齡與我相近". Although the structure in the gloss "than is he" is a minor grammatical mistake in English, the ST expression "比他是的"presents a much stronger nonstandard effect because it does not make any sense in Chinese. This is because putting a functional word in the wrong place in Chinese is highly unusual in literary representation. In Chinese speech representation, grammatical mistakes are seldom used in speech representation[17] and readers are often caught by surprise by such markers. In other words, grammatical markers in Chinese are much more nonstandard or deviant than their counterparts in English. With the use of a grammatical marker in this sentence, readers are reminded of Eliza's previous educational and social background. They are also brought attention to the fact that in spite of her linguistic transformation, Eliza is still who she was in a certain way.

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[17] As a matter of fact, this author has tried in vain to find any examples of grammatical mistakes in speech representation in novels written in Chinese. I do find some examples of using grammatical structures from a specific dialect, but the use of grammatical mistakes is highly unusual in original writings in Chinese.

The broken variety

The broken variety is created with grammatical features such as awkward ways of expressions and linguistic mistakes. As shown in Example 4.10 and 4.11, it is used to stigmatize the characters as linguistically deficient and unable to express themselves correctly. In this corpus, the broken variety is created with awkward syntax due to literal translation of ST syntax or grammatical mistakes such as illogical sentence structures, inverted sentence order, misplaced words or inappropriate omissions and additions. These features are used in combination with vulgar, colloquial or dialectal features to stigmatize the character. When different features are systematically used in speech representation of one character, the most marked features have more impact on the characterization than the less marked ones. In this corpus, the broken variety is used in the translation of Cockney in *Pygmalion*. The language of Eliza is created with a hybrid of features such as colloquial words, vulgar words, dirty/indecent/taboo words and awkward grammar in the TT. Of these markers, as the awkward is the most marked and conveys the strongest socio-cultural meaning, the overall effect of Eliza's language is identified as "broken Chinese". The broken variety, when mixed with vulgar features, portrays Eliza as uneducated, linguistically incompetent, and possibly from the bottom of the society. The use of dirty and taboo words strengthens the inferior identity presented to Eliza in the TT, and at the same time portrays her tough, strong, and ignorant of social appropriateness.

4.4.7. Colloquial words and the colloquial variety

Colloquial words are used extensively in this corpus. They can be used as primary features to form a colloquial variety to translate a ST dialect, or as secondary features

to form other varieties. In this corpus, they are used to form a colloquial variety to translate the standard speech in the 1936 *Tess,* the Cockney in the 1945 *Pygmalion* and the Southern White English in the 1989 and 1995 *Huck*. Colloqial markers includes words for informal naming of things or actions such as "心眼兒" [heart] instead of the formal lexis "心地" [heart], and "街坊" [neighbor] instead of the formal lexis "鄰居"[neighbor]and repetitive methods of colloquial words such as "歇一歇"[to rest], onomatopoeias such as "呲啦一下"[swiftly] and "回回兒"[every time]. There are some functional words that can add to the orality of the text. These words do not carry any semantic meaning, for example, "兒" in "好玩兒" [fun], "子" in "票子" [bank notes], modal particles such as "哪"/ "吧" / "啊" / "呀"[18], In the following example, colloquial markers are used extensively in TT to create a colloquial variety.

Example 4.12

ST: "Hello, what's up? Don't cry, bub. What's the trouble?"

I says:

"Pap, and mam, and sis, and—"

Then I broke down. He says:

"Oh, dang it now, don't take on so; we all has to have our troubles,

and this 'n 'll come out all right. What's the matter with 'em?"   (Twain, 1996: 75)

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[18] They are functional words with no semantic meaning. They are usually used at the end of a sentence to indicate a certain emotion and to add to the orality of the sentence.

["Hello, what's up? Don't cry, kid. What's the matter?"

I said:

"Pap and mom and my sister, and…."

Then I broke down in tears.

He said:

"Oh, come now, don't cry like that. We all have our problems, and this thing will work out all right. What's the matter with them?"]

TT: "你好，出了什麼事？別哭，小兄弟。你有什麼難處？"

我說：

"爹和娘，和姐，還有——"

我哭得說不下去了。他說：

"嗨，該死的，別這麼哭哭啼啼的，我們誰都會碰上揪心的事兒，你碰上過去了也就好啦。他們怎麼啦？" (Twain, 1989: 76)

[Gloss: "How are you? Is there anything wrong? Don't cry, bro. What's your problem?"

I said:

"Pa and ma, and sis, and ---"

I burst into tears and stopped. He said:

172

"Hey, damn it, don't cry like that. We all have problems that we worry about and everything will be just fine when you get through it. What's the matter with them?"]

In this example, the two characters, Huck and the man on the boat both speak Southern White dialect. In the TT, neither of them speak with an accent. Their speech is translated with colloquial markers such as "小兄弟" [bro], "難處" [difficulty]，"哭哭啼啼的"[cry], "揪心" [worry] and "事兒" [thing]. The more neutral formal equivalences of these words are "小朋友" [kid], "困難" [difficulty], "哭泣" [cry], "難過" [sad], and "事情" [matter]. The use of some vulgar features such as "爹" [Pap] and "娘" [Mum] in the TT helps to increase the colloquialism in the TT. The last sentence of Example 4.11 can also be translated with a more formal register variety in a different translation:

"噢，算了，不要這樣傷心；什麼人都得碰到一點困難，你的困難將來會結果圓滿的。他們怎麼樣了？" (Twain, 1978: 88)

[Gloss: "Oh, let it go, and don't be sad; everyone will run into some difficulties, and your difficulties will eventually be solved satisfactorily. What happened to them?"]

Compared to the colloquial translation in example 4.7, words used in this translation sounds more formal with such expressions as "傷心" [sad], "困難" [difficulty]and "結果圓滿" [be solved satisfactorily], instead of their more colloquial forms such as"揪心" [worry],"難處" [difficulty], and "過去了也就好啦" [will be just fine]. As the dialogue takes place on the river between two strangers who are both uneducated

rural residents, the formal register used by the boatman sounds like he was trying to offer Huck some life lessons. This is not appropriate for the social identity of the character who is an uneducated boatman with a low social status. As colloquial features are considered to be the informal register of Standard Chinese and used by people from all walks of life on informal occasions, they are much more suitable for the context and the social background of the characters.

The colloquial variety

In this corpus, colloquial features are found to be frequently used with other types of features to form different kinds of linguistic varieties. Colloquial features are also found to be extensively used in this corpus to translate Standard English in *Tess* and *Pygmalion*, and of Southern White Dialect in *Huck*. As this dialect is used in *Huck* as the vehicle language, which is the background language against which the AAVE is contrasted, it is the semi-standard language in *Huck*. In other words, colloquialism is used in the TT to translate the standard or semi-standard side of the ST dialect variation. The use of the colloquial variety and features in this corpus will be discussed in 4.5.1.

4.4.8 Secondary features and strategies used in this corpus

Sven types of secondary features are used in this corpus to assist primary features to create linguistic varieties (see 3.5.2 and 3.5.4 for definitions of primary and secondary features). These features can add more variations to a specific linguistic variety, strengthening, altering or changing the stereotypical sociocultural meaning that a linguistic variety may convey.

Archaic words

Archaic words are used in the formation of specific regional dialects and an elevated variety in this corpus. They are usually borrowed from Chinese classics or literature that are no longer in use today. They are used in the 1936 Translation of *Tess* and the 1945 translation of *Pygmalion*. The following example is quoted from the 1936 translation of *Tess*.

Example 4.13

ST: O no, Tess. You see, it would be no use. (Hardy, 1991: 26)

TT: 休恁的，苔絲，你可休去。你知道你去是不中用的。（Hardy, 1936：22）

[Gloss: Don't, Tess, you should not. You know there would be no use for you to go.]

In this example, Tess's mother, Mrs. Durbeyfield was trying to convince her daughter to stay at home so that she could go to find her husband in the tavern. Although in the sentence of this example there is no dialect marker, Mrs. Durbeyfield is a Dorset dialect speaker in the ST. The Dorset dialect is presented in the ST with a number of features such as "thee, thy, thou" which are both dialectal and archaic so as to present the dialect as an "ancient tongue with characteristics which existed in their own rights and not as deviations" (Chapman, 1990: 112). In the TT, the word "休恁的"[don't] is used. It is a dialectal word frequently used in *Heroes of the Marshes*. Although it has been no longer in use since the Qing dynasty (Chen, 2009: 85), this marker is intelligible to ordinary readers due to the popularity of *Heroes of the Marshes*. The use of this marker reminds readers that the dialect has a rich culture and a long history, and was spoken by the heroes in the *Heroes of the Marshes*. With the repeated use of this marker in the 1936 translation of *Tess*, the Jiaodong dialect used in this translation

175

is more than a dialect of a specific location. It is a language with a long history and literary tradition, and therefore worthy to be respected as the Dorset dialect is in the ST. It also adds a touch of nostalgia to the atmosphere of the story, which is intricately associated with the tragic theme of *Tess*.

Honorifics and polite ways of addresses

Honorifics and polite ways of addresses reveal linguistic competence of a character, and show interpersonal relationships and power structures between characters in the ST. In this corpus, such features are used as secondary features in the creation of such varieties as the elevated variety, the artificial variety, the colloquial variety, and the vulgar variety. Features such as "老爺/少爺"[Sir/Mister], "太太"[Mrs], "您"[you], "大娘"[aunt] are used in the 1945 translation of *Pygmalion* and the 1956, 1989 and 1995 translations of *Huck* along with primary markers to create a linguistic difference. The following example is from the 1984 translation of *Huck* by Zhang Wanli (TT1) and the 1989 translation of *Huck* by Cheng Shi (TT2) so as to make a comparison relating to the use of honorifics.

Example 4.14

ST1. [Jim]: "No, sah," says Jim; "I hain't said nothing, sah." （Twain, 1996: 239）

["No, sir," Jim said. "I haven't said anything, sir."]

TT1　[吉木]："是的，先生，一個字兒都沒說。" (Twain, 1984: 295)

[Gloss: "Yes, sir, I haven't said a word.]

TT 2　[吉姆]："沒有，少爺，" 吉姆說，"我啥話也沒有說，少爺。"(Twain, 1989: 238)

176

[Gloss: "No, Master," Jim said, "I haven't said a word, Master."]

In this example, Jim is talking in AAVE to Huck, Tom and another slave about whether he knows Huck and Tom. The word "sah" in the ST is the dialectal form of "sir". "Sir" is a respectful or formal term to address a man. It does not reveal any explicit social hierarchy. "先生"[sir] in TT1 is an respectful and formal terms of address in Chinese to address a man and has been the most frequently used equivalence of "sir" in in Chinese translations. In TT2, "sir" is translated as "少爺"[master], an archaic form of address by a servant to refer to his or her young master. However, in the story, Jim is not the servant of Huck or Tom. The use of "少爺" [master] accentuates the unequal social status between Huck and Jim and foregrounds the racial subordination of the black to the white. The use of honorifics and addresses and their interaction with the primary features will be discussed in detail in the case studies in 5.3 and 5.4.

Indecent, dirty or taboo words

Generally speaking, indecent, dirty or taboo words tend to be censored, diluted, downplayed or deleted in Chinese literature for the sake of standardization and "purity" of the language (Wu, 1987). Literary translation of dirty and taboo words is supposed to conform to the same rule. These words are recommended to be translated with either euphemism or with vulgar low register words (Huang, 1998). The majority of the translations show a tendency to downplay dirty and taboo language in the ST. However, addition or accentuation of these words is found in some translations of this corpus.

Indecent, dirty and taboo words are often used as a way of protest by uneducated people, or people at the bottom of the society (Wang, 1996: 116-117). Its use can lower the social status of the characters by depicting them as grassroots, rude, rustic and ignorant of social appropriateness. It can also be used to express strong emotions in characterization. Such features are used in the translation of the Dorset dialect in the 1936 *Tess*, and of Cockney in the 1945 *Pygmalion*.

Example 4.15

ST: 'The villain—where is he?' says she. 'I'll claw his face for'n, let me only catch him!' (Hardy, 1991: 197)

['The villain—where is he?' says she. 'I'll claw his face for him. Let me only catch him!']

TT: 這個混帳王八蛋！他跑到那場兒去啦？他叫俺抓住了，俺不把他的臉給他抓個稀爛，俺就不是人！（Hardy, 1936: 175）

[Gloss: This damned asshole! Where is he? If he is caught by me, I will claw his face and make it a mess, otherwise I shall not be a human!]

In this example, the sentence is uttered by a furious mother who comes to the farm to find the milkman who has got her daughter pregnant. There is a phonetic marker "'n" in her speech to remind readers that she is a local resident. However, she did not use much profane features in the ST. The word "villain" refers to a wicked or evil person. It sounds formal, and is not indecent or dirty. In the TT, it is translated as "混帳王八蛋" equivalent to "damned asshole" in English. In this example, although there is only one phonetic marker in the ST, a number of dialect markers are used in the TT,

including three "俺" [I/me/my], and one "那場兒"[where]. With the use of the dialectal markers in the TT, the mother is presented as a woman who is rustic and poorly educated. With the addition of indecent dirty words, she is also characterized as a tough and protective mother who is furious, and committed to get justice for her daughter in the TT.

Slang

Slang indicates both social and situational relationship in literature and literary translation. There are different types of slang which conveys different socio-cultural meaning. In this corpus, the slang tends to function as "downward pointer" in social class (Page, 1988: 28), namely, to portray the characters as uneducated, vulgar and rustic. It is extensively used in the 1936 translation of *Tess* in the speech of Tess 's parents, workers and farmers. Slang used in this translation includes Mr. Crick's use of "罵了個豬不吃屎"[curse someone as a pig that won't eat shit] and Mrs. Durbeyfield's use of "心裡一咕碴" [be happy]. Most of the slang in this translation are not the translation of ST slang but added to the TT for the creation of an authentic dialect. However, slang is not used in the speech of Tess as she is presented to be the most educated of all dialect characters.

Addition of written comments after direct discourse

This strategy refers to addition of written comments after or before direct speech indicating that the character is using a non-standard language (Pinto, 2009: 293). It is considered by some scholars more as intra-lingual rewording or rephrasing than an actual inter-lingual translation, or translation proper (Bassnett, 2002: 22). This

strategy involves the addition of certain linguistic features in the target text and is therefore considered as legitimate means for dialect translation.

Addition of written comments is used three times in the 1956 translation of *Pygmalion* by Yang Xianyi to remind readers that Eliza speaks differently from other characters in the ST. Written comments are used in places where the text does not make any sense without such an explanation.

Example 4.16
ST: LIZA [in the same tragic tone] But it's my belief they done the old woman in.

MRS. HIGGINS [puzzled] Done her in? (Shaw, 1981: 49)

TT: 伊莉莎：（ 繼續用深沉憂鬱的聲調） 可是我認為是他們把她幹掉了的。

希爾太太：（不懂她的土語）幹掉了？ (Shaw, 1956: 167)

[Gloss: Liza: (in the same gloomy tone) But I believe it is them who have done her.

MRS. HIGGINS (does not understand her dialect) done her?

In Example 4.16, "done her in" is a Cockney expression in non-standard grammar. It is understandable that this expression causes confusion for Mrs. Higgins who does not speak Cockney. In the TT, a vulgar feature "幹掉" [to kill] is used, which is totally intelligible to Chinese readers. The use of vulgar features instead of dialect in the TT makes it difficult for readers to understand why Mrs. Higgins is confused with a sentence that makes perfect sense to them. The addition of the direct discourse "不懂她的土語" [do not understand her dialect] explains that Mrs. Higgins was confused because Eliza used dialect in her speech. Otherwise Mrs. Higgins may be portrayed as

strange or even stupid because it seems she pretends to have problem understanding a simple vulgar expression. The disadvantage of this strategy is that the addition can only create an indirect effect on readers. The social contrast is told to the readers, not shown to them. Besides, the linguistic contrast between characters in the ST can only be realized through the imagination of the readers rather than through the linguistic variation created in the TT.

Bilingual translation

With a bilingual translation, the ST is added to the TT right after the translation. It is used in Lin Yutang's 1947 translation of *Pygmalion*. This strategy is usually used when standardization may cause misunderstanding or confusion in the plot. It enhances the coherence of the plot but disrupts the fluency of the TT due to the co-existence of the ST and TT in one segment of the translation.

Example 4.17

ST：THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will yeoo py me f 'them? [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London.] (Shaw, 1981: 9)

TT： 賣花女：哦，他是你的兒子，真的嗎？喝，倘使你好好的管教，他應該不至於這樣不識大體，弄壞了一個窮苦女孩的花兒，不給錢就跑開了。你肯給我錢麼？Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f'them?【這裡，請看官原諒，這樣的不使用

發音字母而勉強把她的方言寫出來的嘗試應該放棄，因為在倫敦以外看不

明白。】(Shaw, 1947: 5-6)

[The flower girl: Oh, he is your son, really? Ha, if you had taught him well, he should not have such bad manners, spoiled the flowers of a poor girl, and ran away without paying. Will you pay me? Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f'them? [Here, readers please excuse me, this attempt to desperately represent her dialect without using phonetic alphabet should be abandoned, because outside London it is unintelligible.]

In Example 4.17, Eliza's Cockney is presented in a way barely intelligible even for native speakers of English. This explains why an explanation is added in the stage direction in the ST. However, the TT is translated in completely intelligible colloquial vulgar Chinese. The original Cockney sentences are added to the translationso that TT readers can make sense of the explanation in the stage direction. In this translation, this strategy is used consistently in seven places in relation to dialect use.

Explanation about dialect use in notes, prefaces and postscripts

This strategy refers to the attempt to remind readers of the ST dialect use with explanations of ST or TT dialect features and their functions in notes, prefaces and postscripts in the translation. Discussions of the ST dialect use can be found in the preface or postscript of a translation regardless of whether the dialect is translated.

Notes on ST dialect use and TT dialect features are found in six translations, namely, the 1936 and 2001 translations of *Tess*, the 1945 and 1956 translations of

182

Pygmalion, and the 1989 and 1995 translations of *Huck.* The explanations in the preface, notes and postscripts reveal how the translators perceive the ST and TT dialects. Their perception may have an influence on their translation strategy. The majority of the translators apologetically express their belief in the untranslatability of dialect translation, or their inability to reproduce the effect of the ST dialect. Zhang Guruo, however, in the preface of his 1936 translation of *Tess* shows confidence in his strategy of using Jiaodong dialect for the translation of Dorset dialect,

The effects of linguistic features can only be evaluated as part of a linguistic variety. Both the linguistic features and varieties used in this corpus are summarized in Table 4.4. The $\sqrt{}$ in the table indicates that such features recur systematically in the 11 translations. Only features that are used systematically to translate either side of the ST dialect variation are included in the table. Sporadic use of features is not investigated because it does not form a linguistic variety and contribute to constructing the social identity of the characters. Table 4.4 is presented as follows:

["$\sqrt{}$" indicates that this type of features is used in the translation of a ST dialect variation.]

[Each translation has two columns that represent the two sides of the variation. The shaded columns represent the standard language and the unshaded ones the dialect.]

Marker types	1936 Tess	1943 Pygmalion	1956 Pygmalion	1956 Huck	1989 Huck	1991 Tess	1993 Tess	1995 Huck	1999 Tess	2001 Huck	2001 Tess
Linguistic variety	Regional	broken & elevated	Vulgar	Vulgar	Artificial	Common	Vulgar	Artificial	Common	Artificial	Vulgar
Metalinguistic explanation	√	√	√		√			√			√
Malapropism	√				√						
Malapropism with in-text note					√			√		√	
Eye dialect					√						
Eye dialect with in-text note					√			√			
Specific regional words	√										
Nonspecific common dialect words	√					√			√		
Colloquial words	√ √	√ √	√ √	√ √	√ √	√ √	√ √	√ √	√ √	√ √	√ √
Vulgar words	√	√	√		√ √			√ √	√		√
elevated words		√									
Archaic words	√	√									
Honorifics/addresses	√ √	√		√ √	√		√				
Indecent, dirty or taboo words	√	√		√							
Awkward grammar		√								√	
slang	√										
Written indication				√							
Bilingual translation		√									

Table 4.4 Linguistic varieties and features used in each translation

4.5 General tendencies and regularities

Based on Table 4.4, three tendencies are found in this study on linguistic features and varieties used in dialect translation. Firstly, colloquialism is used frequently in the translation of both sides of the dialect variation. Secondly, lexical features are found to be more frequently used than phonetic or grammatical markers. Thirdly, vulgar features and the vulgar variety are found to be the most frequently used to create a linguistic difference in the TTs.

4.5.1 The colloquialization tendency

As indicated in Table 4.4, the most frequently used features are colloquial ones, which are extensively used in all 11 translations to represent the speech of both dialect characters and characters speaking the standard language in the ST. When linguistic features are used in the representation of both sides of the ST variation, they are intended for the translation of the ST direct speech, not for the translation of the ST dialect. This is because translating dialect requires recreating a linguistic difference in the TT, and using colloquial features to translate the speech of all characters cannot produce such a difference.

The finding on colloquialism of this study is not consistent with the finding in previous studies. Dimitrova (1996) found that colloquial markers were the most frequently used features in dialect translation. This corpus shows a strong tendency of colloquialism in speech representation in Chinese translation. However, this colloquialism is a strategy not intended for translating literary dialect, but for the orality of the direct speech.

The finding on colloquialism in this study differs from that of Dimitrova's studies for two reasons. First, the definition and sociocultural value of colloquialism differ from culture to culture. While the colloquial variety is considered as standard and used as a legitimate part of Standard Chinese (Wang, 1985: 34; Wang, 2003: 75), it is considered as nonstandard or dialectal in other languages (Pinto, 2009: 299; Berezowski, 1997: 56). When colloquialism is considered as the oral register of the standard language, it is expected to be used in the translation of direct speech in literary works and translations regardless of whether there is a dialect in the ST.

Secondly, the prevalent use of colloquial features in speech translation is an attempt to conform to the norm that speech should be translated in authentic oral Chinese. In Chinese literary translation, "direct speech should be translated differently from narration" (Zhu, 1942/1984: 343). Translators should "imitate the tone of each character in the ST" in their translation so that the dialogue sounds like they are speaking in real life (Zhang, 1937) and "readers can actually hear the conversation" (Fu, 1940: 1). Direct speech has been expected to be translated with colloquial features rather than formal features from the 1930s and 1940s till today. "Speech in Chinese novels differs from narration because it is supposed to imitate the oral language in real life --- therefore, speech in a translation should be translated differently from the narration in the formal written register. The translated speech should retain such colloquial features as incompleteness, loose structure and short sentence patterns" (Zhang, 1985: 17). Colloquial features are extensively used in this corpus not for the recreation of a linguistic difference, but for the representation of an authenticity speech in literary translation.

4.5.2 The lexicalization tendency

186

Table 4.4 shows that different types of linguistic features are used in this corpus. In order to show what types of features are more frequently used than others, Figure 4.3 is made based on Table 4.4. In this figure, only features that are used to produce a linguistic difference in the 11 translations are included. They are arranged under three categories, namely, phonetic features, lexical features, and features above the lexical level as indicated in Figure 4.3:
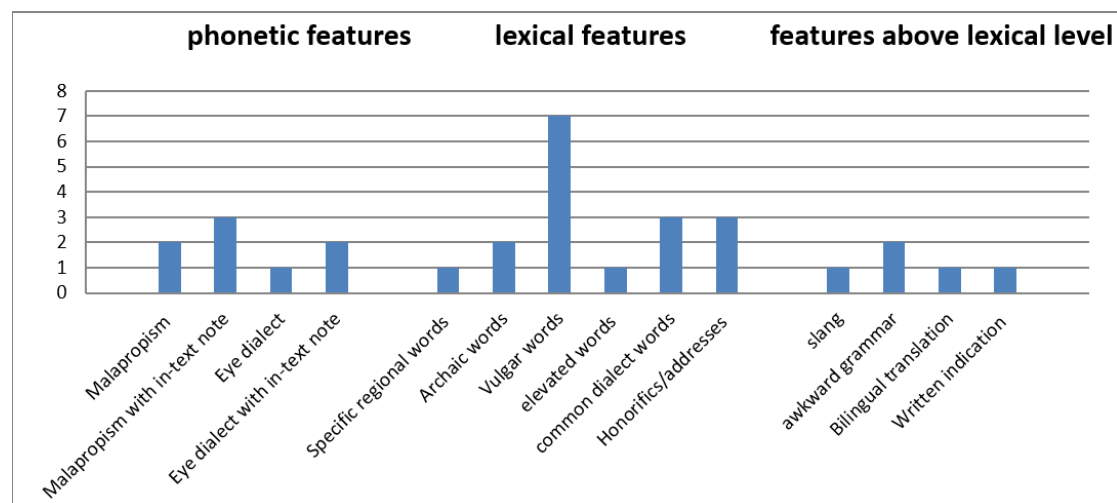
[The number on the vertical axis shows the number of translations in which a certain type of markers is used.]

Figure 4.3 Linguistic features and their types

As Figure 4.3 shows, the most frequently used features are lexical features, specifically, vulgar words, common dialect words and honorifics and ways of addresses. Features above sentence level are the least used. This partially confirms the lexicalization tendency discovered in previous studies (Brodovich 1997:29; Berezowski 1997:45) that lexical features tend to be more frequently used than other marker types in dialect translation.

The lexicalization tendency has been found in quite a number of language pairs such as German into English (Newmark, 2001: 195), English into Russian (Brodovich, 1997: 29), English into French (Catford, 1965: 88-89) and English into Polish (Berezowski, 1997: 45). Brodovich (1997) attributes this tendency to the fact that lexical features are the least "nation-specific" of all dialect markers. The lexicalization tendency revealed in this corpus can be ascribed to the fact that except for the artificial dialect and the broken variety, the majority of the varieties used in this corpus are all predominantly represented with lexical features. Another reason could be that lexical features are more intelligible than other markers in Chinese. Phonetic markers in Chinese are created with malapropisms, which can cause reading difficulty for speakers who are not familiar with the dialect (see 4.4.1). Lexical markers, especially markers from northern dialects, are much easier to understand because Standard Chinese are created based on northern dialects. In this corpus, all the lexical dialect markers are from northern dialects.

4.5.3 The prevalence of vulgar features and variety

As indicated in Figure 4.3, of all lexical features, vulgar words are the most frequently used linguistic features for dialect translation. Vulgar words are used both as primary features to create the vulgar variety in four translations, and as secondary features to form various dialect varieties in three other translations in this corpus. The prevalence of the vulgar variety is understandable because in Chinese literature social stratification is represented in the form of different levels of education, and educational differences are represented in literature with the contrast between the elevated elegant formal variety and the low vulgar variety (see 2.3.3). The prevalence

of vugar features can also be related to their use as secondary features in the formation of other linguistic varieties such as the artificial dialect and the specific regional dialect to indicate a poor educational background of the characters, or their grassroots social background. Frequent use of vulgar features also makes the vulgar variety the most frequently used linguistic variety in this corpus, and also the only variety that has been used to translate all three ST dialects (the Dorset dialect in *Tess*, AAVE in *Huck* and Cockney in *Pygmalion*).

4.6 From heterogeneity to homogeneity in dialect translation in China

Table 4.4 also shows that the number of feature types differs in early and later translations. Features used in the translation of both sides of the variation are removed from Table 4.4 so that only those intended by the translators for the recreation of a linguistic variation in the TT are left. These features are arranged in line with their use in each translation, as indicated in Figure 4.4.
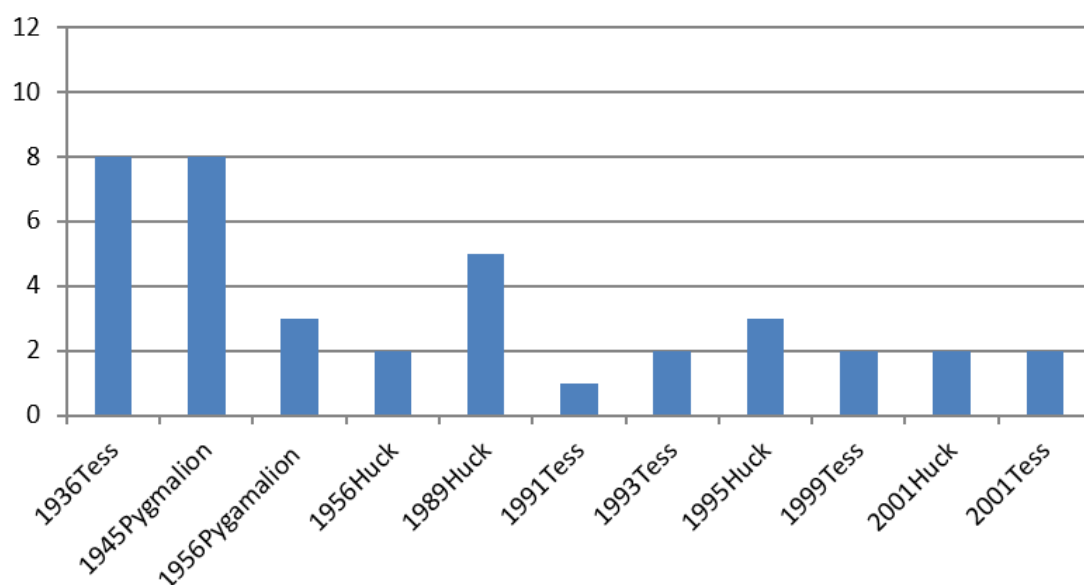
[The X axis indicates the publication years of the translations.]

[The Y axis indicates the number of types of features used in the translations.]

Figure 4.4 Types of features used in each translation

As indicated in Figure 4.4, more diversified features were used in translations published before 1955. In the two translations published before 1955, as many as eight different types of linguistic features were used. In the nine translations published after 1955, the number of feature types ranged between one and five. This shows that early translators tended to use more diversified, heterogeneous features while later translators tend to use more simplified homogeneous features. This tendency is referred to as the "homogenization tendency" in this study.

Homogenization is the opposite of the mixing of codes (Alvstad, 2010, 1: 23). In dialect translation, it refers to the tendency to use more simplified features, or features of similar types in dialect translation. Lexicalization is a type of homogenization in the sense that translators prefer to use one method to represent a linguistic difference. The use of common dialects is another example of homogenization because the common dialect used in this corpus is created mainly with one single markers (see 4.4.3). Heterogeneity is the opposite of homogeneity. It refers to the use of more diversified features in the translation. In this corpus, Zhang Guruo's translation shows a strong tendency of heterogeneity. Both phonetic and lexical markers are used in this translation, and different types of features such as Jiaodong dialect markers, northern dialect markers, vulgar features, slang, dirty words, archaic words are all used in the translation of the Dorset dialect.

The homogenization tendency is related to the fact that the linguistic varieties used in the 1930s and 1940s have never been used in translations published after the

1950s. Specific regional dialects, the broken variety and the elevated varieties that were used in the 1930s and 1940s have never been used in later translations. The majority of the linguistic features used in the 1936 and 1945 translations were no longer being used in translations published since 1950s. This indicates a change in the translation of literary dialect in China. This study finds that the change happened in the early 1950s around the time of the Putonghua Movement.

4.6.1 Translation as experiments in the 1930s and 1940s

This study shows that translations published before 1955 revealed more heterogeneity in the translation of dialects. In the two translations published before 1955, the number of feature types used in dialect translation was as high as eight. An overall review of the two translations shows that linguistic heterogeneity not only occurs in the translation of dialects, but also in the translation of the entire work. A variety of hybrid features are found in Zhang Guruo's translation of *Tess* in 1936 (Wu, 2009). This study finds in this translation the use of proverbs, slang, taboo words, archaic word, Europeanized syntax, dialects, elegant lexis and expressions among other things. This study also finds that in addition to eight linguistic features used to translate dialect, Lin Yutang's translation of *Pygmalion* is also loaded with transliteration with Latin letters, malapropisms to represent pronunciation, zero translation, addition of cultural specific words, to name just a few.

The heterogeneity revealed in these translations may have much to do with the fact that the vernacular Chinese was still in its infancy and lack of standardization in the 1930s and 1940s. As discussed in Chapter Two, before the New Literature Movement in 1919, there was a dichotomy in language use in China between written

and spoken Chinese. Classical Chinese (文言) was used as the formal unified written language, and the vernacular Chinese (白話) was used as the spoken language. Classical Chinese was used as the language for mainstream literature such as prose and poetry for thousands of years while the vernacular Chinese was used in marginal literary forms such as vernacular novels (白話小說). Classical Chinese had been the elite language exclusively used by the educated upper class, and the vernacular Chinese had been the language of the ordinary grassroots people (Chen, 2002: 17). At the beginning of the twentieth century, Classical Chinese was considered to be unfit for the enlightenment of the people and the introduction of Western knowledge, and needed to be replaced by a vernacular Chinese (Yu, 2013: 202-204). The agenda for the New Literary Movement was to create a new Chinese language that could unite the vernacular Chinese with the written Chinese (Fu, 1918: 2). Literary translation was considered to be of critical importance for this agenda because "one of the most important functions of translation is to help us to create a new modern Chinese" (Qv, 1931a/1984: 266).

The new vernacular Chinese was still immature and by no means standardized or unified in the 1930s and 1940s when Zhang's and Lin's translations were published. There were debates about how the new vernacular language should be like (Liu, 2014: 43-51). Lu Xun, one of the leading literary figures at the time, recommended the use of Latinized Chinese, dialects, vernacular Chinese, Europeanized words and syntax to form a "popular Chinese" (Cao, 1995: 443). The language at the time was loaded with elements from Classical Chinese, Europeanized languages, slang, vulgar languages, dialects among other things (Cao, 2005: 8). If the language at the disposal of the

translators was young and hybrid, it was understandable to find hybrid, heterogeneous elements in their translations.

The use of heterogeneous features in literary translation was also a strategic move made by translators. As a matter of fact, translators were encouraged to use hybrid elements in their translation in the 1930s and 1940s. This may have much to do with the position of translation in the literary system at the time. According to Even-Zohar (1990: 46-47), when a literature is young and still in the process of being established, translation may occupy a central position in the literary system, the leading or avant-garde writers "produce the most conspicuous and appreciated translations", and "translation is likely to become one of the means of elaborating the new repertoire". Literary translation in China had occupied the central position since 1919 (Hu, 2011: 154-155), which allowed translators more liberty with their translations. Translators at the time were encouraged to make language experiments with Europeanized translations so as to "see what can be absorbed into Chinese and what should be discarded" (Bing, 1922: 2). Translating classical literature such as Shakespeare's plays was another way to make linguistic experiments to see how competent the new vernacular Chinese was (Yu, 1931). Translators were considered as "experimentalist" (實驗家) (Bing, 1929) whose job was to translate for the purpose of enhancing the expressiveness of the new language, and trying something new to see how it turned out. Innovation, deviation and creation in language use were tolerated and even encouraged in literary writing and translation both because the new language was young and lacking in expressiveness, and could benefit from such experiments to realize its potentials, and because the diversified language resources could enrich the new language and stimulate its development. Hu Shih, one of the

most important literary figures at the time, implemented this concept of "literary experimentalism" by producing a pioneering collection of poems, *Changshiji* (*A Collection of Experiments*) for the promotion of vernacular Chinese as a poetic language and for the creation of new poetic forms in Chinese.

As the purpose of literary translation was to make linguistic experiments and try out various linguistic resources, it was understandable that translators would deliberately use heterogeneous features from various sources in their translations. This author believes that the use of homogeneous linguistic features in the two translations of this corpus was inspired by the same "literary experimentalism" proposed by Hu Shih, and they were by no means exceptions. As a matter of fact, Zhang and Lin were joined by a number of translators who tried using dialect in their translations in the same period of time. Hu Shih used Jixi dialect in his translation of Scottish poems in his collection. Zhao Yuanren used Peking dialect to translate the oral speech in his experimental translation of *Alice in Wonderland* in 1922 to make the dialogue as authentic as possible (Zhao, 1922: 7). Shao Xunmei, in his 1926 translation *Balishihaodeli* (*Paris is sooo wonderful)* of *Gentlemen Prefer Blondes* by Anita Loos, used a highly unintelligible southern dialect, Subai, a local dialect around the Shanghai area to convey the homour in the ST. In his bestselling translation of *Gone with the Wind* in 1941 Fu Donghua created a hybrid voice with a mixture of stereotypical markers from northern and Shanghai dialects to represent AAVE. Zhang Guruo, Lin Yutang as well as these translators used heterogeneous features in their translations because the language at their disposal was young and hybrid, and they were encouraged to use heterogeneous features to do linguistic experiments for the creation of a new vernacular Chinese, and a new vernacular Chinese literature.

4.6.2 Standardization and unification since the 1950s

The transition from heterogeneity in dialect translation to the homogeneity that has been discovered in this corpus happened around early 1950s when People's Republic of China was founded and the vernacular Chinese was standardized. The homogeneity in dialect translation is revealed in the ten translations in this corpus in which no more than five types of linguistic features were used. In more recent translations published in the past two decades in this corpus, no more than two types of features were used to translate a ST dialect. The homogenization tendency can be attributed to three factors, namely, the standardization of the Chinese language, the suppression of regional dialects as a literary language, and the peripheral position of translation in the literary system.

The standardization of Chinese started in 1955 with "Putonghua Movement". One of the major purposes of the movement was to "eliminate the barrier created by dialects so as to promote the unity of the Chinese language" (Wu, 1958: 6), and to "strengthen the political, economic and cultural unity of China" (Editor, 1955: 1). The heterogeneous linguistic features such as Europeanized syntax, Classical Chinese, archaic lexis and dialects, which had been encouraged to be used in literature and translation in the previous period, was considered to be a danger to "the health and purity of the Chinese language" in the 1950s (Editor, 1951a: 1). As literature was the major means for promoting Putonghua, writers and translators "should play a significant role in the standardization of the Chinese language", and therefore "should be especially careful with their use of language" (Editor, 1955: 2). When linguistic standardization became the overriding law to abide by, hybridity for literary purposes was considered a threat to the mainstream ideology of unity and therefore suppressed

in literary writings and translations. "The use of archaic language, colloquial language, and dialect in translation leads to linguistic chaos and inappropriateness" (Wu, 1959: 649) because they were believed to be harmful to the purity and health of the national language. The homogenization tendency in dialect translation discovered in this corpus since the 1950s sheds light on the influence of the national language policy on literary translation.

The suppression of regional dialects as a literary language was one of the consequences of the Putonghua Movement. In the 1950s, dialect was considered to be detrimental to national unity because "dialect literature leads us towards disintegration", and "deviates from the inherent essence of the Chinese language" (Editor, 1951b: 1). Specific geographical dialect features were considered dangerous because regional identities imbedded in these dialects was regarded as a potential threat to the unity of a national country (Kang, 2015：32). However, this does not mean that dialect was eradicated from literature and translation in the 1950s. As a matter of fact, regional dialects were constantly being modified and made its way into literature and translation. "Dialect can only be the common language of the Chinese people when it is absorbed and integrated to be part of the national language" (Su, 1955: 1) (see Chapter Two for more discussions on the relation between Standard Chinese and dialects, and the assimilation of dialect use into Standard Chinese). The only way for dialects to become part of the national common language was to eliminate their regional specificity, namely, to remove the "most colloquial", "most authentic" part of the regional dialects (Fu, 1953: 547). The top three most frequently used linguistic varieties (the vulgar variety, common dialects and artificial dialects) in this corpus have one thing in common: none of them points to any specific area in

China. Unlike specific regional varieties that can draw on a wide variety of linguistic features from real life, these varieties tend to be created with homogeneous features that were considered to be not regionally specific. The vulgar variety is created with vulgar lexis. The common dialect is created with a few highly intelligible stereotypical dialectal words. The artificial dialect is created with fake pronunciations. In brief, the suppression of regional dialects in literature since the 1950s led to the use of much simplified, non-regional specific linguistic varieties.

The third reason for the shift from heterogeneity in the 1930s and 1940s to homogeneity in the 1950s is that the position of literary translation has shifted from the central to the peripheral in the literary system. In the 1930s and 1940s the primary position of literary translation was secured by the central role it played in the political and cultural fields, which was to create new literature and a new vernacular language for the enlightenment of the nation. In the 1950s both ends were considered accomplished, and the primary function of literary translation (and writings) was shifted to serving the political and ideological agendas, "to serve the purpose of political and ideological education of the Masses" (Mao, 1954/1984: 505). The primary function of literary translation was for educational purposes of the general people rather than for entertaining the well-educated elite readers. The standardized and unified language was apparently a much more efficient tool to educate general readers, most of whom were barely educated. When translation moves to a peripheral position, "the translator's main effort is to concentrate upon finding the best ready-made secondary models for the foreign text, and the result often turns out to be a nonadequate translation" (Even-Zohar, 1990: 51). The "best ready-made secondary models" in the 1950s were standardized features and varieties. Linguistic experiments,

deviations and innovations were regarded in the 1950s as oppositions against the dominant literary trend and national policy of language unification and standardization. As a result, hybrid features such as those used in dialect translation in the 1930s and 1940s had to be discarded, weakened, or modified.

The three reasons can also explain why the elevated variety, the broken variety and the specific regional dialects used in early translation have never been used in translations published since the 1950s. The linguistic features that had been used to form these linguistic varieties were considered as nonstandard and wrong. As a result, these linguistic varieties were regarded as outdated and discarded by translators.

The change from heterogeneity to homogeneity in dialect translation sheds light on the evolution of the literary language in China. It also offers another perspective to approach studies on the evolution of strategies for dialect translation. In his study on the translations into German of *Huckleberry Finn,* Berthele (2000) found that later translators tended to use neutral features instead of features considered stigmatized in the target culture in their translation of AAVE. This study shows that the evolution of strategy also involves the hybridity of linguistic features used, which is related to the changes in language policy, ideology and social attitude toward dialect speakers in a given culture.

4.7 ST dialect types and dialect translation strategies

In this study, a lexicalization tendency has been established that lexical features are the most frequently used features in dialect translation in this corpus (see 4.5.2). This author also finds that three of the translations reveal a strong tendency to use phonetic

features. They are the 1989, 1995 and 2001 translations of *Huck*. In all of them the phonetic features are predominantly used to create an artificial dialect to translate AAVE. The predominant use of phonetic features is referred to as the "phonologicalization tendency" in this study. No translation of *Tess* or *Pygmalion* shows any signs of this tendency. This shows that the nature of the ST dialect may have an influence on the strategies for dialect translation in the TT. The linguistic varieties used in the TTs and the ST dialect types in this corpus are presented in Figure 4.5.
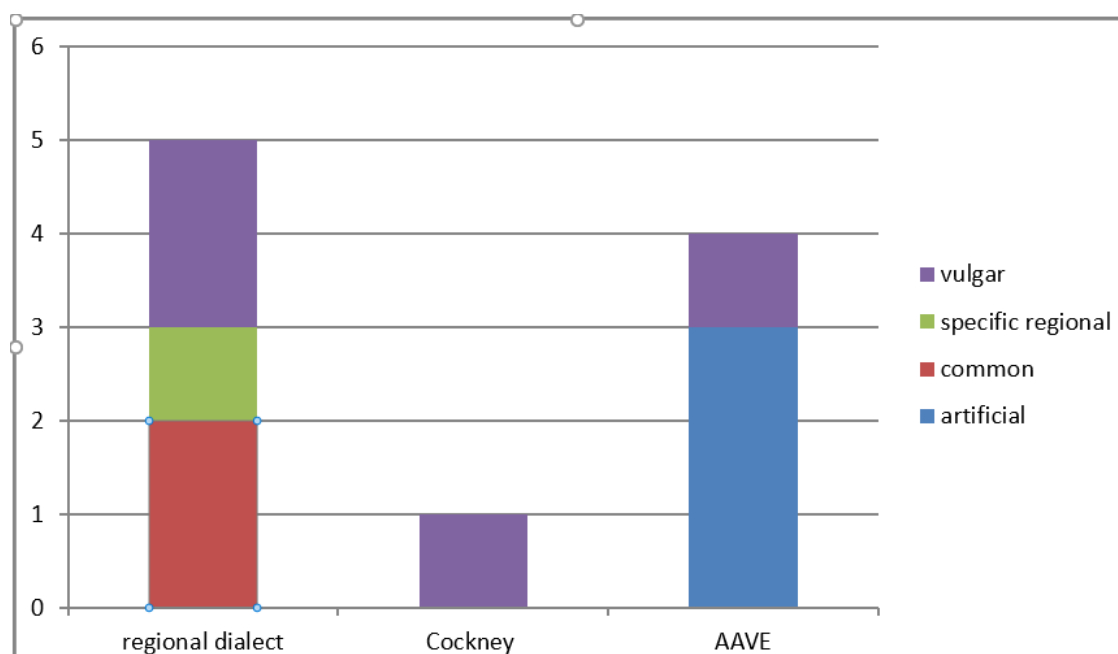
Figure 4.5 Dialect types and translation strategies

As Figure 4.5 shows, the vulgar variety is used to translate all types of dialects. The extensive use of the vulgar variety can be attributed to the fact that it is the most frequently used linguistic means for social indication in Chinese literature. As discussed in 2.3.2 and 4.4.4, social contrast in Chinese literature is presented as educational differences and vulgar features are the most frequently used features to

indicate a low education level of a character. Translating the nonstandard dialect in English literature with the vulgar variety in Chinese is a "self-evident" strategy, because the ST nonstandard dialect indicates that the dialect characters are not well educated, and in China uneducated people tend to use the vulgar variety (Zheng, 1986: 119). Unlike strategies such as standardization and the use of specific target dialects that have received a lot of criticism, the use of the vulgar variety has seldom been criticized in studies on dialect translation, probably due to the fact that it conforms to the literary norm of using standard language, and that of intelligibility (Morini, 2006; Craig, 2006).

The figure shows a strong tendency to translate regional dialects in the ST with regional dialects in the TT, be it specific regional dialects such as Jiaodong dialect in Zhang's translation, or nonspecific regional dialects such as the common dialects used in the 1991, and 1999 translations of *Tess*. This is understandable because a target regional dialect is the closest equivalence a translator can find for a regional dialect in the ST.

The figure also shows that AAVE tends to be translated with an artificial dialect. All three cases of artificial dialects are found to recreate the AAVE effect in three of the translations of *Huck*. This can be explained by the fact that there is no ethnic dialect in Chinese which is functionally equivalent to AAVE. Translators may feel it inappropriate to translate AAVE with any specific Chinese dialect, and a "fake" dialect can reproduce a linguistic difference without associating AAVE speakers with any specific dialect speakers in China.

The figure shows that there is a tendency to translate certain types of ST dialects with certain types of linguistic varieties, namely, to translate AAVE with an artificial

dialect, and to translate ST regional dialects with TT regional dialects. It seems that the nature of a ST dialect may have an influence on the strategy of dialect translation. As this study only covers 11 translations of three literary works, the corpus is not large enough to tell whether the tendency is valid for dialect translation in general.

4.7.1 The extended study

An extended study was conducted of translations of 10 frequently discussed novels and dramas in studies on dialect translation, namely, *Uncle Tom's Cabin, Wuthering Heights, The Adventure of Tom Sayer, The Return of the Natives, David Copperfield, The Bleak House, Major Barbara, Martin Eden, The Grapes of Wrath* and *Pickwick Papers.* They were chosen because each of them contains one of the three types of dialects discussed in this study. This author went over more than 100 versions of translations for these ten STs and found eight translations in which the ST dialects are translated with a linguistic difference. The linguistic varieties used in these translations are presented in Table 4.5.

	ST dialects	linguistic varieties used in the TTs	Translator and publication time
The return of the Natives	Regional dialect	Regional dialect	By Zhang Guruo in 1936
Martin Eden	Regional dialect	Common dialect	By Yin Weiben in 2004
		Vulgar variety	By Zhang Jinghao in 2005
The Grapes of Wrath	Regional dialect	Vulgar variety	By Hu Zhongchi in 1959
Wuthering Heights	Regional dialect	Common dialect	By Sun Zhili in 1996
Pickwick Papers	Cockney	Vulgar variety	By Jiang Tianzuo in 1947
The adventure	AAVE	Artificial dialect	By Cheng Shi in 1998

of Tom Sayer			
Uncle Tom's Cabin	AAVE	Vulgar variety	By Huang Jizhong in 1982

Table 4.5 An extended study on linguistic varieties and ST dialects

As Table 4.5 shows, findings from the extended study is consistent with the findings from this corpus. In the extended study, the vulgar variety is the only one that has been used in the translation of regional dialects, Cockney and AAVE. Artificial dialect has been used only to translate AAVE in the extended study. It was used by Cheng Shi, the same translator of the 1989 *Huck*, and created with the same types of phonetic markers discussed in this study. Regional dialects are translated only by specific or common dialects. The extended study confirms that the dialect type in the ST has influence on the strategies used in the TT.

In both studies on this corpus and the extended study, the phonologicalization tendency is found only in the translation of AAVE. Of all the linguistic varieties discussed in this corpus, the artificial dialect is the only one that is predominantly created with phonetic features. In other words, the phonologicalization tendency is only used in the creation of an artificial dialect to translate AAVE. The question is, why can't the artificial dialect be created with lexical markers as other linguistic varieties?

4.7.2 Accentuation with de-culturation

Two reasons may have contributed to the phonologicalization tendency in the creation of an artificial dialect. Firstly, the incentive to accentuate AAVE in their translation in the three translations may have much to do with the perception of the translators

toward AAVE and the function of the translation. In 1942, *Huck* was first published in China as children's literature by Guangming Bookstore. The title of the novel was changed into "*The Wondering of A Naughty Boy*" (頑童流浪記) to attract the attention of young readers. It was collected in the "Collection of World Juvenile Literature" (世界少年文學叢刊). Chen Bochui, a well-known writer of children's literature wrote a preface for the translation and expressed his regret that "it is a great loss of Chinese children's literature that *Huckleberry Finn* has not been translated sooner in China" (Chen, 1942: 8). As a piece of children's literature, AAVE was understandably not translated in this translation.

Huck was then translated twice in the 1950s by well-known translators, Zhang Wanli, a university professor in English literature, and Zhang Yousong, a well-known veteran translator who cooperated with another translator Zhang Zhenxian. Both were full translations published by prestigious publishers in China, PLPH and Shanghai Translation Publishing House. Unlike the previous translation that was intended for children and loaded with mistranslations and rewritings, these two translations were full translations of high quality that were targeted at academic readers. Both translations have been reprinted many times and studied as classical translations. Zhang Wanli did not translated AAVE and Zhang and Zhang translated AAVE with a vulgar variety. The use of the vulgar variety for the translation of AAVE was mainly ideological. Jim was considered to be a "true human being with dignity" who fought against his miserable fate, and the theme of the novel was "about friendship between two runaways" (Dong, 1959: 4-6). As Jim was identified as the uneducated working class people being oppressed by the Western capitalism, it was only natural to give him the voice of the working class people in the TT.

Since the 1980s, with the development of literary studies on Black Literature and Black English in Western literature, AAVE have received much research attention. Before the 1980s few discussions could be found on the use of AAVE in *Huck* in the prefaces of and criticisms on the translations. Translations published since the 1980s have given more attention to AAVE, not only in the discussion in the prefaces of the translations, but also in criticisms and literary studies on these translations of *Huck*. "One of the major contributions" and "great innovation of Twain" was his use of dialects and AAVE in *Huck* (Diao, 2003: 4-5). "The use of dialects in this novel is perfect", and "not a single one sentence can be found that does not fit the identity of Jim or Huck" (Zhang, 1984: 18). Translators need to realize the importance of AAVE as one of the means of defamiliarization before they can make an effort to reproduce it in their translation. However, due to the difficulty of dialect translation, translators may have to make compromises by representing Black English and giving up translation Southern White dialect in this novel (Twain, 1995: 2). To sum up, AAVE has been perceived as one of the major means of literary representation in Western literature and therefore requires to be adequately represented in Chinese translations. With this perception, it is understandable that a strong dialect such as the artificial dialect was used in the three translations of *Huck* to accentuate rather than normalize the linguistic difference created by the ST AAVE.

Secondly, phonetic markers are used because they are more visually marked than other types of markers, and because they can avoid the unwanted cultural association imbedded in lexical markers, especially when they are followed by in-text notes in brackets. These notes become the first things that grab the attention of the readers. The way the artificial dialect is represented in this corpus is intended to distinguish

itself from all other dialects that readers are accustomed to. In contrast, lexical features are much closer to the standard than phonetic features (Pinto, 2009: 299). Lexical features cannot create the strong visual effect as phonetic markers do. For example, common dialect features are as intelligible as features from standard language, and vulgar features belong to standard features. For translators who want to accentuate rather than normalize the AAVE in the ST, an artificial dialect which is created with fake phonetic markers can produce a much stronger dialect effects.

The use of lexical features risks associating a Chinese social or cultural group with a social or cultural group in the ST. It might be true that lexical markers are the least culture specific of all (Brodovich, 1997), but it could still be too culture specific for the Chinese translation of AAVE. Specific dialect features point to people from a specific area of China, common dialect features associate ST characters with rural northerners in China, and vulgar features point to the uneducated grassroots population in China. These features unavoidably domesticate the characters in the ST to some extent and distort the cultural image of AAVE speakers in the ST. Besides, such an association may suggest that certain Chinese speakers are racially different, or socially inferior as Black slaves in the ST. The avoidance of using lexical features in translating AAVE cuts off the association between the ST cultural group and any Chinese regional or social groups. It is what Pym (2008) called a "risk-averse strategy" which shows the keen cultural awareness of the translators towards AAVE characters.

The phonologicalization tendency in the translation of AAVE sheds light on the attitude of the target culture towards the "Others" among the foreign and the "Others" on their native land. The tendency to use artificial dialects in the translation of AAVE

since the 1980s in China reveals that AAVE speakers have been regarded as the racial "Others" in the target culture. Giving them a standard voice erases their cultural identity, and giving them a dialectal voice, even with a slight domestic accent, would distort their cultural identity. The use of artificial dialects to translate AAVE gives a distinctive voice to the Black people, and accentuates their culture identity.

The translation of AAVE with an artificial dialect in this corpus reveals an effort of Chinese translators to promote a de-culturated minor voice in translated works since the 1980s. Their effort was an attempt to cater to the foreignization norm in literary translation, which, according to Sun Zhili (2002: 40), has been dominant in China since the 1980s. The case study shows that in China, a regional or a socially inferior voice of the "foreign" can be represented with a "domestic" voice and constructed as the geographically or socially different, but an ethnic voice can only be presented with a "fake" voice as cultural "Others".

4.8 Summary

This chapter gives a description of the publication data of the translations included in this study and linguistic features and varieties used in this corpus. This study finds four tendencies concerning dialect translation. A standardization tendency is found in this corpus as the majority of the translations investigated choose not to translate the ST dialects. The standardization tendency is much stronger in translations targeted at children than in translations for adults. This study also finds a normalization tendency in this corpus. When the ST dialects are translated, they tend to be represented with less non-standard varieties or registers than the one used in the ST. Both the

normalization and standardization tendencies are consistent with Dimitrova's (1996 and2004) findings on dialect translation. A lexicalization tendency is also found in this study that lexical markers are found to have been used much more frequently used than grammatical or phonetic markers. This is also consistent with findings of Brodovich (1997:29) and Berezowski (1997:45). These three findings constitute part of Toury's (1995: 267-274) law of growing standardization that "in translation, textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favour of [more] habitual options offered by a target repertoire". Dialects in the ST are found to be either removed, or translated with less nonstandard varieties or features in the TT so that the translation can conform to the norms and rules of the target literary system.

This study finds that vulgar features and the vulgar variety are the most frequently used in dialect translation. The vulgar variety is used to translate all three types of ST dialects in four of the translations in the corpus. This is related to the fact that vulgar features are the most frequently used means of linguistic representation for social differences in Chinese literature. The least used varieties are the elevated variety, the broken variety and the specific regional dialects, which were only used once in this corpus. The standardization of the Chinese language since the 1950s has much to do with the their being less frequently used in the corpus than other varieties.

This study also finds that colloquialism is not the most frequently used features in dialect translation as proposed in previous studies (Dimitrova, 1996 and 004). Colloquial features are found to have been very frequently used in the translations of this corpus, but they are used in the translation of both sides of the ST dialect variation. Their use is intended for the orality of the direct speech, not for the

recreation of a linguistic difference as the translation of the ST dialects. This is because the colloquial variety is considered to be a legitimate part of Standard Chinese and used as a register indicator rather than a sociolect.

A change from heterogeneity to homogeneity is discovered in this corpus in the use of linguistic features for dialect translation. Translators before the 1950s tended to use more heterogeneous features while later translators favour more homogeneous features in their translations. This is related to the peripheral position of translation in the literary system, the standardization of the Chinese language and the suppression of the use of non-standard features and specific regional dialects in literature since the 1950s.

The study also finds that the nature of a ST dialect may have an influence on the translation strategy on dialect. AAVE tends to be translated by artificial dialect created with phonetic markers, and specific regional dialects in the ST tend to be translated with specific regional dialects or common dialects in Chinese. This finding is supported by an extended study on dialect translation. This study also finds that there is no compelling evidence to suggest any direct causal relation between the recreation strategy and the popularity of the translation.

This chapter mainly focuses on the general tendencies and conditioning factors in relation to dialect translation. In the process of the investigation, some questions critical to dialect translation come up and call for more research attention. Current studies on general tendencies and conditioning factors cannot offer satisfactory answers to these questions as they either concern research questions under-investigated in previous studies, or involve irregularities and individual cases. These questions are related to the quantitative measure of dialect translations, the

function of register varieties in dialect translation, and the differences between different types of translators. They will be investigated in the following chapters.

CHAPTER FIVE

TRANSLATING DIALECT WITH REGISTER:

HETEROGENEITY WITHIN STANDARDIZATION

This chapter investigates the use of register varieties and their impact on the construct of cultural identity, social hierarchy, and power relation in the TTs. The case study is based on two canonized Chinese translations: *Pygmalion* by Lin Yutang in 1945, in which the elevated variety and the broken variety are used, and *The Adventures of Huckleberry Finn* by Zhang and Zhang (Zhang Yousong and Zhang Zhenxian) in 1956, in which a colloquial variety and a vulgar variety are used.

Dialect functions in fiction by contrasting its deviant linguistic form with the standard one. Translators, when dealing with fiction written in combination with standard language and dialects, face the difficulty of reproducing the "double difference" on the target side (Morini, 2006: 124), namely, to produce the difference between the source and target cultures, and the difference between the dialect and the standard code imbedded in the ST (source text). The use of standard language in dialect translation is believed to lead to the erasure of the "double difference" created in the ST. A large number of studies on dialect translation pointed out that standardization results in the loss of the literary effects created by the ST dialect (Berman, 2000: 296; Rosa, 2012: 88; Azevedo, 1998: 42) (see 3.5.3). Such criticism is based on the assumption that the standard language is of a single register: the neutral written formal register that is identified with the educated social class or the dominant population. It is derived from the notion of what Lippi-Green termed "myth of the standard language" that emphasizes the educated formal register of the standard

language and limits its spoken variations (Lippi-Green, 1997: 58). The use of standard language in dialect translation has been believed to invariably result in the erasure of the linguistic difference imbedded in the ST. This author finds that these studies fail to take two factors into consideration: firstly, varied varieties from the standard language have been used in dialect translation to create social variation, and secondly, different varieties are used in the translation of *both* sides of the ST dialect variation. Far from erasing the literary effect of the ST dialect variation, the varieties from the standard language produce a linguistic variation that restructures the relationships between characters, narrators, and readers, and questions the definition and social identity of the "standard language".

This chapter challenges the assumption of the standard language as one homogeneous unified variety. It aims to find answers to the following questions: what are the standard varieties used in dialect translation? How are they used to perform the social function of dialects? In what way do they restructure the social and ideological thrust of the translated fiction? Taking Hatim and Mason's register theory (1997) as the starting point, this chapter intends to achieve three purposes: to provide a theoretical basis for translating dialect as register, to delineate rules for the identification of the register variety intended for the translation of dialect, and to build a dynamic model that incorporates both sides of linguistic variation as well as dialect and register variations in the same framework.

5.1 Standard language and the colloquial variety

All languages are heterogeneous. "The myth of the standard language" (Lippi-Green, 1997: 58) refers to a list of false assumptions of standard US English which grants its

speakers prestige, legitimacy, and authority. There is nothing generically correct or objective about the standard language. It is socially constructed as "normal" and "correct" (Vickers and Deckert, 2011: 39) and used as an instrument of social control and exclusion. The standard is seen as a uniform way of speaking and "social variation is not considered as unacceptable within anything labeled as standard" (Wardhaugh and Fuller, 2015: 34). The "uniform way" is the formal written register of the educated elites. This notion of the unified standard correct language is tied to the myth of a homogeneous nation-state and justifies "restriction of individuality and rejection of the other" (Lippi-Green, 1997: 73).

5.1.1 Myth of the standard language in translation studies

The myth of the standard language has been challenged in translation studies in terms of cultural hegemony, linguistic hybridity, and multilingualism. The relationship between the standard language and dialects, and non-standard and foreign languages are questioned and negotiated. Discussion of the social identity of the standard language is especially important for studies on literary dialect and nonstandard language because the very concept of dialect and nonstandard language is based on its relation to the standard language, and their literary effects rely heavily on their distance from the standard language. Dialect can "bear witness to the injustices of history and give voice to the excluded and the oppressed" only when "opposed to the language of the ruling class" (Bonaffini, 1997: 279). The myth of the standard language seems to have taken a strong hold in studies on dialect translation in the form of two assumptions: first, there is a natural unquestionable equivalence between a ST standard language and a TT standard; second, the standard language used in

dialect translation is always the formal written register of the language.

While most discussions of dialect translation are on the linguistic, literary, and social disparities between a ST dialect and its TT replacement, only limited studies can be found on the social and ideological differences between the ST standard and the TT standard. The standard side of the variation with which a dialect is contrasted has always been assumed to be translated with an equivalent unmarked neutral standard TT variety. However, the standard language is a socially constructed concept which varies from culture to culture, and which becomes problematic when the transfer involves cultures with more than one standard language, with the standard language in different formalities, or with the standard languages identifying different social groups. For example, Arabic has two standard language varieties: Classical Arabic and Standard Arabic, neither of which has an informal spoken register, while Standard English is used both as the normal medium of ordinary conversation and as the superposed or elevated variety (Al-Rubai'l and Al-Ani, 2004: 250). This makes the translation of literary speech from English into Arabic "artificial, snobbish, and pedantic" (ibid). Standard varieties in different cultures may identify with different social groups who are not necessarily the educated, the intelligent, or the dominant. A legitimate variety of Standard Chinese is the vulgar variety, which is often used in literature and translation to represent the voice of characters with limited education, but not necessarily as social inferiors, especially after 1949 when the working class became the leading social class of China. The social hierarchy between dialect and the standard language may be altered, and even reversed with the choice of a different TT standard variety as a replacement of either the ST dialect or the ST standard language. It is these heterogeneous standard varieties used in dialect translation that shatter the myth of the standard language as a formal written neutral variety for a unified

homogeneous cultural group. It also casts doubts on hypotheses and conclusions on dialect translation that exclude such discussions as how the standard side of the ST dialect variation is translated.

The assumption that the standard language used in dialect translation is of a neutral, unmarked formal register is imbedded in criticisms against "standardization". Dialect in fiction functions with the "difference" or the gap it creates between the two codes (Denton, 2002: 40; Morini, 2006: 123). Translating dialect is not just translating the "dialect" itself, but both sides of the variation that create the "difference". The "difference" cannot be produced unless both sides of the ST variation are translated with two different linguistic varieties. When both sides of the ST variation are translated with one of the neutral formal standard TT languages, the use of the standard language does produce the standardizing effects as criticized, for example, effacing the tension in the original" (Berman, 2000: 296), levelling out characterizing discourse (Rosa, 2012: 88), and altering the relationships between characters, and those between the reader and the characters (Azevedo, 1998: 42). However, when the two sides of the ST dialect are translated with two different varieties, even when both of which are standard varieties, such criticisms may become reductive as they fail to notice the "difference" created with these varieties.

Standard varieties are usually referred to as "register", which according to Leech and Short (2007: 65) is "language variation of a non-dialectal type; e.g. differences between polite and familiar language; spoken and written language; scientific, religious, legal language, etc." Three standard varieties are found to have been used in dialect translation: the informal colloquial variety, the elevated or elegant variety, and the vulgar variety (see 3.5.2, 4.4.4, 4.4.5 and 4.4.7). Although some studies mentioned briefly the use of these varieties, when and how these varieties are used, and how does

their use affect the social constellation in the translated fiction have remained largely unknown.

5.1.2 The problem of colloquial variety in dialect translation

The colloquial variety has attracted much more attention than elevated and low register varieties. Based on her case study and other studies she quoted, Dimitrova (1996:134-135) found that colloquialism was the most frequently used linguistic variety in dialect translation. The function of colloquialism, however, is quite ambiguous. It is described as one of the techniques of "dialectalization" to represent nonstandard discourse (Pinto, 2009: 299) for characters from the lower strata of the society (Berezowski, 1997: 80). However, it was also considered as a compensational method for standardization which "leads to loss of the linguistic identity of the work and its author" (Leppihalme, 2000: 261). It is not clear whether colloquialism is a linguistic variety like Cockney or AAVE, or just a type of compensational features for standardization. It also remains unclear whether it represents the specific voice of a marginal group or the informal register of the educated speech.

Three factors may contribute to the confusion in the discussions on the function of the standard varieties used in dialect translation. Firstly, colloquialism has different sociocultural value in different cultures. In Italian, colloquialism is a synonym of dialect, as Italians of all social classes tend to use dialect in their conversations (Altano, 1988: 154). In Chinese, colloquialism is considered as a legitimate constituent of Standard Chinese and therefore is normally used as the representation of the oral speech of the majority of the people. In Portuguese it is considered nonstandard (Pinto, 2009: 299). The social class it identifies also changes from culture

to culture. Perceptions on its function in dialect translation may change depending on the language pair concerned.

Secondly, while dialect varieties are created with deviant and marked features that are highly recognizable, standard varieties are represented with comparatively less marked features from the standard language. It is hard to tell whether these markers are used as supplementary features of the standard neutral variety, or intended to create a specific variety to differ from the standard neutral variety. It is even harder when features from different varieties are mixed up in the formation of a linguistic variety.

Thirdly, unlike dialect varieties that are user-related and can directly indicate social identities and/or geographical locations of their users, standard varieties like colloquialism, the elevated variety and vulgar variety create register variations in terms of formality which change with different contexts. How they fulfill the function of representing the social identity of their speakers requires further investigation.

This chapter draws on some of the concepts proposed by Hatim and Mason (1997) to delineate rules for the identification of standard varieties in dialect translation and to provide theoretical basis for using register varieties as identity markers in literary translation.

5.2 Approaching translation from the perspective of register theory

Dialects vary with speakers from different geographical, temporal, social backgrounds, while registers vary in different contexts and situations of use. While studies on dialect mainly focus on phonetic and morpho-syntactic deviations from the standard variety, studies on register emphasize lexical and syntactic variations within the

standard code. The most frequently used register theory is Halliday and Hasan's (1989) three-dimension model of field, tenor, and mode. *Field* refers to the subject matter of the discourse such as literature, advertisement, and economy. *Tenor* refers to the interpersonal relationship between the speakers involved and the formality of the communication context (for example, intimate, casual, or formal). *Mode* refers to the medium of the communication, such as a written discourse, or a spoken one. This model has been extensively used in translation studies in such fields as translation quality assessment (House, 1977; Steiner, 1998), interpreting studies (Hale, 1997), and dubbing and subtitling (Pettit, 2005). While the register-based approach is applicable for analyzing both outer and inner context, it has been proved especially helpful to analyze the inner context of a literary work[19] (Marco, 2000: 2). Wong (2002) revealed how religious and scientific registers were carefully rendered in *Hong Lou Men*g *(The Story of the Stone)* by David Hawks. Cummins (2005) found that informal register markers such as "detached element" tend to be under-translated in plays. Hatim and Mason (1990; 1997) developed their theoretical model to investigate translation as communication in a socio-cultural context.

The theory of Hatim and Mason (1997) is also one of the few studies that approach dialect translation in literature from the perspective of register variation. Their framework follows Halliday's division between dialect and register as user-related versus use-related variations. Dialect translation is assessed from two

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[19] According to Butler (1999: 32-33), the outer context of a literary work is static because the "field" of a piece of literature is always "literary" and the mode is always "written", and the "tenor" always indicates the relations between implied reader and implied author. The analysis of the inner contexts of a work is much more dynamic.

dimensions: the user dimension as idiolect and the use dimension as tenor. The user dimension refers to the function of dialect as regional and social markers of its speakers, which constitutes an important part of the idiolect of individual characters. The use dimension refers to the informal tenor a dialect conveys. As the tenor of a linguistic variety is culture specific (Hatim and Mason, 1997：83), the scale of formality between the two sides of the ST dialect variation may be imposed on the two sides of the equivalent variation in the TT. The idiolectal value of the dialect is a much neglected dimension in translation. The idiolectal meaning can be specified by scrutinizing the "semiotic interaction" between dialect features and utterances in its immediate contexts. Hatim and Mason's analysis of the Arabic translations of Bernard Shaw's *Pygmalion* found that Eliza's use of emphatic tags in Cockney was translated as the protest of the powerful, the defiant, and the cheeky. However, they were intended in the ST to function as signals of Eliza's powerlessness, hesitancy, and hurt feelings of the downtrodden. These functions can be identified from the directions introducing these tags in the immediate contexts ("subsiding into a brooding melancholy over her baskets", "talking very low-spiritedly to herself", and "still nursing her sense of injury") (Hatim and Mason, 1997: 107-108). When the value of the tags is identified, it is easy to choose the right markers appropriate for the contexts. The use-related dimension of dialect does not have to be relayed with phonetic markers from a regional dialect and may well be reflected by "modifying the standard" with "manipulation of the grammar or the lexis" (ibid).

Hatim and Mason's study has brought attention to the much neglected

dimensions of dialect translation in terms of tenor and idiolect[20]. While the idiolect dimension affects the choice of specific features that are interactive with the immediate fictional contexts, the tenor dimension influences the formation of a specific variety with such features. This chapter intends to draw on two important concepts from Hatim and Mason (1997) to analyze dialect translation: the "principle of recurrence" in the use of dialect and register features, and the marked use of register features. The principle of recurrence can function as an important rule for the identification of the register variety intended for the translation of dialect, and the marked use of register provides theoretical basis for using register variation as social identity markers in dialect translation.

5.2.1 Bridging the gap between dialect and register variation

According to Hatim and Mason, both register and dialect varieties are "configuration of features" arranged "in a purposeful manner" (Hatim and Mason, 1997: 83). A dialect variety is usually formed when certain features recur in the speech of speakers from the same social or geographical background and a register variety is formed when certain features recur in the same context. It is these durable and functional features recurring systematically in accordance with different users or use that relay specific rhetorical values and carry sociocultural significance (Hatim and Mason, 1997: 86). In sociolinguistics, register features are use-related, and are supposed to change in accordance with different contexts. However, in dialect translation, such features are used in association with the social identity of the speakers and do not

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[20]They proposed this theory with the intension to make assessment of translations strategies for translating dialects in literature.

change with different situations. In other words, when register features are used in dialect translation in exactly the same way as dialect features, they can function as identity markers of a specific group of speakers in fiction.

This type of unconventional register use is what Hatim and Mason (1997: 84) called the marked register, or a "dynamic use of language". Register features are supposed to change with field (subject), tenor (formality) or mode (medium). "When expectations are defied", for example, when a lawyer's language is used by a housewife, the register in terms of field is marked as unusual and calls for special interpretation (ibid). When tenor-based register features fail to match the formality of the situation and recur in the speech of a specific group of people, a double "markedness" in register may arise. If a group of speakers use a single register systematically in most, if not all, situations, the speakers are interpreted as linguistically marked because they fail to adapt their speech style to different contexts. However, when two speakers use two different tenors for one specific situation, one of the tenors tends to be interpreted as marked. When such marked tenor recurs persistently in the speech of a group of speakers, the markedness tends to be associated with certain qualities of the users instead of situation of use. In this sense, the dynamic/marked use of register is presented as more associated with the users/speakers than the situational context. It becomes a distinctive voice for them, or, their "social dialect" or "sociolect".

The relationship between register and social background of its users has been much investigated in sociolinguistics. In Finegan and Biber's study (1994) a systematic parallelism is revealed in English between social dialect and register variation. They find that people from lower-ranked social groups tend to use more informal features and dialect features, and that the lower the social status a speaker is,

the more dialect or informal features are likely to be found in his or her speech. In other words, dialect features and register features are associated with the social status of the speakers in a similar pattern. Fox (2004: 75-79) lists pairs of non-dialectal words in different registers in British English that reveal one's social class in a conversation.[21] Similar studies on the Chinese language also show that speakers with good education tend to use less low register features such as slang, vulgar words or vernaculars than people with poor education (Yao, 2004: 16).

Register as sociolect overlaps with dialect in the creation of a distinctive voice for a specific social group with recurrent and functional use of features in fiction. However, the kind of social identity register varieties represent may differ. Standard varieties tend to be associated with educational background and linguistic competence. For example, systematic use of low register features in a character's speech is usually interpreted as linguistic incompetence, social inappropriateness, poor education or restricted social contact, while the use of high register features indicates speakers with better linguistic competence, educational background, and more social mobility. However, the social indication carried by register varieties is less direct and explicit than that rendered by dialect varieties. With dialect variation, the contrast is between "us" and "Others", and confrontations and conflicts are foregrounded between two cultures and two communities. With register variation, it is between "us" and "others within us", and disruptions and tensions are foregrounded between different subgroups within the same culture. When user-related dialect variation in the ST is

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[21] They are "loo/ toilet, sorry/ pardon, napkin/ serviette, lunch/ luncheon, sofa/ settee, sitting room/ lounge, and pudding/ dessert". Except for the last pair, the difference between these pair of words are registerial, i.e., colloquial register vs. standard/formal register.

reproduced with use-related register variation in the TT, the ST tension tends to be mitigated and more importantly, presented as transient and avoidable. The focus is shifted from the power struggles and ideological clashes between two cultural groups, to more temporary disputes between two subgroups sharing the same culture. Nevertheless, the social contrast can also be all the more disturbing and deceptive. The power structure and social hierarchy presented in the ST may be altered, and sometimes even reversed with register varieties in the TT.

5.2.2. Producing a difference with the high and the low register varieties

The register varieties discussed in this chapter are unconventional in the sense that they, instead of indexing situational contexts, function primarily as sociolects. The identification of a register variety as a sociolect follows two rules. Firstly, a register variety as a sociolect is formed with recurring features. Hatim and Mason (1997: 85-86) distinguishes two types of linguistic features used in literary fiction: the random transient features, and the durable, systematic features. Features that are used transiently tend to be short lived and non-functional, or function locally as an index of its immediate context. It is features systematically recurring in the speech of a specific social group that form a register variety which functions as the social identity markers of this group. Secondly, a register variety as a sociolect creates a linguistic difference. The association between register features and group identity is usually made by the exclusive or predominant use of certain features in the speech of one group of speakers. In some cases, such features are excluded from the speech of the other group. In others, they may occur in recognizably higher frequency in the speech of

one group of speakers than in those of another[22]. The two rules may explain why colloquial features used in dialect translation were given different weight in previous studies (Berezowski, 1997: 80; Leppihalme, 2000: 261; Pinto, 2009: 299). If colloquial features recur exclusively or predominantly in the speech of a specific group of characters, they establish a relationship between the colloquial register and the social identity of its speakers and are therefore considered as legitimate strategy for dialect translation. However, if such features occur transiently without a pattern, in a very low frequency, or in the speech of all characters, they are more likely used for the orality of the direct discourse and function as compensational features for standardization[23].

Four prototypes of register varietiesare found to have been used in dialect translation: the vulgar variety, the colloquial variety, the neutral variety, and the elevated variety (see 3.5.2 and 4.4) [24], which can be arranged on a continuum of

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[22] These rules also apply to the identification of different dialect varieties. A dialect variety is created in the same way as dialect markers recurring exclusively or predominantly in the speech of one group of speakers.

[23] Occasional colloquial features in the speech of the speakers of the standard language tend to be unmarked because standard speakers are expected to have the linguistic capacity to adapt to different contexts. A character from the upper class may talk to her or his peers in standard neutral or elevated language, and switch to colloquialism, or even use sporadic dialect or vulgar words in their speech when talking to people from the lower class, especially in informal contexts.

[24] Fred Peng (1987: 279) describes five styles in spoken English (elaborate, deliberative, consultative, casual, and intimate), which is similar to Martin Joos' proposal (1961) (frozen, formal, consultant, casual, and intimate). However, these categorizations are more attuned for situational contexts in real life than for distinctive linguistic varieties used in dialect translation.

formality in accordance with their distance from the standard neutral variety (see Figure 5.1).

Lower register   Higher register

Vulgar variety   Colloquial variety   NEUTRAL   Elevated variety
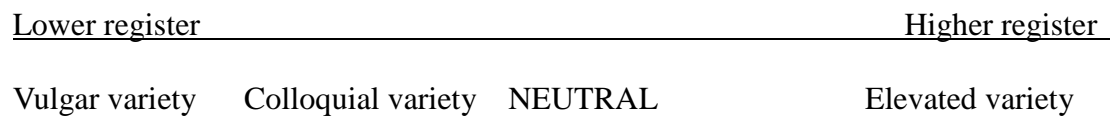
   Figure 5.1 Continuum of register varieties

With the use of any two register varieties presented in Figure 5.1, a linguistic difference can be created in translated fiction with two registers: one of a higher register and one of a lower register. Any two varieties on the scale can be used to create a difference in the translation of the two sides of a ST dialect variation. The bigger the distance between the two varieties is, the greater contrast they present. The value of a linguistic variety used in dialect translation varies when it is contrasted with different varieties. For example, colloquialism may represent both sides of the ST variation. It can be the voice of the socially inferior such as Jim in *Huck* (Berthele, 2000) or Eliza in *Pygmalion* (Pinto, 2009: 299) if it is contrasted with the unmarked neutral or the elevated standard variety. It can also be the casual voice of the standard language when contrasted with the vulgar variety or any dialect variety. The social identity each of these varieties represents may change with culture and time. In English the further away a register variety is located towards the left end of the continuum, the lower the social status of the characters might be. The elevated variety at the right end indicates higher social status of the characters involved. However, this may not be true at all times, or with other cultures, as indicated by the case study of the 1956 translation of Zhang and Zhang of *Huck* in 5.4.

5.3 Shutting off the noise: the gender issue in *Pygmalion*

In spite of its subtitle of "a five act romance", *Pygmalion* is not a romantic story but one intended for a critique of social and gender inequality in the English society. Cockney plays a central role in the plot of the play which tells the story of a teacher of phonetics (Professor Higgins) who successfully teaches Standard English to a Cockney flower girl (Eliza). Accent in the play determines not only social status but also social acceptability. Social inequality is mirrored "by determinants of linguistic inequality, by systems of markers superficial in themselves but endowed with great and potentially divisive social significance" (Mugglestone, 1993: 373). The linguistic transformation of the flower girl student is a blatant criticism against the snobbery and superficiality of the social hierarchy system. This play is also a story of the flower girl Eliza who has gone through not only a linguistic but also a spiritual transformation. Eliza grew from a flower girl in the gutter to an independent woman who rebelled against her misogynist "creator" Higgins and demanded equal treatment (Morikawa, 2010: 11).

Cockney in this play is related to identity, social status and power, and is therefore central to the theme of the play. The social hierarchy is constructed by three types of linguistic varieties. Cockney, which is spoken by the lower class such as Eliza and her father, is contrasted with Standard English spoken by upper class individuals such as Higgins and Pickering as well as people working for upper class. In between the lower class and the upper class, there are the middle class represented by the bystanders who speak the various accented varieties of English. The power struggle between the Cockney student and the phonetic professor begins with the student being ignored and scolded for her Cockney accent, and ends with the rebellion

of the student who has mastered the language of her teacher and used it against him. Cockney also symbolizes Eliza's social identity throughout the play. In the beginning of the play, she is a typical flower girl who speaks a language that matches her social status, profession and her education level, Cockney. At the end of the play, although her linguistic transformation is successful, the occasional Cockney features in her language still betrays her social origin and gives her an ambiguous, or rather, questionable social identity. It is hard to retain the plot and the theme intact in a translation without reproducing the sociocultural significance created by the tension between the Cockney dialect and Standard English.

Pygmalion was first translated in China in 1929 by Lin Yutang, one of the most well-known translators and writers at the time. The translation was published by Kaiming Book Store, one of the top publishers before 1949. The 1929 translation was in bilingual form and standardization was used to translate the ST dialect. In the 1945 bilingual edition, extensive revisions were made to create an elevated variety for the translation of Standard English and a broken variety mixed with vulgar features for the translation of Cockney. The translation was reprinted in monolingual form in 1947 with the notes removed and minor revisions. Although Lin's translation was not printed after 1949 except in collected works of Lin Yutang, it had been popular among readers before 1949. It was collected as a model translation in the only translation textbook edited by Wu Xianshu in 1939.

5.3.1 The elevated variety and the broken variety

Although the Cockney in the ST was not translated in the first version of *Pygmalion* by Lin Yutang, the preface and notes show that the translator had profound knowledge

of its characteristics and literary function. He gave definitions to a number of terms so as to clearly describe different linguistic features used in the ST. Such terms include "vulgar", "colloquial", and "class dialect". He also pointed out that the function of the class dialect was to "represent the language of a class or group" (Lin, 1929: 3). Notes were added to each page mostly for the purpose of language learning. These notes explain the meaning and usage of difficult or unfamiliar words, grammatical rules in nonstandard English or difficult sentences and cultural background in the ST. A number of notes were also added to explain the spelling, grammar, meaning, and function of Cockney markers. Besides an extensive knowledge of Cockney, Lin also had adequate background knowledge in TT dialects with his Ph.D. degree in phonetics and promotion of dialect literature at the time.

In the ST, Higgins, Pikering and Higgins' mother speak Standard English while Eliza and Mr. Doolittle speak Cockney. In the 1945 translation, the elevated variety is used in the speech of Higgins, Pickering and Higgin's mother. This variety is created with very formal four-letter expressions such as 獨斷獨行[imperious]、夜郎自大 [conceited]、頤指氣使[domineering]、躬逢其盛 [honoured to be present] 、謬承過 獎 [flattering]. Formal expressions including 繾綣纏綿[romantic]、知書識禮 [civilized]、平等頡頑[equalitarian] are also used in Eliza's talk after her linguistic transformation. Such expressions are absent from Eliza's speech at the beginning of the play and from the speech of her father Mr. Doolittle in this translation. The elevated formal language usually indicates that the character is well educated, which in most cases suggests that s/he is from the upper class because normally good education was the privilege of the upper class in China especially before 1949. Vulgar features are used in Mr. Doolittle's language in the translation. His language is loaded

with colloquial syntax and vulgar expressions such as "幫襯" [help]", "打秋風" [take advantage], "一個子兒" [a nickle] that are normally used in Chinese literature in speech representation of grassroots characters with limited or no education.

Although Eliza and her father speak Cockney in the ST, she speaks a different language from her father's in the TT. The most prominent features of her language are awkward grammatical structures or grammatical mistakes in addition to colloquial and vulgar features. Her speech is translated in a different way from the speech of other characters in the TT. The speech of Higgins, Pickering, and other characters from their social class is translated with fluent Chinese while Eliza's speech is often translated rigidly and literally. Rigid literal translation tends to produce awkward and unnatural Chinese, and portrays character as linguistically incompetent. For example, the emphatic tag structures in her Cockney in the ST are preserved carefully, and some of the grammatical structures are kept in the TT too (see 4.4.6). "Fairly blue with it, she was" is translated as 幾乎無望了，她 [almost hopeless, she]. In Chinese, the subject is seldom placed at the end of the sentence unless it is in a poem. However, as there are no such structures in Chinese, her speech sounds awkward and unconfident, as if she had difficulty in expressing herself. The grammatical mistakes loaded in her language in the TT indicates that the character is linguistically incompetent and unable to express herself correctly. No grammatical mistakes can be found in the language of any other characters in the TT although some of them do have pronunciation problems in the ST.[25] Examples of this type include inappropriate

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[25] In the translation, at the tea party, Freddy's language is marked with a few phonetic markers which indicates his incorrect pronunciation, but not with any grammatical ones.

omissions such as 學話[learn talk], 他是的年齡與我相近 [His is age close to me], 我的爸[my of father][26]. Such grammatical mistakes portray Eliza not only as being unable to express herself correctly, but also unable to think clearly or logically. To sum up, Eliza is portrayed in the TT as a woman with a lack of the linguistic ability to express herself logically and correctly.

Eliza's broken language portrays her as a woman with linguistic defects. Her problem is individualistic and linguistic rather than social, because people from her social class (such as Mr. Doolittle) are capable of expressing themselves and free of these linguistic problems. She is the only one in the play that speaks a broken language. When the broken variety is contrasted with the elevated variety, the difference is especially sharp, as indicated in Example 5.1.

Example 5.1　　ST:　HIGGINS. I was going to India to meet you.

PICKERING. Where do you live?

HIGGINS. 27A Wimpole Street. Come and see me tomorrow.

……

THE FLOWER GIRL [rising in desperation] You ought to be stuffed with nails, you ought. [Flinging the basket at his feet] Take the whole blooming basket for sixpence. (*Pygmalion*, Act I) (Shaw, 1981: 16-17)

TT 1[1945]: 郝先生　　我本來要到印度去拜望你的。

畢柯靈　　府上在哪兒？

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[26] The correct way, and also the natural way of expression for these examples are: 學說話[learn to speak], 他的年紀與我更接近[His age is close to mine]and 我爸[my father].

郝先生　　溫波羅街 27 號甲。明天請到我<u>捨下</u>去談談。

……

賣花女　[甚窘，起立]<u>活該給你吃一肚子釘子</u>，<u>活該</u>。[將

花籃拋擲在他面前]<u>他媽的</u>一籃花，賣你六便士好吧。

(Shaw, 1945: 33-35)

[Gloss: Mr. HIGGINS. I was going to India to call on you and

pay my respect.

PICKERING. Where is your residency?

Mr. HIGGINS. 27A Wimpole Street. Please come to my

humble home and have a chat with me tomorrow.

……

The Flower Girl [rising in desperation] You deserve to be

stuffed with nails, you deserve it. [Flinging the basket at his

feet] the whole god-dammed basket, you can have it for

sixpence.]

In the ST, Higgins and Pickering used unmarked neutral English. Eliza's language was marked with one Cockney emphatic tag, and an indecent word ("blooming"). Cockney in this play indicates the flower girl as socially inferior, poorly educated, and linguistically incompetent. The three markers, namely, the slang "stuffed with nails", the emphatic tag "you ought", and the indecent word "blooming", portray not as a timid girl who submits to her fortune, but a woman strong enough to stand up to her bullies and smart enough to nail a deal with them. Higgins and Pickering, with their impeccable Standard English, are presented as well-educated and socially superior to

the bystanders who all speak with an accent. The unmarked neutral oral English used in their dialogue is appropriate for the context where two strangers meet on a street corner. Since it is also the standard neutral register used in the speech of most characters in the play and in the stage directions, it becomes the unmarked background language of this play and indicates the mainstream ideology. In brief, in the ST Eliza's Cockney is marked against the Standard English of Higgins and such a contrast foregrounds the social gap between the upper class and the lower class.

In the TT, the translator used formal and elegant vocabulary such as "拜望"[pay my respect], "府上"[your honorable abode], "舍下"[my humble abode]in the speech of Higgins and Pickering. In the Chinese culture, such elevated lexis is of high register and could only be uttered by people with good education on formal occasions. The scene is presented in the TT in "Living Room Language", which, according to sociolinguists (Sun, 1991: 288-289), is the use of polite formal and sometimes archaic language in greetings and social discourse among upper class people on social occasions. People from a lower social class and with limited education do not have command of such a language.[27] For a conversation between two strangers on a street corner, the register of the conversation between Higgins and Pickering is highly elevated. If in the ST they speak the unmarked standard language, in the translation their language is marked, which makes them stand out from the crowd. This can be better illustrated when compared with the translation of 1956 by Yang Xianyi, in which the same conversation is translated in unmarked colloquial Chinese:

Example 5.2　TT2 [1956] 息金斯　我也正想到印度去找你呢。

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[27] These words are no longer used in oral language today even on formal occasions.

辟克林　你住在哪兒？

息金斯　溫波街二十七號甲。你明天到我家來吧。

賣花女 （急了）你真該千刀萬剮！ （把籃子扔在他
腳下） 你出六便士把咱這些都拿去好不？

(Shaw, 1956: 264)

[Higgins　　I was thinking of going to India to find you.

Pickering　　Where do you live?

Higgins　　Wimpole Street, 27A. Please come to my home
tomorrow.

Flower Girl 　　（in desperation）You should be hacked into a
thousand pieces! (Fling the basket at his feet) You take all
these at six pence, OK?]

As indicated in Example 5.2, the speech of Higgins and Pickering could have been easily translated with unmarked colloquial Chinese as Yang Xianyi did. The elevated lexis in Lin's translation in Example 5.1 isolates the two characters as two well-educated upper class linguists from the rest of the crowd. Given that similar elevated phrases were also added recurrently in Lin's translation to the speech of Higgins and people from the same social class, and later on to the speech of Eliza after her linguistic transformation, it is clear that the elevated register indicates the better command of language that comes with good education and high social status.

Emphatic tags are consistently used in the speech of Eliza in the ST. It is intended to function as signals of Eliza's powerlessness, hesitancy, and hurt feelings

of the downtrodden, according to Hatim and Mason (1997: 107-108). In TT1, the emphatic tags are translated literally. Literal translation of ST syntax often produces an unnatural and sometimes awkward way of speaking when there is no equivalent structures in the target language. Such translation, when used in speech representation in Chinese, may lead to portraying characters as not knowing how to express themsleves appropriately. In TT2, with the tag deleted, Eliza's speech sounds much more natural than TT1. She seems perfectly fluent and competent in her language use.

The indecent and taboo words in Eliza's language are also translated differently in the two translations. The use of dirty and taboo words can considerably lower the social status of the character on the one hand, and gives distinctive personality to the character on the other (Ge, 1997), especially when they are used in contrast to the elegant variety. In the TT, the word "ought" was translated as "活該" (deserve), which sounds less like a "protest" from the powerless girl as Hatim and Mason (1997) suggested, but more like a provocation. The word "blooming" is a British slang which is used as an intensifier in the ST. The word "blooming" is the euphemism of the taboo word "bloody" [28] and often used as an intensifier rather than a dirty or taboo

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[28]Although the word "bloody" does not seem a taboo word nowadays, it was considered as an unacceptable taboo word in 1912 when British society was still under the influence of Victorian prudery. Michael Quinion, of *World Wide Words* (http://www.worldwidewords.org/topicalwords/tw-blo1.htm), implicitly suggests it may have packed some residual punch in the late 20th-Century: "George Bernard Shaw caused a sensation when his play *Pygmalion* was first performed in London in 1914. He had the flower girl Eliza Doolittle flounce out in Act III with the words, "Walk! Not bloody likely. I am going in a taxi". The line created an enormous fuss, with people going to the play just to hear the forbidden word, and led

word. The indecent word "blooming" is clearly carefully chosen: it is not too vulgar to put down Eliza, but intense enough to reveal her strong personality and ignorance of linguistic and social appropriateness. It also echoed the famous exclamation of "not bloody likely" at the tea party to insinuate that Eliza may have picked up the shocking word "bloody" from Higgins. Its translation "他媽的" however, is the most frequently used swear word in Chinese, something like "damn it" or the F- word in English. The vulgarity is more intense when it is uttered from a female character, especially in the China of the 1940s. The vulgar language of Eliza is systematically aggravated in the translation of her language in Act 1 and 2 in TT1. For example, "Garn", a Cockney word for "gone" according to Lin Yutang's notes, is used repeatedly as Eliza's signature exclamation to express her disbelief and mockery. It is translated with swear words in Chinese: "滾你的！"[beat it]and "滾蛋！"[fuck off]. In brief, the mixture of a broken variety with dirty words depicts Eliza as a woman from the bottom of the society who is tough, rude, and barely knows how to express herself except for her command of limited street-peddling vocabulary.

Interestingly, the indecent and taboo lexis used by other dialect characters in the ST tend to be toned down systematically in Lin's translation. For example, the same "blooming" is translated as "寶貝" [babe] when uttered from a bystander who is also a dialect speaker. This is a word of endearment for the people one loves. It can also be used sarcastically in Chinese as the bystander does in this play. The same "blooming" is conveniently erased when it is used by Mr. Doolittle, Eliza's father. In the ST, Mr. Doolittle speak the same Cockney as Eliza does with occasional vulgar lexis like

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to the jocular euphemism not *Pygmalion* likely, which survived into the 1970s."

"blooming". In the TT, he speaks a vulgar variety but the indecent and dirty words he uses are often toned down in the TT. More importantly, the awkward ways of expressions, inappropriate omissions and grammatical mistakes that mark Eliza's speech as broken Chinese are absent from his speech. Mr. Doolittle's language is represented with no grammatical mistakes or awkward unnatural methods of expression. Instead, his speech is colloquial, fluent, and natural. In other words, although they speak the same language variety in the ST, in the TT Mr. Doolittle is presented as linguistically competent while Eliza is portrayed as linguistically deficient. The social hierarchy constructed in Shaw's *Pygmalion* and in the TT is indicated respectively in Figure 5.2 and Figure 5.3:

Dialect	Standard English
Cockney	standard neutral
Eliza/Mr. Doolittle	Higgins/Pickering

Figure 5.2 Dialect contrast in the ST of *Pygmalion*

Figure 5.2 indicates in Shaw's play the contrast is made between the lower working class (Eliza and her father) and the upper class (Higgins and Pickering). The linguistic contrast between Cockney and Standard English brings out the theme of social critique against upper class morality. The contrast in the TT is presented in Figure 5.3:

Lower register (marked)		Higher register (marked)	
broken	vulgar	neutral/standard	elevated
[linguistic] incompetent	competent		competent
[gender] female	male		male
Eliza	Mr. Doolittle		Higgins/Pickering

Figure 5.3 Register variations in the translation of *Pygmalion*

As indicated in Figure 5.3, the social hierarchy in the ST is made implicit, or removed when characters from the same social status do not share the same language in the TT. In the ST the contrast is made between two social classes between Eliza and Mr. Doolittle as the lower-class Cockney speakers, and Higgins and Pickering as the upper class Standard English speakers. In the Chinese *Pygmalion*, the contrast is made between a woman who does not know how to speak properly and a group of men who know perfectly how to express themselves regardless of the languages they use. In other words, Cockney is turned into an idiolect in the TT. It now becomes the idiosyncratic and flawed language of a flower girl. This turns Eliza's linguistic transformation into a woman's success story of fighting for her independence and equal rights through education in the world of men in the TT. To sum up, with the social contrast removed from the TT, the multiple themes intended for *Pygmalion* by Shaw are streamlined to efficiently orient towards gender and education.

5.3.2 Dialect translation and the promotion of feminism

Although *Pygmalion* is a play with dialect as its central theme, and is believed to be not worthy of translation if the dialect is standardized, Lin the translator still chose not to use any target dialect. It has to be pointed out that this is a strategic move rather than an unavoidable option due to linguistic incompetence of the translator in relation to dialect representation. Lin graduated with a master's degree of art in comparative literature from Harvard University and a Ph.D. degree in phonetics from a German university. His thorough notes on Cockney in the bilingual version of his translation and his scholarly publications on Shaw and Shaw's works show that he probably

knew more about Shaw, *Pygmalion,* and Cockney than anyone else in China at the time. He was also a well-established writer and translator in the 1930s and 1940s. More importantly he was an active promoter of Chinese dialect literature (Yang, 2012) and published essays in Shanghai dialect in newspapers in the 1930s.

With his linguistic competence, Lin could have tried using a dialect in his translation, especially when other translators were doing that at the time. Dialect use in literary translation had started since 1920s by some high-profile translators such as Zhao Yuanren's use of Peking dialect in his translation of *Alice in Wonderland* in 1922; Shao Xunmei's use of Subai in his translation of *Gentlemen Prefer Blondes* in 1932; Zhang Guruo's use of Jiaodong dialect in his two translations *Tess* and *The Return of the Native* in 1936, and Fu Donghua's mixed use of northern and Shanghai dialects in his translation of *Gone with the Wind* in 1941. Lin was a close friend of some of the translators and must have been aware of their strategies for dialect translation. Still, Lin chose not to use any Chinese dialect in his translation.[29]

One possible reason might be the lack of a social status dialect in China. Cockney, as Lin pointed out in the preface of the 1929 version, is a "class dialect" which has no equivalence in Chinese. In China, dialects were and are still considered to be regionally restricted and rarely used for social indication in literature. Using a target dialect in the play would have caused a distortion of the theme and brought an offensive cultural association by labelling people from a specific area as socially inferior as Cockney speakers in the UK. Lin's creation of a broken variety portrays Eliza as an uneducated flower girl from the bottom of the society with a linguistic

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[29] As a matter of fact, he did use Sichuan dialect to vividly translate one phrase ("selling violets!") in Act VI. This, I believe, was probably his way to demonstrate his competence in dialect writing.

deficit. The broken variety is contrasted with the elevated variety of the well-educated male intellectuals. In other words, the contrast between the broken variety and the elevated Chinese is intended to be interpreted not as a social difference between the lower class and the upper class, but as a contrast between the poorly educated and the well-educated, between the illiterate and the intellectuals, and more importantly, between the female and the male. In the 1930s and 1940s in China, the majority of the female population were illiterate and had a limited influence in society. They were deprived of the right to an education, which had been the privilege of the male for centuries. Women from a high social class may be as illiterate as those from the lower social class, as in the case of Wang Xifeng in *Hong Lou Meng*. Men could still manage to receive an education even when he was from a lower social status.

When the difference between the characters in the TT is based essentially on education, it turns the social confrontation in the ST into a gender conflict in the TT. However, the difference created by education is reversible and transient because it can be reduced through hard work and access to resources, as Eliza's story demonstrates. If in the ST the contrast between Cockney and Standard English brings out the social critique against the superficiality and snobbery of the social system, the contrast in the TT is made between the well-educated and the poorly educated, specifically, between men who possess the power of language and women who do not.

The gender issue in *Pygmalion* is probably the major reason for Lin to resort to the use of the broken variety and the elevated variety instead of using a target dialect. The linguistic incompetence of Eliza in the TT is especially pertinent to women in the 1930s and 1940s in China because most of them were denied access to education due to their gender. Lin's agenda was to present this translation as a feminist play for the emancipation of women. *Pygmalion* was Shaw's most commercially successful play

in England and in Europe and at the same time the one most frequently "misinterpreted" against the author's will. Lin Yutang made a number of strategies to avoid such misinterpretation and streamline the message sent by the play in addition to the strategies for dialect translation.

Firstly, Lin omitted the subtitle "A five act romance". This subtitle, as well as the title "*Pygmalion*" with its allusion to the Greek myth of Aphrodite and Pygmalion, had caused major misinterpretation in Europe where audience and readers expected a romantic story with Higgins and Eliza eventually getting married. The deletion of the subtitle in the Chinese translation reduces the risk of the play being interpreted as a love story.

Secondly, the title "*Pygmalion*" is changed into "賣花女" (*The Flower Girl*) so as to draw attention to the gender issue. In the ST the story revolves around Pygmalion, the Greek mythological character who carves a woman out of ivory and falls in love with her. In other words, this play is supposed to be a story about Professor Higgins who is the Pygmalion, the teacher, the creator, and the hero of the play. When the title is changed to "the Flower Girl", the flower girl Eliza becomes the heroine of the play, and Higgins is downplayed as the antagonist. In this way, the story has been remodelled to portray a young woman who, in spite of her selfish irresponsible father and an irresponsible bullying teacher, managed to change her fate through hard work and education, and became independent and strong enough to find a place in the world by herself.

Thirdly, the preface introduces the play as a story about the flower girl and her fate as a woman. Lin (Shaw, 1945: ii) discussed Eliza's dilemma after her linguistic transformation ("what is to become of me?"), which echoes the question Nora asks in

A Doll's House by Henrik Ibsen. *A Doll's House* was a bestseller as a translation in the 1920s and the most influential manifesto on women's liberation in China at the time.

Lastly, Lin omitted the preface and the postscript by Shaw. This is probably because the multiple themes intended by Shaw went against the agenda of the translator at the time. In the preface Shaw explains that he has made a phonetician the hero of the play in order to show the need for reform of the English language. In the postscript, he explains that Eliza is married to Freddy. Both the preface and the postscript, if translated faithfully into Chinese, would potentially diminish the power of the play intended as a promotion of women's emancipation, and obscure the message that the translator was so eagerly trying to get across to the reader.

These manipulations and the choice of the two register varieties for dialect translation are all part of the translator's effort to shut off the noise from the various messages sent by Shaw which could have jeopardized the translator's agenda to present *Pygmalion* as a feminist play. When stripped of the dialect element and Shaw's intention on linguistic reformation, the message sent by the play is very strong and unambiguous: It is a story of how a woman gains her independence and power over men through education. The social satire is still there in the TT but is now rendered as less prominent than the feminist agenda. This was the kind of story women's liberation movement in China needed in the 1930s and 40s when the translation was published. Lin's agenda on feminism and women's rights was apparently influenced by his role as one of the most influential promoters of feminist movements of the time. Lin wrote a lot on this topic and translated extensively Dora Russell's essays on women's liberation in the 1920s. The use of a regional dialect would have diverted the attention away from the feminist perspective to social inequalities and regional conflicts, which had been the prominent but mundane issues

240

for a nation suffering from constant civil wars for decades. With the message streamlined in the text and the para-texts, the conflict in the translation is successfully modified as one between two genders instead of two social classes, and the theme becomes woman's liberation instead of linguistic and social reform.

The case study on Lin's translation of *Pygmalion* shows how the use of the elevated variety and the broken variety rearranges the social structure between characters and changes the theme of the play. It also shows how register features, the vulgar features in Eliza's language, function as supplementary features and contribute to the formation of a broken variety. Register varieties, when used to its full potential, can also reverse the power structure in the fictional society, as in the case of Zhang and Zhang's translation of *Huck* discussed in the next section.

5.4 Translating "Others" as "us": eliminating the standard

When Twain's *Huck* was published in 1884, dialect had become a constituent part of Post-Civil War American literature, and was used very pervasively in literature (Jones, 1999: 1). In addition to regional indication, dialect is also used for humour and nostalgia, as well as for moral, social, and ethnic indications in American literature. In *Huck*, Twain makes abundant use of different dialects in both narration and speech representation. Characters from different social backgrounds are given different voices or "sociolects". Huck and most white characters speak the rural white Southern dialect, Jim and other black slaves speak AAVE, and the educated characters such as Judge Thatcher and Miss Watson from the upper classes speak Standard American English.

Standard English, though used sparingly, plays a central role in the story. On the one hand, since Huck's innocent nonstandard vernacular represents the first person narrative voice, the standard language is contained within quotation marks. It thus represents the conversational mode of the upper classes or those trying to emulate an aristocratic language (Sewell, 1985: 202-205). Standard language becomes the most powerful sociolect in the linguistic hierarchy constructed by Twain. On the other hand, although only a small number of characters speak Standard English, it remains "the understood symbol, or outward sign of social authority" (Sewell, 1985: 202) and thus provides the point of reference against which the white Southern dialect and AAVE varieties are judged. Characters speaking Standard English, such as Judge Thatcher and Miss Watson, although they are minor characters, are among the dominant and the powerful and represent mainstream moralities and ideologies. Any variety that deviates from the standard in this context is destined to be interpreted as non-standard, incorrect and potentially inferior. AAVE, though accurately represented by Twain (Minnick, 2001), situates the runaway slave Jim on the bottom rung of the social ladder and gives him a "stereotypical mask" that hides his essential "dignity and human capacity" (Ellison, 1977: 422). Huck's own ungrammatical, nonstandard vernacular depicts him as an uneducated, marginal figure of white society who is powerless, unrecognized and has little say in his own fate. As the story unfolds, the values embedded in the social hierarchy are subverted by the high moral standards and humanity that Jim and Huck display. It is this subversive relation that provides the social critique of the hypocrisy and cruelty of the genteel society. In the translation of these linguistic and social tensions in the ST, it is important to translate not only the AAVE and White Southern Dialects differently, but also to represent the standard variety. In sum, it requires creating three different sociolects.

5.4.1 Elevation of characterization with register varieties

Zhang and Zhang's translation in 1956 in China makes use of three linguistic varieties: the vulgar, the colloquial, and the standard neutral variety. Only the first two, however, function as sociolects in the translation. Although Huck's and Jim's language share many colloquial and vulgar features, Huck's is predominantly and systematically colloquial while Jim's is vulgar. The standard neutral variety, however, is only used in the translation of written text. In other words, the ST standard American English and Huck's dialect are translated into the same colloquial variety in the TT.

As discussed in 2.2.1, the value-scheme of the linguistic hierarchy in the ST is based on that of Standard English. The way the standard language is translated has critical influence on the representation of the power relations within the story. In the ST, the standard variety is used to represent the sociolect of the upper class and is therefore associated with the very genteel morality *Huck* is running away from. By contrast, in the TT, the upper class is erased linguistically because all the upper class characters speak the same language variety as all the other uneducated white characters do. While the upper class moralities represented by the Standard English in the ST are foregrounded in the ST, they become the background in the TT, which undermines the very basis of the social critique that Twain's *Huck* is based on. In the ST, standard language represents the hypocrisy and cruelty of the genteel society that Huck is rebelling against. In the TT, Huck is brought linguistically much closer to Miss Watson and Judge Thatcher, both of whom share his casual colloquial tone rather than impose on him their correct and authorative language variety. If in the ST Huck is a marginal social outcast who rejects the accepted morality of his society, in the TT he becomes a legitimate member of that society in full command of its oral code.

In fact, the Chinese Huck seems to be an expert user of all kinds of oral codes. He is linguistically competent enough to refer to strangers with appropriate addresses. Instead of using a single dialect marker "'m" (for madam) to refer to all female strangers in the ST, he is able to refer to them as "大媽"or "大娘" (the colloquial version of "auntie"), both of which are polite ways to address elderly female strangers and to make immediate emotional connections with them. He is also quite proficient in the use of "你"[you] and "您"(a more respectful form of "you"), just like the other adult white characters. He often uses "您"when talking to white characters who are either elderly or morally respectable, but switches to "你" when talking to his fellow playmates and black characters. This is a linguistic skill even some Chinese native speakers do not master. Huck's perfect mastery of it shows that he is fully competent linguistically and has good command of the social rules. Jim does not master it, nor do other black characters. They are presented as socially different, because qualified members of the society are supposed to have full command of these social rules as Huck and other white characters do. With the erasure of the standard language as a sociolect and an enhanced linguistic competence, Huck is represented in the Chinese context not as a marginal figure who defies the dominant morality of his society, but a mainstream character —— a boy who runs away to partake in rebellious teenage adventures.

Huck is not the only character who has been given a linguistic modification in the Chinese version. The vulgar variety in Jim's speech portrays him as illiterate and working class, but not as linguistically incompetent or socially inferior. His vulgar tone is created primarily with vulgar vocabulary. The linguistic "lift" is conducted grammatically in that Jim's language use exhibits perfect fluency and sound logic. In

Chinese literature, colloquial language is usually presented with idiomatic features in fluent natural syntax. When oral speech is represented with short sentences, repetitions, and very few connectives, a colloquial rhythm is created (Liu, 2013: 169). The use of short sentences makes the structure simple and the meaning easy to undersand. Repetition is one of the major characteristics of Chinese colloquial language such as "乾乾淨淨"[clean as a whistle] instead of "乾淨" [clean], "東走走西瞧瞧"[walk and see here and there] instead of "四處張望" [look around]. The idiomatic fluent ways of expressions make Jim sound smarter and more confident than Huck. The following example is quoted from Chapter 17 when Jim and Huck talk about Solomon.

Example 5.3: ST1 (Huck) "Of course it is. They just set around—except, maybe, when there's a war; then they go to the war. ---"

(Jim) "Well, den! Warn' dat de beatenes' notion in de worl'? You jes' take en look at it a minute. Dah's de stump, dah—dat's one er de women; ---"

TT (Huck) "當然是真的。他們就是東坐坐、西坐坐的——也許，除非在打仗的時候；那他們就去打仗。---"

(Jim) "那就好了！那還不是世界上頂糊塗的主意嗎？你瞧瞧這椿事兒吧。那兒有個樹墩子，那兒——那就算是一個娘們兒吧；---"

[Gloss: (Huck) "Of course it is real. They just sit here and there—maybe, unless when there is a war; then they go to the war. --- "

(Jim) "That is it! Wouldn't that be the world's most dumb idea?

245

You just look at this matter. There is the stump, there—that is some kind of chick; ---"]

In the ST, Jim's language is much more nonstandard than Huck's. It is loaded with more than a dozen misspellings and non-standard grammatical usages. In the translated version, however, there are no dialectal markers in either character's speech. Jim's language is loaded with vulgar features (頂糊塗 [most dumb] and 娘們兒 [chick]) and Huck's is marked with colloquial lexis（東坐坐、西坐坐[sit here and there]）. What is distinctive about Huck's speech is the preservation of the ST sentence structure and all of the connectives. The connectives "除非" [unless]and "在---的時候" [when] are formal written words that could have been easily removed in the oral language. "也許" [maybe], another formal lexis, is inserted in the middle of the sentence and disrupts the flow of the spoken rhythm. As a result, Huck sounds non-fluent, hesitant, and unconfident. In comparison, Jim speaks much more fluently and vividly with no connectives and using a colloquial rhythm and short clauses. The upgrading of Jim's language throughout the translation makes him sound much more confident and eloquent than Huck.

Jim's linguistic upgrade is also reflected in the translation of non-dialectal lexis. Jim usually addresses Huck as "Honey", which is translated as "老兄"[bro] to indicate an equal relationship between Huck and Jim in an earlier translation of *Huck* by Zhang Wanli. In Zhang and Zhang's version, it is translated as "寶貝兒" [dear or baby], which is an endearment parents often use to address their young child. In addition to the closer familial bond created between Huck and Jim, racially offensive

words are also neutralized through linguistic cleansing. The N-word, which is used 219 times in Twain's *Huck*, is most often translated as "黑人" [black person], a neutral word in Chinese to refer to Africans, and "黑奴"[black slaves], which arouses great empathy on the part of Chinese readers due to the popularity of Lin Shu's translation of *Uncle Tom's Cabin* as 黑奴籲天錄 [*Life of Black Slaves*]. "黑鬼" [black devil], the racially offensive equivalent of the N-word in Chinese, occurs only three times, all in the speech of the racist Pap, Huck's father. The social hierarchy and power structure in the translation can be illustrated with Figure 5.4.

lower register   higher register
vulgar variety   colloquial variety [as the oral register of the standard]
     Jim   Huck
socially/morally superior   socially/morally neutral

Figure 5.4 Register varieties in the 1945 translation of *Huck*

As indicated in this figure, although in the 1945 translation characters using a lower register variety are still presented as less educated and characters using a higher register are presented as more educated, the power structure in the ST has been reversed in the TT. Due to the linguistic lifts, the power relation constructed in the ST is reversed to Jim's benefit in the TT. Instead of a socially and racially inferior black slave who is powerless and in desperate help of a young white lad, Jim is portrayed as a mature adult who, despite his lack of education, is smart, eloquent, and wise enough to take on the role of the loving father Huck never has. The holistic approach proposed in Chapter 3 has been proved necessary for the analysis of linguistic varieties in dialect translation. It cannot be emphasized enough that linguistic features carry varied sociocultural value, which can only be decided along with other strategies used in the translation, and can only be evaluated from a holistic point of view.

5.4.2 Elimination of Standard Language from the social hierarchy

The value of a linguistic variety is not intrinsic, or neutral, but varies in relation to the variety it is contrasted with. In the case of *Huck*, the elimination of the standard language as a sociolect reverses the ST linguistic hierarchy and turns a story of social critique against dominant moralities into a story of social harmony that promotes friendship between different subgroups within the same society. This is consistent with the claim made in the preface of the translation that *Huck* is a story about the "inter-dependent companionship" between a "wild boy", and a black slave who is endowed with such virtues as "innocence, kindness, optimism, faithfulness and selflessness" (Twain, 1956: i). It is not surprising, then, to see that Jim has been depicted as a fatherly figure to the runaway teenager Huck in the translation.

The Standard English in the ST could have been easily preserved as the third sociolect if it was translated with the Standard neutral Chinese. However, such a strategy would have been politically wrong. Standard Chinese was designated the common national language by the Chinese government in 1955, one year before the publication of the translation. It was created based on a mixture of Beijing dialect, Northern Mandarin, and modern vernacular Chinese literature and was intended to be a classless language that represented a single, coherent, unified national identity. The purposes for creating a national language were both pragmatic and political. The universal language was designated to facilitate communication in a vast country with a great many mutually unintelligible dialects, and to promote literacy in a nation with an adult illiteracy rate as high as 80 percent or even higher. Constituted as the only legitimate language for government and literature, it represents government authority, national identity, and mainstream ideology. Standard Chinese thus had strong political

connotations that would have made it inappropriate as a sociolect for the upper classes in *Huck* and as a target of rebellion and social criticism.

Language is never neutral, not even in its standard form. The omission of the standard variety from the TT can be interpreted as an attempt to reflect the social structure and newly constructed power relations in the People's Republic of China in the 1950s. The majority of the population then was illiterate workers and peasants whose identity had been transformed into that of the proud owners and leading class of the new country. They were depicted in the media and literature as representing the value system and moral standards of the new nation. Although dialects were still extensively used in daily life, the use of dialects in literature was discouraged. Regional dialects, with its essential otherness and fragmented nature, were regarded as a potential threat to the purity of Standard Chinese, and more importantly, to the unity of the nation. This ideology was internalized by Chinese translators and critics, who associated dialect in literary translation with incongruity, domestication, and unintelligibility (Fu, 1953: 547; Wu, 1958: 245-246). The vulgar register, on the other hand, was cleansed of its dangerous regional specificity and became much more intelligible to the uneducated people than Standard Chinese. It was then welcomed as an essential part of the standard language, and was encouraged to be used to represent the voice of the working class people in literature and translation (Jiao, 1950: 41).

In *Huck*, since Jim represents the oppressed from the bottom rung of the social ladder, he is identified as one of "us", or the "better us", and therefore given the working class voice in the TT. Jim's vulgar voice is foregrounded against the colloquial voice shared by all the other white characters. The unmarked colloquial voice is the oral register of the standard language, the mainstream classless background voice of "us". Unlike Twain's Huck, who rebels against the accepted

mainstream values and moralities of his society, Huck in the Chinese version confirms the values and moralities celebrated by Chinese society. While both Huck and Jim represent "Others" in the ST, they in the Chinese context become part of "us", with Jim being elevated to a higher social and moral position, or as the "better us".

5.5 Translating dialects and registers: an integrated approach

Approaching dialect translation from the perspective of register variation sheds new light on strategies that had been used by translators, but underexplored by researchers. The two case studies discussed above show that register variation can indicate social identity as dialect does. Translating dialects with register varieties usually happens when the social contrast foregrounded in the ST goes against the agenda of the translator, as in the case of Lin Yutang's translation of *Pygmalion*, or against the dominant ideologies of the target culture, as in the case of Zhang and Zhang's translation of *Huck*. Translated language may be normalizing when compared to original writings, but it is by no means simplified or reduced. The case study shows that the social cultural value carried by register varieties is certainly no less powerful than that carried by dialect varieties. The social hierarchy can be reversed, and the power struggle between social groups can be remodelled in the TTs. Translating dialect is translating the social structure and power relations of the target culture.

The continuum of register variation presented in dialect translation offers a way to approach both sides of the variation and to take a fresh look at the universal of "standardization". It is proposed that dialect and register may share similar functions in terms of social indication as a varied voice in fiction. Recurrent registerial features

can function as a "sociolect" and indicate the speaker's educational background and social status as dialect features do. Dialect has long been studied as the low register of a speaker's oral register. The overlap between dialect and register variation makes it possible for an integrated approach for studies of dialect and register variation. As a matter of fact, in Dimitrova's (2004) revised continuum of linguistic varieties for dialect translation, types of dialects were referred to as "variety/register". Although the concept of "register" was never explained in her study, it can still be assumed that in her framework dialects work in similar ways as register does. The continuum of register variation in Figure 5.1 is expanded in Figure 5.5 to include dialect varieties. The author of this study is aware that the markedness of dialect and register variations may vary from culture to culture and sometimes from author to author. The varieties involved in this corpus can be presented on a continuum in line with their distance from the standard variety in Figure 5.5 (Yu, 2015):
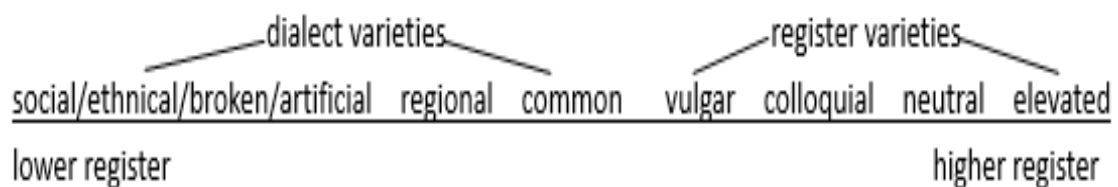
Figure 5.5 An integrated continuum of register and dialect variation

The social, ethnic, broken, and artificial varieties are put at the left end of the scale because they are usually more marked and of lower register than the specific regional dialect. For example, in *Huck*, AAVE is of lower register than the Southern American White dialect. In *Pygmalion*, Cockney is of lower register than regional accents. These are the intended effect in the ST, or at least that was the case when the

STs and TTs were published.[30] A regional dialect is of lower register than a common dialect, because the social-cultural value of a common dialect is less specific, and is closer to the standard language. There may also be hierarchies between the social, ethnic, broken, and artificial varieties, but such hierarchies are culture-specific and therefore need to be decided on individual cases. For example, the position of "artificial dialect" is dynamic depending on which type of dialect the author or translator intends to create and what methods s/he uses. It can be a fake social dialect, a fake regional dialect, or a fake common dialect, and its position may change accordingly. The further away a variety is on the left side of the standard neutral variety, the lower social status its speakers tend to have, and the bigger register gap there is between the two varieties (of course, with exceptions). The elevated variety is more standard than the standard and tends to represent the well-educated elites. It can also be used to represent the conservative if the archaic and out-dated features are used along with the elegant features. Any variety in the middle section of the continuum can be the lower or the higher register depending on which variety it is contrasted with. The "difference" can be made between two socially marginal varieties such as a social dialect and a vulgar variety, or between two mainstream varieties such as the standard neutral variety and the elevated formal variety.

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[30] It is also noted that the sociocultural value of these dialects have changed nowadays and may not carry any negative connotation any more, and their speakers are not considered as socially inferior but as full members of the society involved. The attitudes towards the dialects and dialect speakers presented in these fiction are by no means as simply negative or positive. In all three cases, their authors on the one hand took advantage of the negative stereotypes of these dialects, and on the other hand took pains to modify, change or even reverse such negative stereotypes.

This continuum makes it possible to investigate the dynamic "difference" created in the TT and re-evaluate strategies that have been ignored or indiscriminately categorized as "standardization" in previous studies. The 30 full translations of *Huck* can be taken as an example to illustrate the use of the continuum. Of the four translations with the recreation strategy, an artificial dialect or the vulgar variety are used to translate AAVE, and the colloquial variety to translate the Southern White dialect. Of the 26 versions with the standardization strategy, three linguistic varieties are used to translate the entire novel, namely, a specific regional dialect, a colloquial variety, and the standard neutral language. The different strategies used in the 30 full translations of *Huck* are indicated in Figure 5.6 as follows:
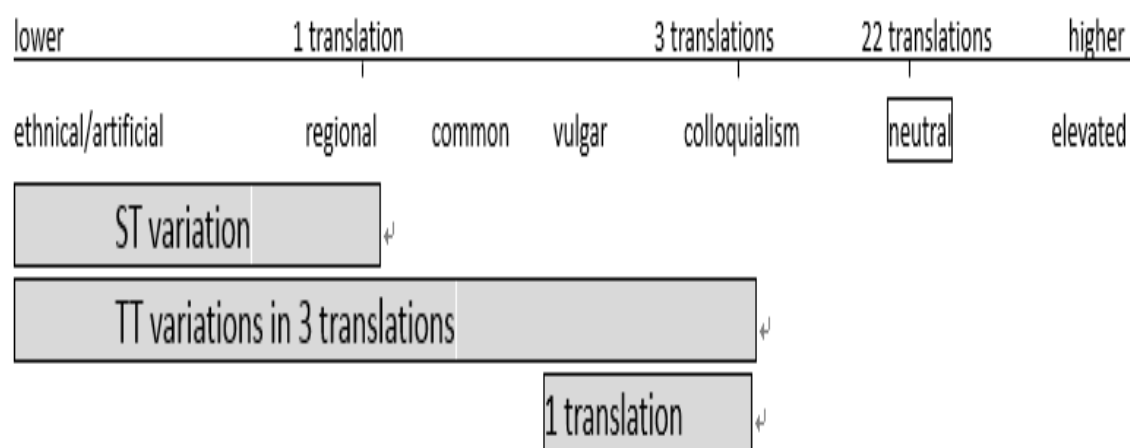
Figure 5.6 Variations in ST and TT of *Huck*

As Figure 5.6 indicates, the bigger gap there is between the two types of linguistic varieties used, the sharper the contrast and the more foregrounded the social tension is. In the case of *Huck*, in the ST the contrast is not that sharp as the contrast is made between two nonstandard dialects, the ethnic dialect (AAVE) and the regional dialect (Southern White dialect). In the three translations in which an artificial dialect and a colloquial variety are used as two sides of the variation, the contrast is amplified with

the use of a nonstandard variety (the artificial dialect) and a standard variety (the colloquial variety). The social distance between the white and the black is therefore much amplified with the varieties used in the TT. In the one translation in which the vulgar variety and the colloquial variety are used, the racial contrast is minimized with the contrast being remodelled with the use of two register varieties. As to the 26 translations with the standardization strategy, they may have created a distance outside the text between the narrator of the story and the receivers of the target texts. The figure shows that the story of *Huck* is told in three kinds of narrative voices: a regional voice, a colloquial voice, and a standard neutral voice, all of which may create a difference, or "otherness" in the reader depending on which register the reader is accustomed to.

5.6 Summary

This chapter challenges the assumption in the studies on dialect translation that the standard language is a neutral unified entity. A register variety from standard language can be used as a sociolect to translate both sides of the dialect variation. Different registers may also identify different social (sub)groups. This chapter takes Hatim and Mason's (1997) register theory as a starting point to explore the theoretical basis for the use of standard varieties for social indication. When features of a specific register recur exclusively or predominantly in the speech of one group of characters from a specific locality or of a specific social or ethnic status, they form a linguistic variety that functions as a sociolect. The value of a register variety is largely decided by the linguistic variety it is contrasted with, its interaction with other contextual and textual elements, and the status and identity of the social group it identifies within the target

culture. The translation of the ST standard variety is of great importance for the value-scheme and power structure constructed in the TT. The case study on the translation of *Huck* by Zhang and Zhang in 1956 reveals that the elimination of the ST standard American English reverses the power relation between the two sides of the variation, and transforms the story of rebellion against dominant ideology into a story of conformity to the celebrated mainstream values and moralities. The case study on the translation of *Pygmalion* by Lin Yutang in 1945 shows that the use of elevated variety and the broken variety reshapes the social identities of the characters and changes the theme of the play.

This approach can also provide a new perspective to study cases in which register variations are translated as dialects. In David Hawks' translation of the Chinese classic *The Story of the Stone* quite a number of characters who did not speak dialect in the ST were translated with dialectal markers (Hong, 2013: 231-235). It was criticized as over-translation because of that. Such accusations ignore the fact that although they do not speak dialect, many of them speak a slangy vulgar variety which is typical for characters with poor education and from low social status in Chinese literature. Their upper class counterparts with good education spoke high register language loaded with elegant and poetic features. Just as British and American literature has a well-established tradition of using dialect as social indexes, Chinese literature has the tradition of resorting to register as means for indicating educational background as well as social status. Hawks did not translate "out of thin air". He was simply translating register with dialect.

The register perspective offers a way to approach both sides of the variation and to take a fresh look at the two sides of "standardization" law (Toury, 1995: 268). Translated language may manifest greater standardization when compared to the

source language, but it may also present heterogeneity within standardization. The sociological and ideological weight such heterogeneity carries is no less powerful, as indicated in the two case studies. The integrated approach proposed in this study draws attention to the much ignored "the other side of the variation" and the heterogeneity of the standard language. While Toury's law of standardization (Toury, 1995) highlights the normalizing nature of the translated language, this study calls attention to the "de-normalizing" heterogeneous side of the translated language.

CHAPTER SIX

TRANSLATING DIALECTS WITH DIALECTS:

DIALECT DENSITY IN TRANSLATION

Dialect density has attracted much research attention in literary studies and sociolinguistics. The present study shows that some translation practitioners have taken pains to reproduce the effect created by dialect density in the ST. But so far it has remained under-investigated in previous studies on dialect translation. While studies on strategies, linguistic varieties, and features used in dialect translation pay special attention to what has been used in dialect translation, studies on dialect density focus on how these strategies, varieties, and features are used. This chapter focuses on how dialect density functions in literary representation, how dialect density is translated, and how the translation of density affects the literary effect of the target text. The study investigates both the overall density of dialect features used in dialect translation, and the changes and fluctuation in the frequency of dialect use in specific contexts and by specific characters. In this investigation, DDM from sociolinguistic studies is applied to literary analysis to see how this interdisciplinary approach can contribute to literary studies and studies on dialect translation.

6.1 Introduction

Literary dialect involves a mixed set of codes that are deviant from the standard vocabulary, grammar, and orthography. It functions by relating to extra-textual socio-cultural realities. Much of the socio-cultural value of literary dialect is conveyed not only through the choice of different dialect markers, but also through the control

of the density of these markers. Dialect density refers to how frequently or intensely a speaker uses dialect markers in his or her speech. In sociolinguistics, it refers to the number of dialect features divided by a number of words in a sample (Spolsky and Hult 2010: 162). It is a measuring method for researchers to quantify dialect use and study systematic variation between speaker groups. The term "dialect density" is often replaced by more general terms as dialect "intensity", "distribution", "frequency", "concentration" or "high or low occurrence", and modified with such general adjectives as "strong", "rustic", "heavy", "light", or "slight".

In literary studies, dialect density has been discussed as an important dimension of dialect variation with the use of the above-mentioned terms. In this chapter, the word "density" is used to refer to the quantified representation of "frequency", which is the ratio between dialect markers and the standard features in the speech of characters. Dialect markers indicate the geographical location, social status, or ethnic origination of a character. The density of dialect markers indicates relationship between different characters, social status or educational background of a character within a dialect group, and speech styles of individual dialect speakers.

Translating dialect density involves decisions on the frequency of dialect markers in the TT. How much a dialect gets translated matters for dialect translation because the extent to which it has been translated affects the social identity and the characterization of dialect characters in the TT. This means translators of literary dialect need to make a double decision on which features to use in the TT and how frequent to use them. While the majority of studies on dialect translation have focused on strategies, linguistic features, and linguistic varieties used in the recreation of a linguistic difference in the TT, how frequent these features have been used in the TT remains an under-investigated topic. In dialect translation, translators may sometimes

use the same linguistic variety, the same type of features, or even similar features, but the effect of the linguistic difference presented in their translations can be quite different because they make different decisions on the density of such features.

This chapter focuses on the role that is played by dialect density in the translation of literary fiction. The research questions are: (1) how does dialect density affect dialect representation in translation? (2) how is dialect density translated? (3) what factors may have an influence on the translation of dialect density? By seeking answers to these questions, this chapter intends to propose a research method for the measure of dialect density in translation. This chapter first designs an analysis model to reveal how dialect density functions in speech representation. Second, the DDM method from sociolinguistics is used to measure density in STs and TTs in the corpus. A comparative analysis is made between different TTs of the same ST to see how translators differ in their strategies on density, and how such decisions affect the characterization and theme of the translated fiction. The case study of this chapter includes two STs and six translations, namely, the 1989, 1995, and 2001 translations of *The Adventure of Huckleberry Finn* and the 1936, 1991 and 1999 translations of *Tess of the D'Urbervilles*. They are also the only translations in which a type of dialect variety is used to represent a ST dialect. No translations of *Pygmalion* are included because none of the translations is translated with a dialect variety.

6.2 Dialect density in sociolinguistics

In sociolinguistics and dialectology, dialect density has been one of the essential indicators for the identification of different dialects and for social stratification within

a dialect group. "Dialects are sometimes differentiated not by the discrete or categorical use or nonuse of forms, but by the relative frequency with which different variants of a form occurred" (Coulmas, 1998: 379). Dialect frequency not only decides the identity of a dialect, but also serves as a reliable predictor of social status of speakers within a dialect group. Labov's work in Philadelphia dialect shows that "the higher the position of a speaker in the social scale, the smaller . . . the frequency of nonstandard forms" (Labov, 2001: 112). Studies on the use of the dialectal form of the suffix "in'" instead of standard form of "ing" in Detroit, Michigan reveal that the dialectal form ranged from almost 20 percent usage for speakers demographically defined as upper middle class to approximately 80 percent usage by speakers designated as lower working class (Shuy, Wolfram, and Riley, 1967). Similar tendencies are also found in studies on the use of stigmatized forms in New York English (Spolsky, 1998: 40).

Fluctuations in dialect density are also related to stylistic variations. The distribution of dialect features may change according to different contexts. For example, for lower middle-class speakers in New York, the density of certain stigmatized patterns is 20 percent in careful speech and 30 percent in casual speech (ibid). To sum up, dialect density may indicate the identity of a specific dialect, the social status of a speaker within a dialect community, and the formality of a specific context.

6.3 Dialect density in literature

In literary writings dialect deviates from the standard as a "non-standard" language for the representation of a varied voice for the marginalized people (Page, 1988;

Chapman 1994; Blake, 1981). Dialect density is varied by writers to construct the desired identity of a dialect, and to characterize individual dialect speakers. Such variations are often consistent with findings from sociolinguistics. Dialect characters from different social backgrounds speak differently from each other, and adapt their speech styles to different occasions, just as characters speaking standard language do. While in the standard language such variations are often achieved with stylistic means such as choice of linguistic features, use of specific sentence patterns, and rhetorical devices, in dialect representation they are mostly achieved with the manipulation of dialect density and the choice of dialect features.

In literary studies, changes in dialect density in literature are often referred to as "style-shifting" or "code-switching". "Style-shifting" refers to "an alternation between styles of speech within a single language, whereas code-switching often refers to switching between languages" (Hodson, 2014: 171). This study uses the term "style-shifting" to refer to both fluctuations in dialect density and code-switching when the density drops to zero. Generally speaking, there are two types of style-shifting that involve density changes: style-shifting determined by the social identity of the dialect characters, and that determined by context related variables such as the identity of the speakers, the topic, and the interpersonal relationship.

There are two types of most frequently used style-shifting that influence the identity construct of dialect characters. Firstly, the overall density of a dialect influences the social identity of its dialect group. The same dialect can be presented with different density to indicate a different social distance from the standard language. When more than one dialect is used in a fictional work in addition to the standard language, different dialects may be presented in different density so as to construct a social hierarchy. Dialect is marked and set in relief against the standard

261

language. The density of dialect markers decides to a large extent how marked a dialect is, and how different its speakers are from the speakers of the standard language. "The greater the density is, the greater the rusticity or the lower the class" (Ives, 1955: 224). The overall relationship between a dialect and the standard language may change too, varying from a confrontational contrast between opposing cultural groups, to a neutral social difference within the same culture or society with the use of different dialect markers in different dialect density. Secondly, different characters within the same dialect community may be represented in different density in relation to their social status, social mobility, or education background. Speakers at the bottom of the community are usually represented with dialect features in a high density while speakers from the same locality but with a higher status or better education tend to be represented with a lower density (Chapman, 1994: 39; Leech and Short, 2007: 136). Changes in social mobility, educational background or social status are usually followed by a linguistic upgrade in speech representation in the form of dialect reduction or omission.

Four types of frequently used style-shifting are related to the situation of use in fictional works. First, the emotional swing of a character is often presented with a density change, which is referred to as "emotional style-shifting" by Hodson (2014). In stress, excitement, fury or thrill, the dialect is strongly marked because the control of one's linguistic ability tends to be weakened by strong emotions (Chapman, 1994：62-63; Page, 1988: 72). Second, interpersonal relationship is often presented with density changes. When dialect is used as "the language of intimacy" while the standard language is used as the language "of more formal or commonplace relationships" (Page, 1988: 72), a character may switch to a stronger dialect to reveal

an intimacy with other characters. Typical examples are the dialect use in the fiction of George Eliot and D.H. Lawrence (Shuy, 1975). Third, a drastic change in density may be used to serve the purpose of accentuating a specific theme of the scene. An elimination of dialect markers or decrease in density is expected when the author intends to divert readers' attention away from the social gap between speakers (Page 1988: 102). A sudden increase in density can foreground the social contrast between the characters, as Hodson (2014: 178-179) pointed out in her analysis of dialect use in Richard Jefferies *Amaryllis at the Fair*. Last, more markers are used when a character is first introduced in the story for a prompt and effective characterization. As the plot furthers, dialect flavour will probably be played down to avoid distortion of a dialect character and to increase readability (Blake 1981: 12-13).

To sum up, how frequently dialect features are used matters as much as what features are used. Both dialect features and density tell us who the characters are and why they do things the way they do. The functions of dialect density discussed above can be summarized in the following figure:
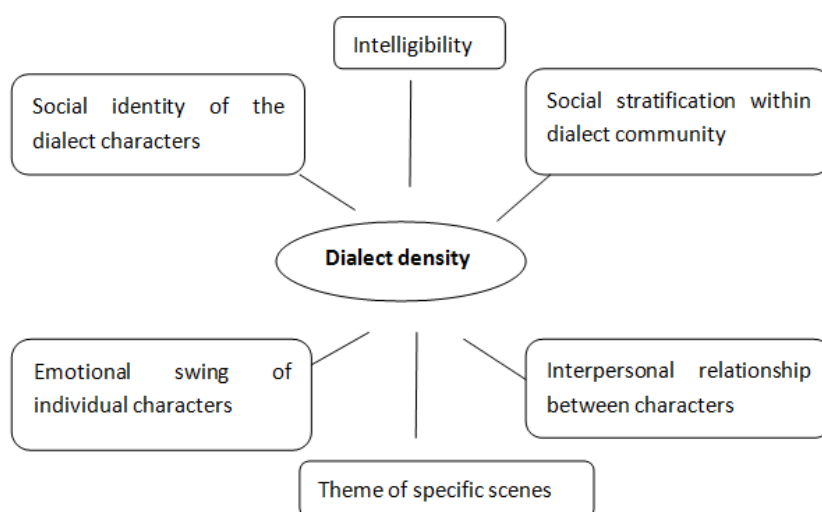

Figure 6.1 Functions of dialect density

As Figure 6.1 shows, the frequency of dialect markers influences how the fictional society is constructed and how the fictional characters are represented. Although this figure does cover all the functions of dialect density, it is enough to show the significance of dialect density in speech representation in literature.

The emphasis on dialect density by no means downplays the importance of dialect features. Dialect density works in combination with dialect features in literature. In general, the more heterogeneous the dialect features are and the greater the density is, the sharper the contrast and the stronger effect the dialect has. Different features can carry different implications. For example, phonological features are often related to geographical origin, and grammatical and lexical markers tend to point to social status and educational background (Hudson, 1989: 42). Such features are usually used in different density for desired effects on the identity of a dialect and its characters. For instance, nonstandard syntax with little or no deviant pronunciation usually suggests lower social status of a character (Chapman, 1994: 21-24), while a high density of phonetic markers with few or no nonstandard syntax usually produces an authentic regionalism.

Changes in dialect density in the ST can hardly be reproduced in the TT if such changes are deemed simply as the use of more or less markers. It is important to not only pay due attention to the quantitative changes in density, but also take into consideration when, where and to whom these changes in density happen before translators make decisions on dialect translation. The social hierarchy and power relation between the dialect and the standard language may be altered, or even changed when dialect is reproduced with features in a different density. When a dialect in fiction is translated with an equivalent TT dialect in a much reduced density, the conflicts foregrounded in the original tend to be mitigated and weakened in the

translation. The conflicts can also be accentuated with an increased density. The higher the density is, the more provincial or rustic the dialect speakers are presented, and the more tension there is between the two worlds and cultures in fiction. The discrepancies in density between different dialect characters are related to their status in the fictional social stratification within the dialect community. Giving every dialect character the same homogeneous dialectal voice would erase such differentiation and lead to the levelling out of the characterization in the translation. Ignorance of changes in dialect density may also lead to the removal of the emotional swing or state of mind of a dialect character, or a change of the interpersonal relationship between characters.

6.4 Dialect Density in translation studies

Much research attention in previous studies has been given to strategies, linguistic features and varieties used in dialect translation, tendencies revealed in it, and possible contributing factors involved in it (Berezowski, 1997; Dimitrova1996/2004; Brodovich, 1997; Berthele, 2000; Perteghella, 2002; Pinto, 2009; Rosa, 2012) (see Chapter 3). The frequency issue of markers used in dialect translation has also attracted some attention. Berezowski (1997) compares the ratio of four types of dialect features used in the STs to the equivalent ratio in the TTs for the purpose of examining how many ST markers get translated and which types of markers are used in the translation. Dimitrova (1996) finds that translation tends to use fewer markers, and fewer text segments containing these markers than the ST. Ramos Pinto (2009: 302) finds that the frequency and type of features used in Portuguese translation tend

to be determined by the media (translation for stage, page, and screen), and dialect features tend to be more frequently used in stage translation. Määttä (2004) investigates the effects of fluctuations in dialect intensity on the point of view in the translations of *Sound and Fury*, and concludes that when the intensity is altered in the translation, the narrative focus and the ideological framework is also altered in the TT. These studies have provided a variety of perspectives to approach dialect translation and insights into the effects dialect density have on the translated fiction.

However, how the overall density and density changes are recreated, and what are their effect to the TT remains under-investigated in these studies. The assumption behind the above mentioned studies is that if the translators use the number of dialect markers in the TT as that of ST dialect markers, the literary effect of the ST dialect could be reproduced in the TT. However, this is not necessarily true. The literary effects of dialect density indicated in Figure 6.1 are in most cases achieved by the fluctuations and changes in dialect density, which can only be evaluated against the background of the overall frequency of use in a fictional work, be it the ST or the TT. In other words, dialect density has its own internal coherence. The current comparative approach that focuses on the number of dialect features used in the ST and TT is helpful in providing insight into the general tendency in dialect density, but can hardly be revealing as to the fluctuations and changes in density. How much we translate matters not only due to the number of markers translated, but also due to how the dialect markers are distributed in the TT. Translating dialect density involves more than a quantitative comparison between the number of dialect features used in the ST and the TT. The tension created by dialect density can only be reproduced by translating both the overall density as the norm, and the fluctuations and changes as the deviation from the norm. The DDM method can be helpful to measure how the

tension is created in the ST and TT.

6.5 Methodology

Studies on dialect density requires not only documenting the ratio of the overall TT density to ST density, but also examining the density changes and fluctuations in both the ST and the TT. Dialect feature types are also taken into consideration in the measure so as to reveal patterns in the frequency of individual features or feature types in different translations. Counting the number of TT dialect markers can hardly achieve all the above purposes. DDM is used in this study for the purpose of measuring overall density and density changes in literary translation.

The DDM developed by Oetting and McDonald (2002) and Craig and Washington (2006) is one of the most frequently used methods for measuring the vernacularism of AAVE. It is a token-based calculation in terms of dialect features per communication unit or word. A communication unit is an independent clause plus its modifiers (c.f. Loban, 1976). The inventory of AAVE features is based on the canonical structures of vernacularism described in the descriptive literature on AAVE over the past decades. The application of the DDM (Oetting and McDonald, 2002; Craig and Washington, 2006; Renn, 2009) has indicated that it can be useful as a measure of composite AAVE use, particularly if combined with the application of other complementary kinds of analysis.

DDM, which is designed to measure the vernacularism of real life AAVE, involves obtaining a language sample, transcribing the sample, coding or tagging transcripts for linguistic features, and calculating the outcomes. It is a three-way

calculation. The three methods in Oetting and McDonald's model (2002: 508-518) are:

1. Number of utterances with one or more patterns divided by the total number of utterances produced by the speaker.

2. Number of patterns produced by the speaker divided by the total number of utterances produced by the speaker.

3. Number of patterns produced by the speaker divided by the total number of words produced by the speaker.

According to Oetting and McDonald (2002), results of speaker ratings with all three methods are highly consistent with each other with correlations of .90 or higher, which means any one of the methods can be used independently for dialect density measure.

The application of this measure in studies on literary translation requires some modification. Firstly, the transcribing procedure is omitted because the corpus is already in written form. Secondly, the tagging of the sample is conducted manually to mark every dialect feature in line with the four marker types (namely, phonetic, grammatical, and lexical ones). This is different from the DDM-tagging method in sociolinguistics in which dialect features are chosen from an inventory of individual features from previous studies. This modification is necessary for two reasons. Firstly, there is no inventory of dialect markers to choose from for dialects used in literature and translation. As literary dialect is a creative representation of a real dialect, authors or translators tend to differ from each other in one way or another in their choice of markers. Secondly, the focus of studies on dialect translation is never on the occurrence of individual features, but on the universals, patterns, and tendencies in the use of marker types. A type-based manual tagging is more appropriate for this study.

268

The validity of the three methods needs to be tested in literary studies. A pilot study on the first 50 sentences with dialect markers in the three translations of *Huck* shows that the three methods are highly consistent with each other as far as the overall density is concerned. However, each of the three methods also shows inadequacy when it comes to in-depth analysis of characters and contexts. In the pilot study, none of the methods can perform all those functions independently and produce revealing results. Therefore, in this study, all three methods are used tegother for the measurement of different aspects of density. The three methods for DDM are modified as follows for the purpose of a comparative study on dialect density in the ST and TT:

DDM 1. Number of markers used in the speech of dialect characters divided by the total number of words produced in the speech.

DDM 2. Number of sentences with dialect markers divided by the total number of sentences in the speech of dialect characters.

DDM 3. Number of dialect markers used in the speech divided by the total number of sentences containing these markers in the speech of dialect characters.

DDM 1 describes feature density, namely, the general frequency of dialect markers used in speech representation. DDM 2 describes the distribution of dialect use in speech, namely, the frequency of dialect sentences in speech representation. Both methods can be used as a measure for the overall density with the former focusing on feature density and the second on sentence density. DDM 3 describes feature density at the sentence level, namely, the number of dialect features used in the marked sentences. As DDM 2 and DDM 3 calculate density based on the number of sentences with dialect markers, they are especially useful for studies on translations because the

translation decisions on dialect translation from English into Chinese tend to be made the level of individual markers[31]. DDM 3 is found to be especially revealing for the analysis of local density change in particular contexts.

The three methods can be used in text analysis for different purposes and provide a statistical measure for both the overall density and density changes. When the sample is taken from the speech of one specific character, these methods can show how deviant the language of this character is. The comparison between the overall density and the density of individual characters shows the social status, educational background or social mobility of the character. When the text is taken from the speech of a character in a specific context and compared against that character's overall dialect density, it shows how s/he speaks in different contexts.

6.6 The case study

This case study is conducted in three stages. Firstly, the sample is taken from the six translations that are translated with a dialect variety and their two STs. In the three translations of *Tess* included in this corpus, a specific regional dialect is used in the 1936 translation, and a common dialect in the 1991 and 1999 translations. An artificial dialect is used in the three translations of *Huck* in this corpus (the 1989, 1995 and 2001 translations). The six translations are indicated in Table 6.1:

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[31] Finding translation equivalence on lexical level is not feasible for English Chinese translation considering the differences in dialect representation systems between the two languages.

	Translated by	Year	Dialect variety	Dialect features
Tess1	Zhang Guruo	1936	Specific regional dialect	Malapropism, specific and common dialect words, archaic and taboo dialect words, regional slang
Tess 2	Wu Di	1991	Common dialect	Common dialect words
Tess 3	Sun Zhili and Tang Huixin	1999	Common dialect	Common dialect words
Huck1	Cheng Shi	1989	Artificial dialect	Malapropism; eye dialect; malapropism with a note; eye dialect with a note
Huck2	Xu Ruzhi	1995	Artificial dialect	Malapropism and eye dialect with a note
Huck3	Song Fei	2001	Artificial dialect	Malapropism with a note; eye dialect

Table 6.1 Translations using TT dialect

As discussed in Chapter Three, some of the varieties are formed with both dialect and register features. For example, in *Tess 1* seven different types of linguistic features are used including features from a specific dialect, the vulgar variety, and the colloquial variety. As the purpose of this chapter is to examine how dialect density is translated, non-dialectal features that do not belong to a specific dialect, a common dialect, or an artificial dialect are not included in the calculation. Register features do not function in the same way in relation to their frequency of use as the dialectal features as they

are context-dependent. Even in cases where they are used as a sociolect in dialect translation, it is still debatable whether the changes in register density can produce similar effects achieved by the changes in dialect density as discussed in 6.4. Further studies in this aspect are required before DDM can be used to measure the density of register features in dialect translation. In addition, as dialectal features are more marked and deviant than register features, they are the primary features in the creation of dialect varieties. Register features, although they may also be used systematically, can only function as secondary features. Therefore, the exclusion of secondary features is unlikely to jeopardize the outcome of this study.

6.6.1 Sampling

As the STs and TTs are in their written form, the transcribing procedure of DDM is omitted. A sampling is required for this study as the analysis involves two long fictional works and their six translations, and a calculation of density of the nine complete texts is an intimidating task given that three DDM measures are required for this study. The ST sample includes the first two chapters of all the direct speech in quotation marks from characters speaking Dorset dialect in *Tess* (Chapters One and Chapter Two), and the first eight chapters of all the speech of characters speaking AAVE (mainly in Chapter Two and Chapter Eight) in *Huck*. The TT sample includes all the speech of the equivalent dialect characters in the seven TTs. The number of sentences included in the two parallel corpora is approximately the same (126 for *Tess* and 125 for *Huck*). The corpus consists of about 25,000 words with about 900 sentences from the six translations.

6.6.2 Tagging

The DDM for this study was modified to combine a type-based study on dialect features. As discussed in 4.3.1, dialect features can be calculated in line with more general linguistic categories such as phonetic, lexical or grammatical markers, or more detailed stylistic categories. This category is chosen for the tagging because it is the most frequently used categories in sociolinguistic studies and in studies on dialect translation. Berezowski (1997: 42-43) uses four linguistic categories in her quantitative study on dialect markers: phonetic markers for the representation of dialectal pronunciation including eye dialects; lexical markers including dialectal vocabulary and terms of address; morphological markers including the use of honorifics; and syntactical markers indicating dialect use above the lexical level. As only a few grammatical deviations and no morphological changes can be found in dialect representation in Chinese, morphological and syntactical markers are combined and categorized as "grammatical markers". As far as Chinese translators are concerned, morphological and syntactical markers both belong to nonstandard grammar.

Dialect markers in the STs and the TTs need to be identified first. A linguistic feature is identified as a "dialectal marker" when it is marked as "dialectal" in Chinese dictionaries, in sociolinguistic or literary studies. In the case of an artificial dialect, markers are identified as "dialectal" when they are represented formally as dialect markers, for example, misspellings, malapropisms, eye dialects, or grammatical "mistakes". Phonetic and grammatical markers in the STs are identified when the spellings and grammars are recognized as deviant or nonstandard from the language norm. Lexical items in the STs are tagged with the help of dialect

dictionaries, resource books, and online resources[32]. Phonetic markers in the TTs are identified when malapropisms and eye dialects are used. Lexical markers and syntactic markers including slang and fixed expressions are identified by checking Chinese dictionaries, dialect dictionaries, and academic studies on dialects and dialect literature as well as online resources.[33] In the appendix attached to this thesis, the corpus is marked with "[P]" for phonetic features, "[G]" for grammatical ones and "[L]"for lexical ones. When a phonetic feature is represented with a malapropism followed by an in-text note, the note is marked with "[N]".

There are overlaps in the tagging of dialect markers. Given the fact that this is a type-based calculation, each deviation is marked separately when a word contains more than one type of deviation. For example, in the sentence "I did not have sumf'n", the marker "sumf'n" contains a phonological marker (when "sumf'n" indicates "something") and a grammatical one (when "sumf'n" indicates "anything"). A similar example from the TT is "息（歇）" [to relax (to rest)] in the context of "等掏(到)再聽得響聲才息(歇)"[I will not relax (rest) tell(until) I hear the sound again]. The

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[32] The sources are: Wililiam Barnes's A Glossary of the Dorset Dialect: With a Grammar of Its Word Shaping and Wording (1886) and A Grammar and Glossary of the Dorset Dialect (1996), Hirooka's (1981) Thomas Hardy's Use of Dialect, Green's (2002) African American English: a linguistic introduction, Carkeet's essay (1979) "The Dialects in Huckleberry Finn", and Rulon's (1971) "Geographical Delimitation of the Dialect Areas in The Adventures of Huckleberry Finn", Rickford, J. R.'s (1999) *African American vernacular English: Features, evolution, educational implications*, among others.

[33] Native speakers of Jiaodong dialect are consulted to identify dialect markers used in Zhang Guruo's *Tess.*

malapropism 息 [to relax]is marked as phonetic and (歇) [to rest] as lexical because "歇"[to rest] is a dialectal way of saying "停/停止/停下來"[to stop]. Slang is marked as grammatical as it usually involves nonstandard syntax and collocation.

For the measure of the overall density of the artificial dialect used in translations of *Huck*, phonetic markers are tagged into two categories: "malapropism", which is the common way of representing the pronunciation change of a Chinese character with a different, "wrong" character, and "malapropism with in-text notes", which is a malapropism followed by a note in brackets containing the "correct", standard Chinese character. The use of malapropism followed by in-text notes are tagged with "[P]" and "[N]", because the readers are reminded twice that they are reading a language that is deviant from the standard first by the malapropism, and secondly by the notes in brackets. In the calculation however, the [N] markers are also counted as phonetic because their primary function is phonetic[34].

The identification of a sentence is essential for this corpus. When a language unit in the ST or TT begins with a capital letter and ends with a period, question mark, exclamation mark, or ellipsis mark, it is counted as a sentence. In cases where the speech is interrupted by a narration, the narration is removed. In cases where a language unit in quotation marks ends with a comma, and is followed by a description in narration that ends with a period, question mark, exclamation mark or ellipsis mark, the unit is also counted as a sentence.

Five of the six translations in this corpus were published around or after 1956

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[34] Although they are used to indicate the standard pronunciation of the malapropism, the notes remind readers explicitly the nonstandardness of the pronunciation of the malapropism.

when the Chinese language was standardized. As discussed in 4.6.2, only intelligible and unspecific dialect features have been encouraged to be used in literature and translation since the 1950s. As the use of these features has not gone through much change since the 1950s, the time period does not cause any tagging problem for these translations. However, the 1936 translation of *Tess* was published more than seven decades ago. It raises the issue of language and dialect change as features considered as dialect in the 1930s may become widespread due to frequent use, and features that sound strange and dialectal to contemporary readers may have been common vocabulary in the 1930s. The issue is largely resolved by the appendix of Jiaodong dialect vocabulary and the long list of endnotes attached to the 1936 translation in which thorough explanations are provided by the translator on Jiaodong dialect features used in this translation. For features not discussed in the appendix and endnotes, this author checked academic studies on Jiaodong dialect and literary works such as *The Golden Lotus* and *Outlaw of the Marsh* in which Shandong dialect is used[35]. and the usage of the features in question in dialect literature published before and around the 1930s so as to make sure that the features tagged were intended as representation of Jiaodong dialect in the 1930s.[36] Altogether, about 2, 200 linguistic

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[35] Shandong dialect is the "mother" dialect of Jiaodong dialect as Jiaodong is an area of Shandong province. It is much more frequently used in literary works than Jiaodong dialect. Jiaodong dialect is more regionally restricted and therefore more rustic than Shandong dialect. These two share a lot of features.

[36] For example, the word "那" (that) in the expression "那场儿" (that place) should be "哪" (where), and the use of "那"(that) indicates a change in pronunciation. Although the pronunciation of "那" (that) is consistent with some real life dialect nowadays in some areas of Shandong, my

features are tagged in the corpus.

6.6.3 The calculation

When the sample is tagged, the following data are collected for the calculation of dialect density in the text:

1. The total number of words used in the quoted speech of all Dorset dialect characters in *Tess* and all AAVE characters in *Huck*.

2. The total number of sentences in the quoted speech of all Dorset dialect characters in *Tess* and all AAVE characters in *Huck*.

3. The total number of sentences containing dialect markers in the quoted speech of all Dorset dialect characters in *Tess* and all AAVE characters in *Huck*.

4. The total number of dialect markers in the quoted speech of all Dorset dialect characters in *Tess* and all AAVE characters in *Huck*.

5. The total number of each type of markers in the quoted speech of all Dorset dialect characters in *Tess* and all AAVE characters in *Huck*.

6. The total number of words used in the quoted speech of Tess in *Tess*.

7. The total number of sentences in the quoted speech of Tess in *Tess*.

8. The total number of sentences containing dialect markers in the quoted speech of Tess in *Tess*.

9. The total number of dialect markers in the quoted speech of Tess in *Tess*.

Statistics 1, 2, 3, 4 and 5 are for the calculation of the overall density and 6, 7, 8 and 9 for that of the density of individual characters. Tess in *Tess* is chosen as the characters

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studies show that in the 1930s it was very common to use "那" (that) and "哪" (where) indiscriminately and therefore in this study it is not marked as a phonetic dialect feature.

for measuring density change to see whether she is distinguished linguistically from other dialect characters. Density change in relation to individual character is not found among AAVE characters in *Huck* because the majority of the quoted speech in *Huck* is from Jim. Density change in Jim's speech in relation to different contexts is measured in later section and analysed on individual basis.

6.6.4 The overall density of the corpus

The DDM of this study is calculated on three levels: the overall density of a dialect, the density changes between different characters, and the density change in a specific context of a character. Statistics of overall density in each translation is used as the background to measure density change. The overall density of the six translations is presented in Table 6.2 on page 282.

As Table 6.2 indicates, the most frequently used markers in the STs are phonetic and grammatical markers. The markers used in the translations of *Tess* are predominantly lexical, and those in *Huck* are predominantly phonetic. While grammatical markers are frequently used only next to phonetic ones in the representation of English dialects, its use in Chinese translations is limited. This is probably due to the differences in dialect writing systems of the two languages. Grammatical means are seldom used in Chinese dialect writing mainly because Chinese does not have a grammatical system like English with inflected forms, tenses, moods etc. The "non-standardness" of a Chinese dialect is represented with lexical and phonological means rather than "bad" or non-standard grammar. Grammatical mistakes in Chinese literature, when used sporadically, indicate linguistic ineptitude in language learners such as foreigners and children. Systematic use of grammatical

	Total word count	Total Sentences	Marked sentences	Phonetic Markers		Grammatical markers	Lexical markers	Total markers	DDM 1	DDM 2	DDM 3
				malapropism	In-text notes						
Tess (ST)	1522	126	95	89 (66%)	0	28 (20%)	24 (17%)	141	9%	75%	1.5
1936 Tess	2754	122	68	13 (11%)	0	2 (2%)	108 (89%)	122	4%	56%	1.8
1991 Tess	2760	128	70	0	0	0	90 (100%)	90	3%	54%	1.3
1999 Tess	2576	123	56	0	0	0	82 (100%)	82	3%	46%	1.1
Huck(ST)	1962	125	119	675 (83%)	0	129 (16%)	6 (1%)	810	41%	95%	6.8
Huck1989	3724	139	136	445 (63%)	259 (36%)	0	7 (1%)	711	19%	98%	5.2
Huck1995	3309	145	70	87 (50%)	86 (50%)	0	0	173	5%	48%	2.5
Huck2001	3058	133	23	21 (44%)	21 (44%)	5(13%)	0	47	2%	17%	2.0

[The data that show an increase in density are bordered].

Table 6.2 The overall dialect density of the corpus

mistakes is highly unusual in Chinese literary writing, and may portray the speakers as mentally challenged.

Table 6.2 shows that the lexicalization tendency discussed in 3.5.3 is only valid for some translations but not for others. As far as the translations of *Tess* is concerned, the lexicalization tendency is valid both in relation to types of linguistic features as discussed in 4.5.2, and in relation to the quantity of markers used (lexical markers account for 89 to 100 percent of all markers used in the translations of *Tess*). However, in all three translations of *Huck,* over 88 percent of phonetic markers are used, all of which are used for the creation of an artificial dialect for the translation of AAVE. As discussed in 4.7, the predominance of phonetic markers in the translation of AAVE is related to the de-culturation norm in dialect translation to avoid culture specific items. To sum up, the lexicalization tendency tends to be used extensively in translating all types of dialects except for those translations that intentionally avoid culture-specific features.

The table also shows that in all six translations fewer markers are used than those in their STs. However, this does not necessarily mean that the dialect effects of the STs are under-translated in all the TTs. The purpose of DDM is not intended to make a comparison between the number of markers used in the STs and TTs, but to design a method for the comparison of the density ratio. The density ratios need to be analysed in combination with the culture specificity and markedness of the features. As to the overall tendency, the DDM 1, 2, and 3 of the translations are marginally or considerably lower than the DDM 1, 2, and 3 of the STs except for the 1936 translation of *Tess* and the 1989 translation of *Huck*.

As indicated in Table 6.2, the average number of dialect markers (DDM3) used in the 1936 translation of *Tess* is 1.8, which is 20 percent higher than that in the ST

(1.5). This indicates a tendency to accentuate dialect effect at sentence level. This accentuation of dialect effect is corroborated with the fact that dialect features are also added to the narration of TT at places where there is no dialect in the ST. In the 1989 translation of *Huck*, the DDM 2 is as high as 98 percent, 3 percent higher than that of the DDM2 of the ST. This shows that more sentences are marked as dialectal in the TT than in the ST, which also suggests an accentuation tendency. This tendency is corroborated with the fact that AAVE is represented in the TT with the most marked features of all (malapropism with in-text notes), and the ethnic voice in the TT is contrasted with a standard language rather than with another dialect.

There are two interesting findings from Table 6.2. One is that both of the two translations that show signs of accentuation of dialect effect are also the first translation of the ST that attempts to translate the ST dialect. When the dialect markers are compared in these translations, similarities are found between the first and other translations. For the translation of *Tess*, the most predominant dialect features (over 90 percent) used in the 1991 and 1999 translations of *Tess* is the dialectal pronoun 俺(1/my/me), which is also the most frequently used dialect marker used in the 1936 translation of *Tess* (60 percent of all markers). In other words, while in the 1936 translation of *Tess* a specific dialect is created with a wide variety of dialect markers, in later translations a common dialect is created by borrowing the most frequently used marker in Zhang's translation[37]. Zhang's methods of dialect

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[37] Later translators may also have borrowed from the 1957 or 1984 revised translation of Zhang's *Tess*. However, in the 1936, 1957, and 1984 translations of *Tess* the same strategy is used for dialect translation (the use of the Jiaodong dialect), and the prevalence of "俺" has been consistent in all three revisions.

representation are simplified with the use of homogeneous markers in lower density. With the most intelligible, stereotypical, and efficient markers kept and other regionally specific and unintelligible features discarded, a less culture-specific linguistic variety (a common dialect) with high intelligibility has been created in later translations.

The tendency of inheritance with simplification in dialect translation is more evident in the three translations of *Huck*. Of all translations of *Huck* published after 1980, only three translators have translated AAVE. Just like the translations of *Tess*, the three translations show a striking resemblance in their dialect representation. The three later translators use the same non-traditional method of representing phonetic deviation with malapropisms followed by in-text notes. Sometimes they even borrow exactly the same marker used in the first translation, as indicated in example 6.1:

Example 6.1

> ST: (Jim) I's gwyne to set down here and listen tell I hears it agin. (Twain, 1996: 5)
>
> TT1: 我約坐在這兒，等掏(到)再聽得響聲才息(歇)。 (Twain, 1989: 10)
>
> TT2: 我要坐在這裡，等到再聽到響聲才息(歇)。(Twain, 1995: 7)
>
> TT3: 我打算坐在這兒，聽到第二聲響聲才息（歇）去。(Twain, 2001: 8)

As Example 6.1 shows, in all three translations the same marker 息（歇）is used to represent the pronunciation change. Although in these three translations the same type of dialect markers is used for AAVE translation, the dialect density is quite different. The overall density of the 1989 translation is much higher than that of the other two

translations. The simplification tendency is also found in these three translations too. In the 1989 translation, four types of markers are used (malapropism, eye dialect, eye dialect with in-text notes, and malapropism with in-text notes). In the 1995 translation, the four types of markers are reduced to two types (eye dialect with in-text notes, and malapropism with in-text notes) and in the 2001 translation, only one type of phonetic marker is used (malapropism with in-text notes) with a few grammatical features. The DDM2 of the three translations decreases drastically from 98 percent to 48 percent and 17 percent. DDM shows that translators may use similar markers in dialect recreation, but differ considerably in the kind of density they create.

When Table 6.2 is double crossed with Table 4.4, the tendencies of inheritance with simplification is more evident between the first translation in which a new strategy is used for the first time to translate a ST dialect, and later translations in which the new strategy is used again (see Table 6.3 below).

	DDM1	DDM2	DDM 3	Linguistic feature types used
1936 Tess	4%	56%	1.8	7
1991 Tess	3%	54%	1.3	1
1999 Tess	3%	46%	1.1	2
Huck1989	19%	98%	5.2	4
Huck1995	5%	48%	2.5	2
Huck2001	2%	17%	2.0	2

[The data that show an increase in density are bordered].

Table 6.3 Density and feature use in translations

As Table 6.3 shows, the 1936 *Tess* and the 1989 *Huck*, which are the first translations in which the ST dialects are translated with a new strategy, are also the translations in

which the most heterogeneous features are used and the translations in which the dialect is represented with the highest density. Translators in this corpus can then be categorized into two types: translators who try a new strategy for dialect translation, and translators who borrow, simplify and modify an existing strategy. In this study, the first type of translator is referred to as the "pioneer translator" who is the first to come up with a new solution to a translation problem, and is often followed by later translators. The translator who borrows and modifies the strategy used by the pioneer translator is referred to as the "follower translator".

The table also shows that the three DDM methods are highly consistent for the analysis of literary dialect and their translations. While DDM1 (frequency of dialect markers) is more revealing for translations of *Huck*, and DDM3 (percentage of average markers used in a marked sentence) for the translation of *Tess*, DDM2 (percentage of marked sentences) is more revealing for measuring the overall density of all translations. This is probably because DDM 2 is sentence-based calculation, and translation decisions on the creation of a target dialect are usually made beyond lexical level for dialect translation between Chinese and English. While it seems DDM2 is more suitable for the measure of overall dialect density in literary translations, DDM 1 and DDM 3 seem to be more suitable for local analysis, that is, the analysis of dialect use in a specific context or by a specific character.

6.6.5 Density change in relation to characterization

When an individual character speaks dialect at a density higher or lower than that of other characters, it is usually related to his or her social status or educational background within the dialect community. Such dialect density change is usually used

for the characterization of the hero or heroine of the fictional work so as to separate him or her from the rest of the minor characters. This type of density use is only found in *Tess*. Tess, the heroine, is distinguished strongly from her parents and other milkmaids by a language with a very low density of dialect so as to portray her "at once rustic and grand" (Ingham, 1970: 359-360). To measure how the density change is translated into Chinese, DDM1, DDM 2, and DDM3 of Tess's speech in the corpus is calculated and compared with equivalent figures from Table 6.3. The data of the density change for characterization are shown in Table 6.4.

	Overall density of Dorset dialect			Dialect density of *Tess*		
	DDM1	DDM2	DDM3	DDM 1	DDM2	DDM 3
Tess (ST)	9%	75%	1.5	5%	30%	1.5
1936 Tess	4%	56%	1.8	6%	50%	2
1991 Tess	3%	54%	1.3	7%	79%	1.3
1999 Tess	3%	46%	1.1	5%	63%	1.1

[The data that show an increase in density are bordered].

Table 6.4 Data of Dialect density change for characterization

The table also shows minor inconsistency of the DDM data in some of the translations. For example, the DDM 1 and DDM 2 data the 1999 translation of *Tess* are higher than that of the ST, while the DDM 3 data of is lower than that of the ST. This is understandable because DDM 1 and DDM 2 indicate overall density while DDM 3 indicates local density of marked sentences. In this study, if two or more of the three DDM outcomes indicate an increase, the translation is regarded as showing a density increase in characterization. In the ST, the DDM1, and DDM2 of Tess's speech are drastically lower than those of the overall density. This fact shows that Tess is

distinguished from the rest of the dialect speakers with the use of considerably fewer dialect markers in fewer sentences in her speech. The 1936, 1991, and 1999 translations show a tendency to increase the dialect density in the speech of Tess. The drop in density in the ST of *Tess* is not recreated in any of the translations. On the contrary, the majority of the translations show a tendency to increase the density in Tess's speech. In other words, Tess in Chinese translations is distinguished from the rest of the dialect characters not by a drop in density, but by an increase. Instead of being portrayed as the most educated of all dialect characters in the ST, Tess is presented in the TT as more rustic or provincial than other characters. Her bilingualism, which is believed to be one of the sources of her tragedy is erased from the TTs. Instead, her underprivileged social status is accentuated with the use of more dialect markers in the TTs.

Several reasons may contribute to this tendency in the TTs. Firstly, translators may have failed to notice the connection between the dialect density change and characterization in the ST. As a result, they would not make an effort to reproduce the density change and fluctuation in the ST. Secondly, the limited means of representation of common dialect may accidentally lead to the density increase in these translations. The major means of representation of common dialect is the use of the pronoun "俺" (I/my/me), which can only be used to translate a sentence with words such as "I", "my", "or "me". Translators may use this marker whenever there is a "I/my/me" without paying attention to the frequency of use. This could accidentally increase the density of a certain characters if there are many first person pronouns in his or her speech. Thirdly, translators may intentionally use more markers in the speech representation of major characters as a means of accentuation. They may not

be aware that in the case of Tess, she is accentuated by a light dialect rather than a strong dialect.

The increased density in Tess's speech in the TTs portrays Tess as more rustic than other characters. In the ST she is a bilingual with two voices: Queen's English and Dorset dialect. "The tragedy of Tess is that she is crushed between these two voices, she speaks English at school, and dialect at home, she is made to learn English, and is duly subjected to linguistic and pedagogic violence" (Lecercle, 1989: 14). This is why she is "the first tragic figure whose troubles spring partly from the spread of education" (Page, 1988: 75). Her bilingualism is represented in the ST with everyone else around her either speaking heavy Dorset dialect or Standard English. In the TT, it is lost due to an increase in dialect density in her speech. When Tess speaks the same dialect as her family, or a more rustic dialect than everyone else, her social inferiority is accentuated. Without her bilingualism, Tess is reduced to an innocent girl from the countryside who is "a symbol of beauty, endowed by nature and destroyed by social customs" (Wu, 1991: 4). The fiction is then turned into "a story of the spiritual and physical persecution of a pure woman" and an exposure and accusation against capitalism in the Chinese context (ibid).

6.6.6 Density change in relation to context

Dialect characters may speak differently depending on the formality of the occasion, the topic, the people they talk to, or their emotional status. Density change in their language may betray their emotional changes, or interpersonal relationship with other characters. The anger, excitement, or subtle change in interpersonal relationships

conveyed in density change is reproduced in two translations of *Huck* (the 1989 and the 1995 *Huck*). In this section, a specific scene from *Huck* is chosen as the subject of a case study to show how dialect density change is used to indicate strong emotion. The chosen scene is a well-known monologue of Jim talking about his daughter in Chapter 23. In this scene, Jim is portrayed as a heartbroken repentant father to foreground his humanity (Brownell, 1955: 74-75).

Example 6.2

ST. Oh, Huck, I bust out a-cryin' en grab her up in my arms, en say, 'Oh, de po' little thing! De Lord God Amighty fogive po' ole Jim, kaze he never gwyne to fogive hisself as long's he live!' Oh, she was plumb deef en dumb, Huck, plumb deef en dumb—en I'd ben a-treat'n her so! (Twain, 1996: 159)

[Oh Huck, I burst out crying and grabbed her up in my arms and said, 'Oh, the poor little thing! Let the Lord God Almighty forgive poor old Jim because he is never going to forgive himself as long as he lives!' She was completely deaf and dumb, Huck, and completely deaf and dumb — And I'd been treating her so horribly!]

TT1. 唉，赫克，我布由得哭出了聲，抱起她摟在懷裡，說，'我那科(可)憐的小乖乖！全能的主上帝啊，饒恕科憐的老吉姆吧，雲(因)為只約他活著，他決布會饒恕他自己！'唉，她十足是過（個）又榮(聾)又啞的孩子呀，赫克，十足的又榮又啞呀——科我對她這摸狠！(Twain, 1989: 160)

[Gloss] (Oh, Huck, I could not help but burst into tears and held her in my arms, saying: 'My poor little baby! My Almighty God, May Him forgive poor old Jim, because as long as he lives, he should never ever forgive himself!' Oh, she is a completely deaf and dumb kid, Huck, completely deaf and

dumb——but I was being so cruel to her!)

TT2 哦，赫克，我一邊嚎啕大哭，一邊把她抱在懷裡：'哦，我可憐的兒啊！但
願上帝饒恕可憐的老傑姆吧！'我今生今世，再饒不了自己啦!哦，她是
完全隆(聾)了，亞(啞)了，赫克，完全隆(聾)了，亞(啞)了——可是我一
直這麼很(狠)心對待她啊! (Twain, 1995: 143)

[Gloss: Oh, Huck, I was crying and at the same time holding her in my arms: 'oh,
my poor baby! May God forgive poor old Jim!' I for this life will never ever
forgive myself! Oh, she is completely deaf, and dumb, Huck, completely deaf,
and dumb---However, I had been so cruel to her!]

As indicated Example 6.2, similar types of markers (malapropisms and eye dialect markers with intext notes) are used in the two translations to recreate the effect of AAVE. However, the density of these markers is different in the two translations. In the ST, each sentence is marked with phonetic and grammatical AAVE markers in high density. In TT1, all the sentences are marked with at least one phonetic feature. In TT2, only the last sentence is marked with phonetic markers. The DDM1, 2, and 3 of the ST and the two TTs of example 6.2 are indicated in Table 6.5:

	Overall density of AAVE in Huck			Dialect density of the context		
	DDM1	DDM2	DDM3	DDM 1	DDM2	DDM 3
Huck (ST)	41%	95%	6.8	49%	100%	9.3
1989 Huck	19%	98%	5.2	13%	100%	5
1995 Huck	5%	48%	2.5	9%	20%	10

[The data that show an increase in density are bordered].

Table 6.5 Density change in relation to context

As the table shows, the ST density shows a consistent increase in all three types of density measures. The 1995 Huck shows an increase in density and the 1989 translation shows a decrease in density. While the 1989 translation shows only marginal decrease in density (in DDM 1 and DDM 3), the 1995 translation reveals a drastic increase in all three density measures. As Table 6.5 only shows the overall density of the whole passage, more detailed analysis of density change of the monologue is required. Since DDM 1 can be used to measure the density of individual sentences and is the least affected by sentence length of all three measures, it is chosen to measure how the tension is built in the monologue with density change. The DDM 1 of the above example is measured sentence by sentence and indicated in Figure 6.2:
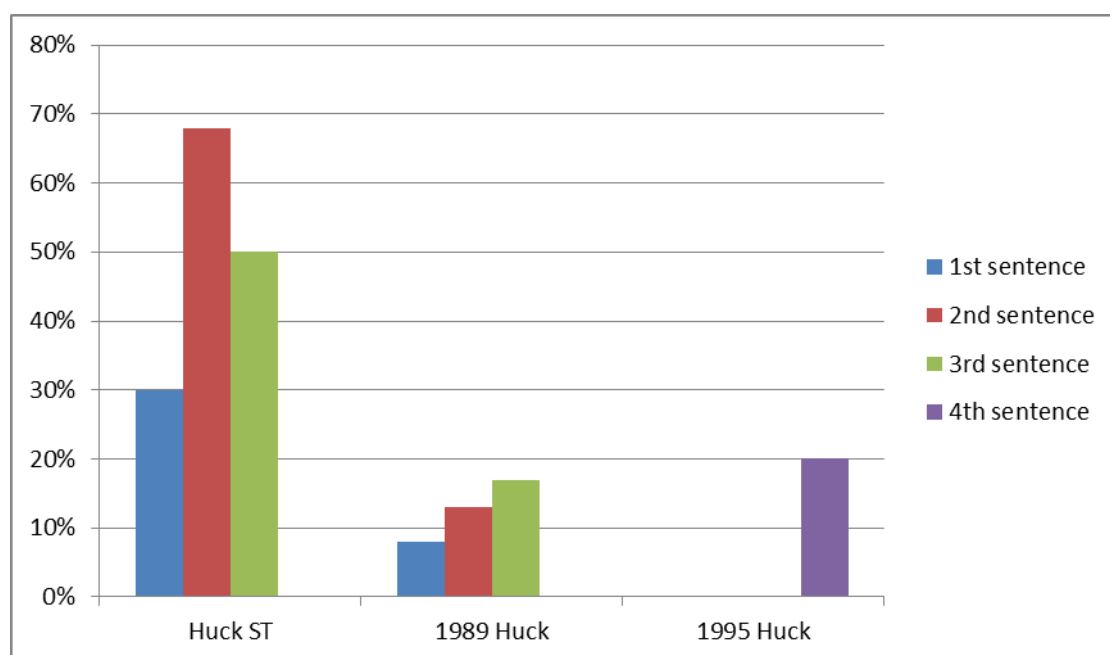

Figure 6.2 Density of each sentence in the TTs

As figure 6.2 shows, the DDM1 of ST shows a sharp increase in density in the last two sentences of the scene. The data of both the 1989 *Huck* and the 1995 *Huck* are

considerably lower than that of the ST. However, both translations show a clear tendency to use more markers towards the end of the monologue. The DDM1 in the 1989 Huck rises from 8 percent in the first sentence to 17 percent in the last sentence. The same increase is much more evident in the 1995 translation. The density remains zero for the first three sentences and soars to 20 percent in the last sentence, which is four times that of the overall density of 5 percent in this translation.

Jim consistently uses AAVE in his monologue in the ST. The increased frequency in his use of dialect in this scene as indicated in Table 6.5 shows the intensity of his remorse and distress. In the 1989 translation, his emotion seems to build up as he uses more and more markers. However, although the translator has made an effort to reproduce the density change in the ST, the effect may not be captured by readers. In this example, as the highest density (17 percent) is still below the overall density (19%), and the change in density is not drastic enough, it is not easy for readers to spot the density increase without paying serious attention.

In the 1995 translation, Jim seems to have good control of himself with no dialect markers used in the first three sentences, until he loses it and gives an outburst of his emotion with the density as high as 20 percent. The tension is well built with a sharp contrast in density change from zero to 20 percent. The surge in density portrays a father in agony who is perfectly fluent in expressing himself, but can not pull himself together and eventually gives up to a sudden explosion of remorse. With fewer markers and a careful density control, Jim's image as a loving father turns out to be stronger in the 1995 translation than in the 1989 translation.

This case study on the density change in relation to context shows that the tension in the fiction is better recreated when the internal coherence of the density is given due attention. What matters is not how many markers are used in the translation,

291

but how these markers are arranged and distributed, and how the patterns of change are recreated.

6.7 Interpretation of the findings

The case study shows that translating dialect involves not only the choice of certain linguistic markers, but also the decision on the density of these markers. Translating dialect density requires recreating the overall frequency of dialect use, and the changes in density on discourse and sentence levels. Changes in density are related to characterization, contextual variables and social stratification within a dialect community. The analysis of dialect density in the TTs shows that the recreation of the dialect density in the ST depends may be related to the type of dialect used in the TTs, the perception of the translators, and the status of the translator as a pioneer or follower translator. The findings are: (1) dialect in translation tends to be represented in lower density than that in the STs; (2) there is a clear tendency in later translations to borrow, modify, and simplify strategies of dialect translation from early translations.

6.7.1 The simplification tendency

The finding that dialect in translation tends to be represented in lower density than that in the ST shows that translated language tends to be more simplified than the original language. The simplification tendency is related to the normalization tendency discussed in 3.6 and 4.5 that translation tends to use a TT variety less nonstandard than the one used in the ST. While the normalization tendency focuses on the overall effect of dialect translation, the simplification tendency explains that such

tendencies to normalize or level out ST dialect effects is achieved by using homogenous markers in lower density. The simplification and normalization tendencies confirm Toury's law of "standardization" (1995: 268), which states that translated languages tend to be more standardized or simplified than their originals. The simplification tendency in dialect translation is also related to the "simplification" translation universal in corpus-based translation studies (Baker, 1996a: 176). While these studies show that translated language tends to be more simplified than the language used in target writings (the T-universal), this study reveals that translated language may also be simplified when compared to the source language (the S-universal[38]).

As discussed in 5.6, translated language may manifest greater standardization when compared to the source language, but it may also present heterogeneity within standardization. It is the same case with the simplification tendency. When compared to the ST dialect, dialect features used in the TT are less diversified and often in lower density. However, as the case study in 6.6.6 shows, such simplification does not necessarily lead to the levelling out of the ST dialect effect. In the 1995 translation of *Huck*, the density change in the ST in relation to context is well represented in the scene, although the overall density of the TT is lower than that of the ST.

Findings on translation universals reveal characteristics of translated languages when they are compared to original writings. As such findings set STs or original

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[38] In studies on translation universals, the S-universal refers to the differences between translations and their source texts, i.e. characteristics of the way in which translators process the source text, whereas the T-universal refers to the differences between translations and original writings in the target language.

writings in the target language as the norm, the conclusions tend to show the "inadequacy" of the translated language. The standardization law indicates that a translated language tends to level out textual relations obtaining in the original (Toury, 1995: 267-274), and the simplification universal indicates that a translated language is simpler than original writings in the target language. This study shows that translated language has its own traits that can hardly be captured by studies on universals with a comparative approach. Sherry Simon (1996: 153) points out that "the translational" is a "hybrid space" which stands between the "certainties of national cultures" without participating in them. The traits discovered in this corpus reveals the in-betweenness of translated language. Such in-betweeness remains hidden behind studies on universals and general tendencies, and can only be revealed through studies on individual cases as in the case of the density change in the 1995 translation of *Huck*, and through studies on irregularities and deviations that go against the general tendencies and universals.

6.7.2 Pioneer translator and follower translator

This study proposes the concept of "pioneer translator" and "follower translator" for the first time. Later translators tend to inherit, modify, and simplify strategies used by early translators. The intertextuality between early and later translations is especially obvious in dialect translation. Firstly, later translators tend to borrow the same strategy used by the pioneer translator who first comes up with a new strategy to reproduce a ST dialect. In the case of *Tess*, Zhang Guruo was the first to reproduce the ST dialect variation in his 1936 translation. He used a specific northern regional dialect. The two later translations borrowed the most prominent feature from his

translation and created a common dialect. In the case of *Huck*, Cheng Shi was the first translator to use an artificial dialect to translate AAVE. Both of the two later translators borrowed his experimental strategy. Secondly, later translators tend to modify and simplify the strategies used by pioneer translators. In the case of *Tess*, while Zhang used seven types of markers, later translators only used one type in low density. In the case of *Huck*, both of the two later translators streamlined the means of representation and reduced the density in their translations.

The inter-textuality between different translations provides a new perspective to study retranslations. In previous studies (Brownlie: 2006; Paloposki and Koskinen: 2004) various factors that contribute to retranslation have been investigated, for example, the inadequate translation of the "otherness" of the source text in initial translations, aging of the texts, accessibility of text to the reader of the day, norm change. In the case of *Tess*, norm change and aging of text may explain why later translators modified and simplified the strategy used by the pioneer translator, because all later translations were published over five decades later than the pioneer translation. However, neither norm change nor aging of text can explain the intertextuality between the three translations of *Huck* as they were all published around the same period of time (respectively in 1989, 1995, and 2001). The retranslation hypothesis (Berman, 1990: 1-2) that later translations intend to adequately represent the "otherness" of the source text does not seem to be relevant to the two cases in this study. In both cases, it is the initial translations that are the most adequate as far as dialect translation is concerned. The question is, what are the factors that motivate follower translators to produce less adequate translations rather than simply imitate the strategy used by pioneer translators?

This study finds that retranslations may also be made for the purpose of

innovation and the creation of a norm. For pioneer translators such as Zhang and Cheng, although they published their translations in different historical periods (in the 1930s and 1980s respectively), both used dialect translation as means of innovation, more specifically, as a means of linguistic experimentation. Dialect translation was used as linguistic experiments in the 1930s and 1940s for the sake the creation of a new modern vernacular language (see 4.6.1. for detailed discussion). In the 1980s when Cheng published his translation, he was also performing a linguistic experiment, but for a different reason. His purpose was mostly literary for the sake of producing a full representation of the ST literary features as he claimed in interviews and in the preface of his book (Smith, 1986; Cheng, 1989). Cheng, in the preface of *Huck*, compared Standard English used in British and American literature as "classical Chinese" (wenyan) and praised Twain's use of dialect and AAVE as "an epic gesture" to break from the British tradition (Cheng, 1989: 5). It is only natural for him to try to reproduce the ST dialect effect. However, as discussed in 4.6.2, since the promotion of the Putonghua movement in 1956, dialect use in literature and translation has been suppressed. As the norm of using Standard Chinese has been quite strong, the use of specific dialect has been ruled out in literary translation. This is why Cheng Shi said "the result would be very disappointing" if a target dialect was used, because "the characters became alive as if they were Chinese" (Smith, 1986). Another mistake Cheng tried hard to avoid was to "translate the black as the white" (Cheng, 1989: 12). In order to achieve this purpose, he had to create something remarkably different from the colloquial informal voice Huck was given in his translation. His creation of an artificial dialect with untraditional means of representation is innovative and controversial. It has been praised for being a "successful attempt" to "faithfully represent the original literary effect" (Wang and Yang, 2014: 95), "highly inventive

and deserves applause" (Lai-Henderson, 2015: 113), and "a precious experiment" for the recreation of AAVE (Yang, 2014: 126), but it has also been considered to be misleading to young readers (Sun and Yu, 2011) and may jeopardize readability and fluency of the translation (Wang, 2009: 55; Yang, 2014: 126).

If a pioneer translator intends to do linguistic experiments, to innovate and be creative, hybrid features in high density can better foreground the linguistic variety and serve their cultural, literary, or personal agendas. In comparison, the agenda of the follower translators is not to be innovative (if they want to be innovative, they could come up with a brand new strategy rather than borrowing from previous translators). Their agenda is to turn the innovative strategy into a routine practice that conforms to existing norms. The attempts at simplification in later translations are intended for better intelligibility and fluency of the translation, both of which have been the norms for literary translation for decades. Xu Ruzhi, the translator of the 1995 *Huck*, pointed out that he adopted the strategy of reproducing AAVE as his predecessors did, but made modifications so that the social identity of Jim was retained, the literary effect of the ST was not removed, and the readability of the translation was not jeopardized (Xu, 1995: 2). In addition to the norm of readability, the use of more homogeneous features in reduced density also conforms to the norm of avoiding cultural domestication in literary translation (Sun, 2002: 40). Lu Jinlin, translator of the 2001 *Tess* in which a vulgar variety is used, considers it "not appropriate to use any specific Chinese dialect to translate the ST dialect" (Lu, 2001: 444-445), probably because such a strategy "sinicizes and localizes foreign fiction, causes unwanted association, and removes the original foreign flavor" (Bian, 1989: 116). The follower translators' agenda is to reconcile the innovative strategy with existing norms, specifically, the norms of readability and avoidance of culture-specificity that govern literary

translation since the 1950s.

Another reason might be the conservative tendency among retranslations as they tend to preserve rather than improve or progress on earlier translations of a canonized classic (Tahir, 2008: 296). In this study, both of the two innovative translations were established as canonized translations shortly after their publication. Both translations were published by the most influential publishers at the time. The 1936 *Tess* was first published by Commercial Press, the most prestigious publisher in the 1930s, and funded by the Translation Committee of the China Foundation for the Promotion of Education and Culture, an influential foundation established with the British Boxer indemnity refund for the purpose of promoting education and culture in China. It was reprinted dozens of times and republished by the most influential publisher (PLPH) in literature in China since the 1950s. The translation has been well received and become the most read and the most studied translation of *Tess* in the next eight decades (Yu, 2014: 77). Its canonization has never been surpassed by any of the later translations. The 1989 translation of *Huck* by Cheng Shi was published also by People's Literature Publishing House, and soon established as the canonized version of *Huck*[39]. This author finds that the innovative strategy of Cheng Shi has been one of the most frequently discussed topic for both literary and translation studies on *Huck*. It is natural for later translators to exploit the influence of the canonized translations by borrowing their strategies and at the same time modify them to conform to existing literary norms. After all, none of the follower translators have the personal fame or the publication capital as the pioneer translators did to support them for innovation and

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[39] It has been collected in the book series of "Famous Translation of Masterpieces" (名著名譯), in translation textbooks (Zhao and Feng, 2006: 160-161).

norm-breaking.

6.8 Summary

This chapter reveals how dialect density is handled in this corpus. It shows that how much we translate affects the nature of a linguistic variety, the social stratification constructed within the dialect community, and the characterization of dialect characters. DDM used in this study has been proved useful in investigating the ways dialect density is reproduced in translation. Density measure also helps to further studies on dialect features. When mixed features are used, DDM provides statistical evidence to identify to what extent a tendency can be defined as "lexicalization" or "phonologicalization".

This study finds that dialect tends to be simplified in translation with more homogeneous features in lower density. Two types of translators are proposed: the pioneer translator, and the follower translator. The follower translators tend to borrow, modify, or simplify strategies used by the pioneer translators. A dialect is more likely to be translated by a pioneer translator than by a follower translator with the former focusing on innovation and experimental translation and the latter on establishing a routine practice that conforms to existing translation norms. Lexicalization and phonologicalization tendencies in the TT are found to be related to the type of dialect in the ST. Phonological markers are more likely to be used in the formation of a "strange" artificial dialect to translate AAVE. This reveals the effort of translators to produce a de-culturated voice for the social "Others" in literary translation since the 1980s.

Three norms in literary translation are found to have governed dialect translation: the norm of translating for linguistic experiments in the 1930s, the norm of intelligibility since the 1930s, and the norm of de-culturation since the 1980s. The pioneer translators may break one norm so as to cater to the other norm. For example, Cheng Shi broke the norm of intelligibility to conform to the norm of de-culturation in his translation of AAVE. The follower translators tend to conform to reconcile these norms by modifying and simplifying the innovative strategies used by pioneer translators.

CHAPTER SEVEN

THE PIONEER TRANSLATOR AND THE MAKING OF A NEW NORM

In Chapter Six, two types of translators in relation to dialect translation were proposed: the pioneer translator who comes up with a new strategy for dialect translation, and the follower translator who borrows and modifies the strategy used by the pioneer translator. The pioneer translators usually work as norm-breakers and in some cases as norm-setters. The follower translators contribute to the setting of a new norm by consolidating the new norm. The intertextuality between early translations and later translations in this corpus reveals the process of norm-breaking and the transformation from norm-breaking to norm-making.

This chapter attempts to explain why some norm-breaking practices successfully develop into new norms while others end up nowhere. Approaching norm-breaking and norm-making as two stages of the genesis of a new norm, this chapter aims at investigating three research questions: who breaks norms, why some norm-breaking practices successfully make new norms while others do not, and what contributes to the transformation from norm-breaking to norm-making. A case study was conducted of Zhang Guruo's translation of *Tess of the d'Urbervilles* into Chinese in 1936 with special reference to his breaking of the norm of not translating literary dialect. With Bourdieu's field theory as an analytical model, the genesis of a new norm is approached as a social action that reflects and changes field structures and involves active structuring efforts of the norm-breaker and other agents.

Bourdieu's field theory is applied to the case study for two reasons. Firstly, as the focus of this chapter is on the translators of dialect, Bourdieu's field theory has proved

especially revealing when it comes to the study of translators as agents. This theory offers a perspective to study the interaction between objective social factors and subjective agents in translation. Secondly, it offers a useful toolkit to approach irregular, abnormal, innovative and individualistic translation phenomenon that may go beyond the framework of DTS. The pioneer translators this chapter examines belong to "disruptive, or innovative translators" whose behaviours are "strategic interventions" that are not norm-governed or patterned (Crisafulli, 2014: 36). Bourdieu's theory can provide a new perspective to study norm-breaking and norm-making activities involved in dialect translation.

7.1 Introduction

"Norm" became a key concept in translation studies with the advent of DTS, Toury suggests "internalized behavior constraints which embody the values shared by a community" (Schaffner, 1999: 5). Descriptive translation studies focus on patterned regularities of collective translation behaviours and situational/cultural features that can explain such regularities (Halverson, 1997: 216). They tend to document "the conformity, not the exceptions" (Gentzler, 2001: 130), "stability rather than change" (Pym, 1998: 115). Norm-based studies pay more attention to norm conformity that centres on regularities, sameness and stability than to exceptions and changes that emphasize innovation, conflicts, tension, and debates.

Studies on norm-breaking reveal how individual translators act beyond their social-historical constraints. Translators can choose to break a norm as long as they bear the risk of possible sanctions, or even better, get away with it and make a new norm (Chesterman, 1999: 91). Such decisions may entail sanctions such as negative

reviews and loss of a job or contract. In many cases, norm-breaking ends with harsh criticism, complete oblivion, or simply being tolerated as idiosyncrasy. In other cases, it gains enough supporters and therefore establishes a new norm which brings recognition, innovation, and success. It is important to ask why some norm-breaking practices successfully develop into new norms while others end up nowhere, who breaks the norm, and what contributes to the transformation from norm-breaking to norm-making.

7.2 Previous studies on norm-breaking

Norm-breaking is a strategic move that translators make for various reasons. When there is a conflict of norms, the translator may violate a target norm so as to conform to a source norm (Routti, 2001), or s/he may break a norm at a lower level so as to conform to a norm at a higher level, depending on how they prioritize different norms (Chang, 2011: 334). The translator may prioritize text function over norm and violate the expectancy norm so as to enhance a specific function of the TT (Chesterman, 1997: 142). Norm-breaking is more likely to be tolerated or even encouraged if it happens in innovative or primary systems in which new products are expected to break existing norms (Even-Zohar, 1990: 45-51). The translator may break a norm by making new combinations of existing items (Simeoni, 1998: 6), by inventing new items, by recycling out-of-date items, or by borrowing items from adjacent systems (Chang, 2011: 334).

Experienced translators are believed to be more likely to break a norm than are novice translators (Toury, 2012: 77). Since norm-breaking can only be a strategic move if it is deliberate, experienced translators are more likely to do so deliberately

because they have the prestige and power to withstand the risks of norm-breaking while novice translators are more likely to play safe by conforming to existing norms. However, translators do not break a norm simply because they believe they can. Veteran translators may take an orthodox norm-conforming position to secure their advantageous status and to block the admission of novice translators into the trade, while novice translators may take a revolutionary or norm-breaking strategy because they do not have much to lose (Sela-Sheffy, 2005: 5-7).

While these studies provide insights into who breaks a norm, and why, when and how s/he does so, they do not explain why the deviant behaviour of an individual norm-breaker may, with or without subsequent sanctions, be followed by other translators to eventually produce a new norm. The prestige of the translator, the status of the literary system, and the priority of conflicting norms are not enough to reveal the transition from norm-breakings to norm-making. This thesis approaches norm-breaking and norm-making as two stages in the genesis of a new norm, and attempts to explore triggers, driving forces, and agents involved that contribute to the transformation from norm-breaking to norm-making. A case study was conducted of Zhang Guruo's translation of *Tess* of 1936, with a special reference to the translation of literary dialect. With Pierre Bourdieu's field theory as an analytical model, this thesis investigates the constructive interactions between social factors and translators as field agents during and after the norm-breaking activity. Concepts like "field", "habitus", and "capital" are used in the analysis to reveal how conflicting norms and rules of translation and literary fields created a dilemma in the field of literary translation in the 1930s in China; how the translator internalized conflicting norms and came up with a strategy as a solution to the dilemma; and how the norm-breaker and followers contributed to the making of a new norm.

7.3 Zhang Guruo and his translation of *Tess*

Compared to his predecessors, Zhang Guruo was unknown when he published his version of *Tess* in 1936. Since the end of the nineteenth century, China had witnessed a translation boom for the purpose of importing new ideas as a catalyst for social change. Special emphasis in the 1930s was given to the translation of Western masterpieces, and this emphasis boosted retranslation in an open market. Three full translations of *Tess* were published between 1932 and 1936. The first was by Gu Zhongyi（顧仲彝）and published in instalments from 1932 to 1933 in a literary magazine, *Literature and Art Monthly*（文藝月刊）; the second, by Lv Tianshi （呂天石）, was published in book form in 1934. When their translations were published, Gu was a well-established playwright and experienced translator with seven book translations and Lv was a noted researcher with several publications in literary studies. Unlike his predecessors who were famous in literary circles and in Gu's case in translation circles as well, Zhang was a new college graduate who worked in a secondary school for years before he finally found a position in a university. He did not have any fame or publication at all before the publication of his translation of *Tess*. It was this translation that made his name, a novice translator in his early thirties, as a "Hardy expert" and launched his career as a scholar translator, producing over than a dozen award-winning translations of fiction, drama, and poetry.

Zhang's *Tess* has been very popular with readers. All reviews from readers were found to be quite positive in the first two decades after its publication (Wang, 2013: 134). Since the 1950s, it has been established as the canonized version of *Tess* in China. It was included in the collection of *Master Translations of Masterpieces* in

305

1956 by the People's Literature Publishing House, and listed among the 22 literary translations included in the "Reading List of 100 Books for College Students Majoring in Chinese" recommended by the Education Ministry of China in 2000. It has been frequently excerpted and discussed in translation textbooks and anthologies. Previous studies found that while Gu's had no reprint at all and Lv's had three reprints before 1949, Zhang's *Tess* went through as many as three revisions and 23 reprints, which made it the most long-lived translation of all 43 full versions of *Tess* published in China between 1932 and 2012 (Yu, 2014: 73).

Despite its popularity and canonization, Zhang's translation of *Tess* has also been the most controversial. Right after its publication in the 1930s, his translation strategies caused a heated debate among translators and scholars (see section7.4 and 7.5). He also received many reviews from readers specifically commenting on his translation strategies. Compared to the attention Zhang received, Gu and Lv were literally invisible. Gu's translation was barely discussed at all, even right after its publication, while Lv's was mentioned only briefly in Hardy studies before 1949. In the limited reviews of both versions, neither the translators' names nor their translation strategies came up for discussion. Discussion on Zhang's translation, especially concerning his strategy of dialect translation, have continued well into the new millennium. According to publication data from CNKI,[40] of 46 essays published from 2000 to 2014 on the translation of *Tess*, 43 either discussed Zhang's translation exclusively or were comparative studies of his and other versions of *Tess*. Of the 43 essays, 12 focused on his use of a dialect, 3 on his notes, and the rest on diversified

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[40] CNKI stands for China National Knowledge Infrastructure, a comprehensive academic publications database in China.

perspectives, such as domesticating effect, ethics, aesthetics, and style in his translation. His use of a specific regional dialect to translate the Dorset dialect in *Tess*, which has attracted the most research attention, is the most salient and also the most controversial feature of this translation.

The use of a dialect in translation was one of the major differences between Zhang's and his predecessors' translations. Both Gu's and Lv's translations were source-oriented full versions. Gu's was both linguistically and culturally faithful to the ST, which led to a translation loaded with a number of awkward sentences. Lv tried to keep the plot intact and at the same time preserve the original methods of expression as much as possible. His translation was literal, with occasional unnatural but understandable methods of expression. He also added 124 notes to his translation, explaining the source culture and literature. Despite their source-oriented strategy, neither Gu nor Lv made any attempt to translate the ST dialect, or made any comment whatsoever in the preface or notes about the use of dialect in *Tess*.

As discussed in 4.1, the Dorset dialect is of great importance to Hardy's *Tess*. It was used as conventional indicator of poor education and low social status, to confirm its speakers as social inferiors. It was also presented as an ancient tongue with dignity. Hardy was also meticulous with his choice of markers and the intensity of the dialect so as to give varied tones to different rural characters. The erasure of dialect from Hardy's fiction not only eliminates all the subtleties Dorset dialect brought to characterization but also removes the social and ideological meaning generated by the linguistic conflicts. Hardy's *Tess* may well be reduced to a tragic life story of a young innocent girl, which was what the title — *Lass Tess* (苔絲姑娘) — of both Gu and Lv's translations had suggested.

Zhang shared Lv's and Gu's source-oriented approach but made special effort to represent the dialect variation. His translation was in many ways more adequate than those of his predecessors. He translated the title literally, as *Tess of the d'Urbervilles (*德伯家的苔絲*)*, did not add or omit even one sentence from the entire text (Zhang, 1987: 451), and attached extensive endnotes about literary studies of *Tess* and the use of ST and TT dialect. He also tried to reproduce the linguistic hybridity of the original with an authentic regional dialect that contrasted with an elevated formal register. He mainly used lexical markers and slang mixed with limited stereotypical phonetic markers so as to create a dialect strong in regional flavour but still intelligible to readers. Some of the markers were reminiscent of the ancient history Jiaodong dialect had. He also varied the frequency and types of markers so as to preserve the varied tones of different speakers. In his version, Tess's speech merely exhibited a low frequency of stereotypical lexical markers, while her parents spoke a strong dialect, with lexical and phonetic markers mixed with slang. Most of the markers were explained in the endnotes at their first appearance in the translation. The dialect was authentic and vividly colloquial, with a touch of rural innocence and dignity, which contrasted with the polished speech of the upper class and the sophisticated elegant formal diction in narration. In other words, Zhang's translation recreated the linguistic hybridity, contrast and subversion intended by Hardy without jeopardizing its intelligibility[41].

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[41] Although Zhang's *Tess* went through revision in 1953, 1957, and 1984 (Yu, 2004), he did not change his strategy for dialect translation. Even in the 1950s when the use of specific dialects was discouraged in literature due to the promotion of Standard Chinese as the national language, he modified, rather than gave up, his strategy. In the 1953 and 1957revisions, his priority was to strike

7.4 The standardization norm of literary dialect in the 1930s

When *Tess* was introduced into China in the 1930s, the norm for translating dialect in English literature was not to translate it at all. The strategy of using a target dialect in literary translation was "Zhang's unique creation" (Xiao, 1937a: 51) and, according to my investigation of the publication of translated fiction and discourses on translation from the late Qing dynasty till the 1930s, he was not only the first to translate dialect in *Tess*, but also the first to make a systematic attempt to recreate an ST dialect variation in fiction.[42] The norm of standardization of literary dialect could be related to the translators' perceptions of the ST dialects. Some translators did not translate dialect, probably because they did not consider it important enough. This can be seen from the absence of discussion in the reviews and prefaces of translations of fiction by well-known British and American authors such as Mark Twain, Charles Dickens, and Thomas Hardy, who extensively used dialects in their novels. However, in the rare cases when translators such as Lin Yutang showed interests in the ST dialect, their first choice was still not to translate it.

Another more likely reason for the standardization norm was that the use of

a better balance between intelligibility and difference by reducing markers criticized as unintelligible and by deleting dialects and slang that he used in the narration in the 1936 version. Very few changes were made in the use of dialect in his 1984 revision.

[42] Missionaries in the 1800s and early 1900s used various regional dialects in their translations as substitutes for the standard written language (Classical Chinese) for readers who only knew local dialects (Song, 2012). Their dialect use was for communication and preaching rather than for the representation of the ST dialect.

dialect in literary translation might have been considered a threat to the political and ideological missions entrusted to literary translation at the time. Since the Vernacular Movement in 1919 in China, the major function of literature, including literary translation, was to create and develop a new written language — the Vernacular Chinese — to take the place of Classical Chinese, which had been the standard written language for elites for thousands of years. The best way to improve and cultivate the new-born national language, according to literary figures like Lu Xun, Fu Sinian, and Hu Shih, was to borrow grammatical structures and methods of expression from foreign languages. Literal translation was therefore legitimized and became dominant in literary translation from the 1920s (Mao, 1921; Ren, 2013: 122). The use of Chinese dialects in literary translation was considered against the mission of importing something new and foreign into the Chinese language. Vernacular Chinese, though still in its infancy, being endorsed as the vehicle for the promotion of Western science and democracy, was also intended to be a national language intelligible to the majority of the population. The geographical specificity and unintelligibility of dialects would be detrimental to literary translation as vehicle of new ideas and creator of a universal language. Therefore, "regionally restricted oral language should be avoided in translation unless it is absolutely necessary", as recommended strongly by Lu Xun, one of the leading literary figures at the time (Lu, 1931: 277). The discouragement of using dialect in translation virtually tied translators' hands when they were confronted with ST dialects in literature.

Norm-breaking may entail sanctions and Zhang's translation was no exception. Zhang's 1936 *Tess* received criticism from his peers right after its publication for

being "excessively rustic" and as having "impaired the plot development" and the "intelligibility" of the story (Xiao, 1937: 47-48).[43] The criticism soon attracted more attention and evolved into a heated debate over his translation strategies. Readers however made positive comments on the contrasting effect of linguistic vulgarity and elegance in his translation (Shen, 1937: 138) as well as his unconventional translation strategies (Lin, 1940: 115-116; Xu, 1947: 1-2). However, such positive reviews did not seem to totally offset the negative ones. Zhang was stuck in an awkward position in the following decade. On the one hand, he was well-known as "THE translator of *Tess*" and a "Hardy expert". On the other, his *Tess* did not get reprinted, nor did he publish any new translation afterwards. In the meantime, Gu published five more translations and Lv had his version of *Tess* reprinted three times and published two more translations. If Zhang's strategy of dialect was not the sole reason of the sanction, it definitely contributed to it.

One may ask how a novice translator like Zhang could survive the sanctions of his norm-breaking and finally managed to get away with it and make a new norm. More importantly, why did later translators, some of them far more established and experienced than Zhang, follow this young translator? If it was not status or prestige, which only experienced translators had, then what was it that turned a norm-breaking activity of an individual into a norm-making movement of a group of translators? Bourdieu's field theory may throw light on these questions.

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[43] The critics made it clear that their criticisms were targeted at *Tess* and *The Return of the Native* because both were translated with the same strategies and published around the same time, although examples were quoted from the latter (Xiao, 1937: 49).

7.5 Norm-breaking as a solution to field dilemma

Bourdieu's field theory emphasizes the interaction between social structure and social action through the use of three basic concepts: *field, habitus*, and *capital*. Field is "a structured space with its own laws of functioning, its structure being determined by the relations between the positions which agents occupy in the field" (Hermans, 1999: 132). It is an arena in which agents compete for positions and resources. Resources, defined as "capital" in Bourdieu's framework, can be categorized into three basic types: economic (money or properties), social (social network), and cultural capital (knowledge or skills). When they are recognized as legitimate and institutionalized, they can be converted to symbolic capital (prestige or honour) (Bourdieu, 1997). Each field values particular sorts of capital (Bourdieu andWacquant, 1992). The amount and structure of the capital one possesses decide his or her position in the field and shape his or her habitus. Habitus is "a set of dispositions which incline agents to act and react in certain ways." (Bourdieu, 1991: 12). It is the result of the internalization of the rules of the field and the agent's position in the field. Habitus also structures practice and reproduces social fields (Bourdieu and Passeron, 1990). The relationship between these concepts is illustrated with an equation (Bourdieu, 1984: 101):

[(habitus)\(capital)] + field = practice

Practice, or strategy, "results from relations between one's disposition (habitus) and one's position in a field (capital), within the current state of play of that social arena (field)" (Maton, 2008: 51). Human action is not merely deduced from habitus or field, but from the interaction of the three. When a field is stable, one's habitus matches the field and his practice perpetuates rules of the field. In times of crisis and change, one's habitus may be out of sync with the changed structure of the field.

Bourdieu refers to this mismatch as "hysteresis effect", a temporal or structural lag between habitus and field (Bourdieu, 1990: 108). This usually happens when the field changes and habitus fails to adapt to the change. However, this author believes a different type of "hysteresis effect" may also happen, in which habitus is the first to change. When habitus becomes too proactive or advanced for the field and anticipates the future structure of the field, the resulting practice is usually deemed unconventional, deviant, or "norm-breaking".

With the sociological turn in translation studies, Bourdieu's concepts have been introduced into translation studies (Simeoni, 1998; Inghilleri, 2003; Gouanvic, 2005; Sheffy, 2005 and Wolf, 2007). The field of literary translation values cultural capital such as credentials, literary training, and linguistic competence, which can be converted to symbolic capital when they are recognized by publishers, readers, critics, or other field agents. The publication of a translation by a positioned publisher makes possible the admission to the field, and reviews on newspapers and magazines help the translator become inscribed on the agenda of the field (Lindqvist, 2006: 73). Getting published is an important way to accumulate symbolic capital in the translation field as it indicates the recognition from one publisher, especially when the publisher is prestigious. If the translation gets positive reviews and criticism, becomes a bestseller and gets reprinted, the symbolic capital (prestige and fame) of the translator is greatly increased. Translators make strategic moves to distinguish themselves from their peers so as to augment their symbolic capital, which gains them a better position in the field. They may conform to the dominant norm to ensure their status in the field or may break an existing norm for various agendas. Translators may stick to an outdated norm and produce translations that are "classical" or "old fashioned" (a hysteresis effect). They may also come up with something creative,

experimental, or provocative to disrupt the dominant norm. In the latter case, when the field gets in sync with such practices and other translators follow the avant-garde norm-breaker, a new norm takes shape and eventually becomes part of the field structure.

In Zhang's case, the decision to break the standardization norm of literary dialect was a proactive attempt to make a distinction in a competitive translation field. The most eminent competition came from his two predecessors, who had better positions in the literary translation field than he did. Zhang had virtually no symbolic capital, while both Gu and Lv enjoyed prestige, with previous publications in the fields of translation and literature. As the third translation of a novel, Zhang needed to offer something of value to justify his translation to publishers and to readers. His strategy was to offer a bold solution to recreate an ST stylistic feature both his predecessors chose to ignore: to translate the Dorset dialect in *Tess* with the Jiaodong dialect. Such a decision might have cost a novice translator like him the opportunity of publication had it not been for the capital at his disposal to withstand the risks.

While his predecessors possessed symbolic capital via previous publications, Zhang had enough cultural and social capital to support his norm-breaking practice. In the field of literary translation, publication of books and essays indicates recognition and brings symbolic capital to the agent. Although Zhang did not have any publications before *Tess*, he had well-structured cultural capital in the form of good bilingual competence and solid literary training. He had gone to Nankai Middle School and Peking University, the best of their kind in China at the time, where he was well trained in both Chinese and English literature. He took an interest in Hardy as a college student and worked for years on the translation of Hardy's *The Return of the Native,* which had been, however, rejected by a small publisher before he sent it to

Hu Shih, a leading literary figure in China from 1919 to 1949. In the 1930s, Hu was chairman of the Translation Committee of the China Foundation for the Promotion of Education and Culture, an influential foundation established with the British Boxer indemnity refund for the purpose of promoting education and culture in China. With the financial support of the Foundation, Hu dedicated himself to promoting good, vernacular Chinese by means of translation and (re)translation of major Western literary masterpieces. Impressed by Zhang's translation, Hu asked him to translate *Tess* and proofread the first ten chapters for him (Hu, 1933/2004: 729-730; Zhang, 1936: iii). Zhang's two translations were consecutively published in 1936 by Commercial Press, one of the most prestigious publishers in China at the time. With the endorsement of an influential patron, a powerful institution, and a prestigious publisher, the novice translator believed he had enough power to withstand the risks and offer something unconventional to the literary translation field.

The literary translation field in the 1930s was destabilized by a dilemma it was facing. Disputes over literal vs. liberal translation, which had been fought on and off for years since the 1920s, climaxed in a heated debate on fluent translation among top literary figures, scholars, and translators from 1929 till the early 1930s. The literal approach was promoted for the purpose of "importing new methods of expression into Chinese" to help the young Vernacular Chinese to develop and mature. It was pushed to its extremes with Lu Xun's advocacy of "Hard Translation"（硬譯), which sacrificed fluency in the name of faithfulness and favoured word-for-word translation and Europeanized syntax (Lu, 1931: 275-276). Opponents of this approach criticized it as "dead translation" (Liang, 1929: 1) which was neither vernacular/oral nor live and which went against the very mission of the Vernacular Movement (Qv, 1931).

Although literal translation got the upper hand in the debate, the dilemma in translation practice remained unresolved. Faithful translation became the orthodoxy in the field of literary translation and led to the dominance of foreignized translation (歐化翻譯). Readers felt disappointed at such translations and criticized them to be "scams for royalties" (Zhi, 1935: 23-24). However, fluent translation was constantly criticized to be unfaithful to the original, which cast doubts in the minds of readers. The dilemma over fidelity and fluency diminished the confidence of readers in literary translation (Lu, 1935: 1), and weakened the central position translation had maintained in the literary field since the New Literary Movement in 1919.

Zhang's translation offered a solution, or at least a new direction, to the dilemma the translation field was facing. While foreignized awkward translation conformed to the rule of fidelity in the field of literary translation, the fluent translation reflected the rule of orality in the literary field. Orality was one of the fundamental features the new Vernacular Chinese were supposed to possess for the creation of a live and vernacular language. Foreignized language in literature was criticized as "hav(ing) become the new Classical written Chinese that is hijacked by elites" (Qv, 1931: 459) and became the target of the Popular Language Movement in 1934. The Movement proposed three major ways to increase the orality of the written Chinese, one of which was to draw on dialectal resources. Although the literary translation field was a subfield of the literary field, structural change in the literary field did not necessarily dictate changes in the translation field. Nevertheless, the conflicts between the translation field and the literary field disrupted the orthodox position of the foreignized approach in the translation field and made it more susceptible to changes.

As a literary translator and researcher, Zhang internalized norms and rules in

both the literary and translation fields and came up with a solution that reconciled the conflicts between fidelity and orality. The representation of ST linguistic variation indicated the adequacy and fidelity of his translation, which was further consolidated by his addition of 925 notes to demonstrate his trustworthiness as a conscientious translator and researcher. More importantly, Zhang's use of dialect produced a vividly colloquial language variety that greatly enhanced the fluency of his translation. While dialects in traditional literature in China emphasized unique methods of expression to set speakers of a specific location apart from the rest of the population, Zhang made an effort to downplay such uniqueness by bringing out the universal side of a regional dialect. He mainly drew on stereotypical methods of expression that were highly recognizable and vividly colloquial. Only limited phonetic markers were used, such as "俫（*nai*）" to represent "thou", "thee", "thine" and "thy" in the Dorset dialect, which were shared dialect markers in northern and southern dialects. Extensively used were dialectal lexical markers and slang that were stereotypical and highly recognizable. The syntax of the dialect was fluent and colloquial. The intelligible colloquial dialect was used in speech of dialect characters and created a linguistic hybridity when contrasted with the elegant standard language in narration.

Zhang's creative translation of the Dorset dialect in *Tess* not only resolved the dilemma in the field of literary translation through his fidelity, fluency, and orality, but also revealed to the literary field the huge potential of domestic linguistic resources that Chinese dialects might have for the development of a new national vernacular language. His creation of a vividly colloquial local accent reconciled the conflicts between the universality of translated literature and the regional specificity of dialect use in Chinese literature. If dialects could enrich methods of expression for, and could

become integral parts of, the new national Vernacular Chinese via literary translation, just as foreign languages did, there was no reason why translators and writers should not try tapping into the potentials of other domestic resources for similar purposes.

This case study shows that norm-breaking is a social action by an agent with capital to cope with a field dilemma. It involves negotiating a multiplicity of conflicting norms (Hermans, 1991: 168). The literary field experienced a paradigm change in the 1930s from borrowing heavily from foreign languages to re-evaluating and reinventing domestic vernacular resources for the purpose of creating a new vernacular Chinese. Zhang was quick to react to the change and came up with a solution for the dilemma in the translation field. He broke the norm of standardization so as to cater to the paradigm change in the literary field. His strategy of dialect recreation reconciled the conflict between the literary field and the subfield of literary translation and restored confidence in the social function of literary translation as means of linguistic experimentation for the creation of a new vernacular Chinese.

7.6 Restructuring the field: the norm-breaker and his followers

If norm-breaking is the strategic move of an agent to gain better position in a field, norm-making is the result of the collective effort of the norm-breaker and other agents. In the following decades after the publication of Zhang's *Tess*, a new norm of recreating ST dialect variation was established in literary translation and which still functions today. Evidence of such a norm can be found in discussions of the function and the re-creation / standardization of an ST dialect in reviews, research essays, and

prefaces of translated literature published since the 1950s.[44] It is interesting to find the factors that promoted other agents to follow Zhang and contributed to the making of the new norm. Three are found to be of special importance.

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[44] While in the 1930s and 1940s discussions of literary dialect were absent from literary studies of British and American literature, in the 1950s the use of literary dialect began to attract more research attention. "It is common for writers home and abroad to use dialect in speech representation for regionalism, vivid characterization and authenticity" (Wu, 1958: 245). In *Selected Works of Foreign Literature,* the most influential and reprinted textbook on literary studies at the time, Mark Twain's use of dialect was praised as a representation of "refined oral language of the American people" (Zhou, 1963: 262). Since the 1950s, the norm for dialect translation is that dialect should be translated as an important ST feature. As to which variety is considered the best strategy, it is different question and the answer changes with time. Since the 1980s, comments on ST dialect use and dialect translation strategies have been prevalent in textbooks, prefaces of translations, and academic studies. Chen Guohua (1997: 48-50) pointed out that linguistic varieties such as literary dialect should be retained in the translation preferably with a hybrid dialect created with a mixture of two or more dialects. Translators often feel obligated to translate dialect. For example, in the prefaces of the translation of *Tess* published in 1995 by Sun Zhili and Tang Huixin, the translations of *The Adventure of Huckleberry Finn* by Cheng Shi in 1989 and by Xu Ruzhi in 1995, to name just a few, the four translators all express their regret on being unable to fully reproduce the ST dialect effect in their translations even though they did use a common dialect or artificial dialect for the recreation of the ST dialect. Unvocal translators may not talk about their strategies, but they abide by the norm too. In the three translations of Shakespeare's *King Lear* published in mainland China after 1949, the ST dialect was translated with a vulgar colloquial variety while in the translation before 1949 the ST dialect was standardized with the use of standard neutral Chinese (Chen, 1997: 48-50).

Firstly, Zhang provided theoretical justification for the new norm of dialect translation. He might have anticipated possible criticism of his unconventional strategies, and he eloquently justified his strategies in the preface to *Tess*. He elaborated on the literary values of the Dorset dialect in *Tess* and explained his strategies (Zhang, 1936: i-vii). He found it "not appropriate to use only one language variety while there were two in the ST". According to him, Jiaodong dialect, his native dialect, contained the same innocence, vulgarity, and humour as the Dorset dialect did because both were old rural dialects worthy of respect, with an innocent rustic touch. These ideas were consolidated and disseminated in his series of essays published afterwards as responses to the 1937 debate against his translation strategy, in which he explicated his translation ideas, sorted out misunderstandings, and defended his strategies (Zhang, 1937; 1937a). His scholarly work on dialect in the form of academic essays and notes attached to his translations increased his cultural capital and won him support from his peers in the debate (Shui, 1937). His re-interpretation of fidelity as "reproducing the original literary effect" rather than the original language structure (Zhang, 1937) justified the translation of dialect as a legitimate means for faithful translation and undermined the dominance of the foreignized approach, thus paying the way for the new norm of recreating dialect variation in translation.

Secondly, the literary translation field of the 1940s became more tolerant to diversified translation strategies. The literary translation field, under the influence of the literary field, encouraged linguistic experiments with domestic resources in the 1940s. Much of the attention of literary debates at the time was given to dialect writing, and this culminated in the Dialect Literature Movement in 1947. Writers were encouraged to tap into the potential of domestic resources such as dialects for their

orality and vitality to counteract the excessive foreignization of the new Vernacular Chinese. In the field of literary translation, discourses on literary translation shifted focus from the borrowing from foreign languages for the benefit of Vernacular Chinese to the re-creation of the artistic and aesthetic values of the source texts. Foreignized translation lost its appeal and gave way to translation that was "faithful in content but fluent in language" (Li, 2009: 74), which was exactly what Zhang had demonstrated with his translations. As fluency in translation relied more on domestic linguistic resources, translators were given much more liberty when dealing with ST dialect. It seemed that the literary translation field in the 1940s finally caught up with norm-breakers and was ready for diversified experiments on dialect translation.

Thirdly, Zhang's success revealed the potential of dialect translation for gaining extra capital for translators in the field of literary translation. Finding new solutions for translation problems such as those of dialects, puns, and poetry requires extraordinary linguistic competence and feats of translation. New methods of translation can demonstrate the cultural and linguistic capital of translators and add extra literary values to their translations. Although some solutions, such as the use of a target dialect, can be controversial and experimental, they provide new topics for translation discourses and debates, which bring attention, fame, and (possibly) symbolic capital to the translator. In Zhang's case, the 1937 debate over his translation was harsh, but at the same time offered an opportunity to demonstrate his cultural and linguistic capital and establish him as scholar-translator and expert on Hardy. It was a risk not without benefit. Later translators played safe by maximizing the benefits while minimizing the risks with modifications and variations. In his bestselling translation of *Gone with the Wind* in 1941 Fu Donghua created a hybrid voice with a mixture of stereotypical markers from northern and Shanghai dialects to represent

AAVE. Two years later, when Lin Yutang revised his *Pygmalion*, Higgins was given an elevated tone, with formal lexis from Classical Chinese, to contrast with Eliza's colloquialism (Yu, 2015: 109). Both solutions took advantage of domestic literary resources like Zhang did, but with more intelligibility and universality and less regional specificity. Although Lin's translation was source-oriented with plenty of footnotes and Fu's was target-oriented with adaptations, the fact that both translators felt compelled to represent the ST dialect variation in their translation/revision was evidence enough to show that the norm of recreating the ST dialect variation had been established in the 1940s. Since the 1950s, more linguistic varieties were used in the translation of literary dialect such as colloquialism, and artificial and common dialects. Although the standardization norm was and is still dominant, the strategy of recreating ST dialect variation Zhang initiated has taken hold and has become a new norm in the Chinese literary field.

Unlike the mixed reactions Zhang's *Tess* had received, both Lin's revised *Pygmalion* and Fu's *Gone with the Wind* were received with positive comments from their readers and peers and were reprinted repeatedly in the 1940s, which consolidated the new norm. This shows that translators do not just follow another translator simply because this translator is more successful or prestigious, especially when s/he deviates from a social norm. They follow the norm-breaker because they are convinced it is the right thing to do at the time and by doing so, they have much to gain.

7.7 Summary

The study in this chapter shows that when a norm-breaking practice reflects structures of and causes changes in the field, it is more likely to develop into a new norm instead

of ending up as an idiosyncrasy or sinking into oblivion. Norm-breaking is not just a choice of priority of one norm over another. It involves internalization of conflicting norms and rules from adjacent fields. It is the interaction between the fields and the agent that decides the fate of a norm-breaking practice. Zhang's norm-breaking reflected conflicting structures of both translation and literary fields and offered a solution to a field dilemma. Instead of the invisible translator behind the translation, Zhang actively participated in the field struggle to control the translation capital distributed to him and his translations. He and his followers participated actively to make and consolidate the new norm with theoretical justification and practical modifications. When the field was restructured toward, and brought into sync with, the avant-garde practice of the norm-breaker, the new norm was born.

The transformation from norm-breaking to norm-making is not a natural spontaneous process that just happens. It is an active structuring process of the joint efforts of all agents involved. Both norm-breaking and norm-making are strategic moves by norm-breakers and other agents to compete for better positions and more symbolic capital. Norm-breaking can be an effective move to make a distinction in a competitive market if the translator can withstand the risks. The translator can take advantage of new solutions to translation problems like how to render literary dialect. Unconventional solutions can be controversial and risky, but at the same time can bring attention and possibly fame and recognition necessary for the accumulation of symbolic capital if the agent knows how to make the best of it. For a novice translator like Zhang, his controversial strategy put him in the spotlight and gave him an opportunity to demonstrate his linguistic and cultural capital as a literary expert and trustworthy translator. Veteran translators like Lin and Fu played safe in order to reduce the risks and at the same time to increase their symbolic capital. Either way,

they all participate actively in the establishment of dialect translation as legitimate means for adequate translation which in return consolidate their positions in the field as constituting the few who have the power and capital to break, or to make, a norm.

Seniority, which in previous studies (Toury, 2012: 77) is believed to have much to do with norm-breaking practice, does not seem to be relevant in this case study. The amount and structure of capital the translator possesses do. Experienced translators may break the norm as Toury (2012: 77) suggested because they have enough symbolic capital to withstand the risks. This is the case with Cheng Shi with his 1989 translation of *Huck*. Cheng was a veteran translator who had been working in literary translation since the 1950s. When he invented an artificial dialect with unconventional means of representation in the translation of *Huck* in 1989, he was 67 years old and had retired as an established translator and university professor. He had published more than a dozen translations and was recognized as a respected scholar in literary studies. Most of his translations were published by PLPH, but not a single one is as well-known as *Tess* by Zhang Guruo. His translation, as discussed in Chapters Four and Six, is innovative and norm-breaking in the sense that he broke the norm of intelligibility, and creatively came up with a solution for the translation of AAVE. His unconventional strategy made his *Huck* the most studied version of all 30 full versions of *Huck*, and himself "THE translator of *Huck*". He certainly took a lot of risks with his norm-breaking, and was criticized by translators and literary scholars, but the payoff has been proved worthwhile. His norm-breaking practice was successfully transformed into the making of a new norm when later translators such as Xu Ruzhi and Song Fei borrowed his strategy and modified it. In Xu Ruzhi's translation, AAVE is translated with more visually marked markers in considerably lower density. Xu's

method creates a more intelligible translation and more marked linguistic difference. The joint effort of the pioneer translator and the follower translators has successfully made the practice of using artificial dialect for the translation of AAVE a routine practice.

Novice translators can certainly break a norm deliberately as long as they can manage to gain or borrow symbolic capital from somebody or somewhere else. In Zhang's case, his own symbolic capital was limited but his cultural and social capital won him the endorsement of those agents who had enough capital to make a change in the field. Experienced or not, translators can break a norm as long as they possess enough capital to withstand the risks.

This study shows that translators translate dialect because they believe they have enough capital to withstand the risks, and by doing so they can gain capital to get better position in the translation field. Some translators, such as the pioneer ones, are risk-takers who translate dialect to be innovative and experimental. Other translators, such as the follower translators, are reformists who modify new strategies so as to make it conform to existing norms. Whether they can be as successful as a pioneer translator such as Zhang, or a follower translator such as Xu Ruzhi, it depends on the kind of capital they can utilize at their disposal. Dialect translation, so far as this study shows, is the game for agents with capital. For agents who do not have much capital, or when their linguistic experiments cannot offer what the field needs, their deliberate attempts are very likely to fall into oblivion[45].

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[45] A typical example is the translation of *Huck* by Qin Chuan published in 2001 by Haitian Press. In this translation, the translator used Sichuan dialect, a south-west regional dialect, as the narrative language for Huck. It is a deliberate attempt of the translator to reproduce the colloquial register of

The findings of this chapter can be of use to studies on norms as it provides an explanation for the origin and evolution of translation norms which depend largely on disruptive activities of individual translators rather than on universal patterns, regularities and norm-governed activities. It also provides a new perspective to bridge concepts from descriptive translation studies and sociology.

Huck's voice, according to the preface of the translation (Qin, 2001: 3). It is innovative and experimental in the sense that no one has ever used a regional dialect to translate the entire book of *Huck*, and this is also the first time Sichuan dialect has been used in literary translation. However, the publisher was a small private publishing house that did not promote this translation. The translator was unknown and did not have any publication in literary studies or translation studies. His translation has no other remarkable characteristics apart from the use of Sichuan dialect. Nor does his translation show any discernible shortcomings. In other words, it has little capital. This translation has never been discussed in literary and translation studies before this study, not even on the internet. In other words, no one cared about his norm-breaking activity. This shows that dialect translation is the icing on the cake for those who have the capital (linguistic, social, symbolic, or other capital). For those who have little capital, even if they deliberately try something experimental, their attempts are very likely to fall into oblivion.

CHAPTER EIGHT

CONCLUSION

This thesis sets out to give a description of how literary dialect in British and American literature has been translated in Chinese from 1929 to 2012. The case study was conducted of the 198 translations of *Tess*, *Huck,* and *Pygmalion* translated in mainland China from 1929 when the first of the translations was published until 2012 when this project began. General tendencies, laws, and conditioning factors have been investigated to reveal how literary dialect has been translated, and why it has been translated that way. Special attention has been given to irregularities and individual cases too. Both norm-governed and the norm-breaking phenomena are investigated with an emphasis on the conditioning factors and the agents involved. Some of the major findings from this study are summarized as follows:

1. The standardization, normalization, and lexicalization tendencies revealed in previous studies are supported by this study. They are related to the simplification tendency that dialect translation tends to be more simplified than their originals with the use of more homogeneous markers in lower density. A lexicalization tendency is found in the translation of all types of dialect, but the phonologicalization tendency is only found in the translation of AAVE. In this study, both the lexicalization and phonologicalization tendencies are related to the norm of de-culturation in literary translation since the 1980s in China, and the tendency in literary translation that translations tend to use less culture specific elements.

2. In Chinese translation, the vulgar variety tends to be more frequently used in dialect translation than other linguistic varieties. This is related to the fact that the vulgar variety has been one of the established means of literary representation for

educational background of characters in Chinese novels. Colloquialism, which is proposed in previous studies to be the most frequently used variety in dialect translation (Dimitrova, 1996; Han, 2004), is used mainly to translate orality rather than dialect variation. This is related to the differences in the definition and sociocultural value of colloquialism in different cultures, to the fact that the both sides of the ST variation are often translated with the same colloquialism, and to the norm in literary translation to represent direct speech in a colloquial register.

3. The nature of a ST dialect may have an influence on the translation strategy on dialect. AAVE tends to be translated with an artificial dialect. This may be related to the perception of African American people as cultural "Others" in China. The use of artificial dialect for the translation of AAVE may be a general tendency, especially for cultures that do not have African culture groups.

4 How much we translate matters as much as what we use to translate a ST dialect. How dialect density is translated may affect the cultural identity of the characters, the social stratification within a community, and the characterization of the TT. Translating dialect density involves translating the tension between the dialect and the standard language, and the tension created by the changes in dialect density.

5. When translation is in the centre of the literary system, translators tend to use heterogeneous features in dialect translation, and when it is in the periphery, they tend to use more homogeneous, neutral, or less culture-specific features. In the 1930s and 1940s, heterogeneous features were used when literary translation was considered as the catalyst for social change. After 1949 when Chinese language was standardized, and the Chinese society was unified and stabilized, literary translation has moved from the centre to the peripheral of the literary system. Translated language has become more standardized, which leads to the use of more homogeneous features.

6. Two types of dialect translators are investigated in this study: the pioneer translators who come up with innovative strategies for dialect translation, and the follower translators who borrow, modify, and simplify the strategies created by the pioneer translators. They differ in their agenda with the former as pioneers and experimentalists, and the latter as norm conformers.

8. Capital is found to be of special importance for translators of literary dialect, especially for pioneer translators. Translators, beginner or veteran, can break a norm and be creative as they desire, but those with a substantial amount of capital are more likely to succeed in transforming their individualistic norm-breaking activity into collective norm-making action.

In respect of research methodology, this study has laid down three basic principles for the study of dialect translation: to take both sides of the variation into consideration, to study register varieties as sociolects, and to take a holistic approach in the evaluation of a translation strategy. Ignoring the standard side of the variation may lead to misconceptions about the social hierarchy and power relation constructed in the TT. Ignoring register variety used in dialect translation may lead to overgeneralization on standardization. Milton (1996: 52) found that in all 394 translations published in Cuba by Clube do Livro between 1945 and 1976, the ST dialects were never translated. Sanchez (2007: 128) investigated forty or more translations of *Wuthering Heights* into Spanish and found the same tendency to ignore ST dialects. These findings on standardization in dialect translation might have been reached based on the assumption that only the use of a target dialect can be regarded as the proper means of recreating the ST dialect variation. The findings may have been different if register varieties were considered as legitimate means for dialect translation. The holistic approach this study proposes aims at expanding perspectives

of studies on dialect translation so that it incorporates the standard side of the variation, register variation, and the overall translation strategies of a TT. Strategies for dialect recreation can only be properly evaluated as a coherent part of the overall strategy of the TT. The interaction between dialect features and other features can be very critical to the social cultural value imbedded in the linguistic variety.

Another attempt this study has made in terms of research methodology is the use of DDM method in dialect translation. DDM method has offered a new way to study universals in dialect translation. Findings in this study have confirmed the simplification tendency and the tendency to avoid cultural specificity in dialect translation. The three-way DDM method provides a way to investigate pioneer translators and follower translators who use the same strategy but differ in their use of dialect density. This method can be useful for studies on retranslation, evolution of translation strategies, innovation and modification of strategies, and subjectivity of translators.

This thesis also investigates the use of register varieties as sociolects in dialect translation, bridges the theoretical gap between norm-breaking and norm-making practices, and advances the sociology of translation with insights into norm-breaking as the result of the "hysteresis effect". When register features recur systematically and predominantly in the speech representation of a specific group of speakers in relation to their social status and educational background, they can function as the sociolect of this group of speakers. This means register features may function both as the indicator of the formalities of the context, and as indicator of the social identity of the speakers. As to the transformation from norm-breaking to norm-making, this study finds it crucial to study the interaction between the norm-breaker and the field or fields, and that between the norm-breaker and the follower translators. Norm-breaking can only

330

be successfully transformed into a new norm when the norm-breaker anticipates the future structure of the field, offers what the field needs, and convinces other translators to follow him. The transformation from norm-breaking to norm-making is not a natural spontaneous process but an active structuring process of the joint efforts of all agents involved. Both norm-breaking and norm-making are strategic moves by norm-breakers and other agents to compete for better position and more symbolic capital in the field.

Further studies may look into the translation of orality to see whether DDM method can be used to measure speech orality, and how the translation of orality density affects the translated fiction. Further study can also benefit from the sociological concepts used in this study to approach translation practice in times of change and crisis. Special attention should be given to studies on norm evolution and change, on habitus of the translator who chooses to break a norm instead of conforming to it, and on possible change of habitus of translators as followers. Modes of capital accumulation in the field of literary translation can be another interesting topic for further study. All these studies will help to build "research models committed to register both stability and change, both norm and norm-breaking" (Agorni, 2007: 125).

APPENDIX I

PUBLICATION DATA OF THE CHINESE TRANSLATIONS

Translation first published in mainland China from 1932 to 2012 (first edition) Format: date of publication, title, translator, publishing house or journal.

[* indicates bilingual versions]

[Plagiarized translations are deleted from the list. If a translation shows a high resemblance to a previous translation produced by a different translator in language, especially with specific ways of expression that reveal the signature stylistics of an individual translator such as the translation of dialect and colloquial speech, the use of four-letter expressions, the translation of chapter titles, or the translation of culture-specific items, it is considered plagiarism and removed from the following list.]

1. Full Translations

Tess of the d'Urbervilles

1. 1932–1933, 《苔絲姑娘》,顧仲彝,《文藝月刊》,1932,3（1）——1933,3（12）。

2. 1934,《苔絲姑娘》,呂天石, 上海中華書局。

3. 1936,《德伯家的苔絲》, 張穀若,商務印書館。

4. 1991,《苔絲》,吳笛,浙江文藝出版社。

5. 1993,《苔絲》, 孫法理, 譯林出版社。

6. 1993，《苔絲》，黃建人，湖南文藝出版社。

7. 1993，《苔絲》，曉燕， 哈爾濱出版社。

8. 1995，《苔絲》，黃憲芳， 花城出版社。

9. 1996，《德伯家的苔絲》，常曉梅，外語文學與研究出版社。

10. 1999，《德伯維爾家的苔絲——一個純潔女人的真實寫照》，孫致禮、唐慧心，河南人民出版社。

11. 1997, 《苔絲》， 藍冰、陳丁，海峽文藝出版社。

12. 1997，《苔絲》，蔣堅松，彭代文，海南國際新聞出版中心。

13. 1997，《苔絲》，鄭大民，上海譯文出版社。

14. 1999，《苔絲》，王言，長城出版社。

15. 1999，《苔絲》，吳敵、杜建成，內蒙古文化出版社。

16. 1999，《苔絲》，王方，北京金城出版社。

17. 2000，《苔絲》，張偉軍，伊犁人民出版社。

18. 2000，《苔絲》， 馮軍、周易，中國戲劇出版社。

19. 2000，《德伯家的苔絲》，王忠祥、聶珍釗，長江文藝出版社。

20. *2001，《苔絲》，王慧君、王慧玲，伊犁人民出版社。

21. 2001， 《苔絲》，楊豔春，內蒙古文化出版社。

22. 2001，《苔絲》，張學文，內蒙古人民出版社。

23. 2001，《苔絲》，紅軍，內蒙古大學出版社。

24. 2001，《苔絲》，孫錦林，陝西人民出版社。

25. 2001，《德伯家的苔絲》，內蒙古遠方出版社。

26. 2001，《苔絲》，史冬梅，北方婦女兒童出版社。

27. 2001，《德伯家的苔絲》，杜熹，內蒙古少年兒童出版社。

28. 2002，《苔絲》，錢海水，時代文藝出版社。

29. *2002，《苔絲》，時代文藝出版社。

30. 2004，《苔絲》，楊柏，天津古籍出版社。

31. 2005，《苔絲》，辛華，內蒙古人民出版社。

32. 2006，《德伯家的苔絲》，新疆青少年出版社。

33. 2007，《苔絲》，胡蕾，廣州出版社。

34. 2007，《德伯維爾家的苔絲》，胡允恒，中國少年兒童出版社。

35. 2009，《苔絲》，商金龍， 吉林出版集團有限責任公司。

36. 2009，《苔絲》，辛慧，萬卷出版公司。

37. 2009，《德伯家的苔絲》，酆哲生，哈爾濱出版社。

38. 2010，《苔絲》，李菁菁，哈爾濱出版社。

39. 2012，《德伯家的苔絲》，雲中軒，新世界出版社。

40. *2012，《德伯家的苔絲》，盛世教育西方名著翻譯委員會，世界圖書出版

社公司。

41. 2012，《苔絲》，何學文, 安徽文藝出版社 。

42. 2012，《苔絲》，師華，新疆美術攝影出版社、新疆電子音像出版社。

43. 2012，《德伯家的苔絲》，聶鐘鳴，北方文藝出版社。

The Adventures of Huckleberry Finn

1. 1942，《頑童流浪記》，鐸聲、國振，上海光明書局。

2. 1954，《哈克貝裡‧芬歷險記》，張萬裡，上海文藝聯合出版社。

3. 1956，《哈克貝利‧費恩歷險記》，張友松，張振先，中國青年出版社。

4. 1989，《哈克貝利‧費恩歷險記》，成時，人民文學出版社。

5. 1995，《赫克爾貝裡‧芬歷險記》，許汝祉，譯林出版社。

6. 1996，《哈克貝裡 芬歷險記》，賈文淵 、賈文浩，北嶽文藝出版社。

7. 1997，《哈克貝利 芬恩歷險記》，山青，花城出版社。

8. 1997，《哈克貝裡‧芬歷險記》，饒建華，湖南文藝出版社。

9. 1997，《哈克貝利 芬歷險記》，羅選民、曾竹青，海南國際新聞出版中心。

10. 1998，《哈克貝利 芬恩歷險記》，李林、沈琦，新世紀出版社。

11. 1999，《哈克貝利‧芬歷險記》，胡鑫、胡淼，南海出版公司。

12. 1999，《哈克貝利‧芬恩歷險記》，牟楊、魯彩霞，浙江文藝出版社。

13. 2000，《哈克貝利‧芬歷險記》，曉麗，伊犁人民出版社。

14. 2000，《哈克貝利‧芬歷險記》，韓芳，遠方出版社。

15. 2000，《哈克貝裡‧費恩歷險記》，徐崇亮、趙立秋，長江文藝出版社。

16. 2000，《哈克貝利 芬歷險記》，刁克利，中國少年兒童出版社。

17. 2000，《哈克貝利‧費恩歷險記》，張芳傑，北嶽文藝出版社。

18. *2001，《哈克貝裡 費恩歷險記》，王惠君、王惠玲，伊犁人民出版社、柯文出版社。

19. 2001，《赫克貝裡‧芬歷險記》，臧天嬰，海峽文藝出版社。

20. 2001，《哈克 芬歷險記》，楊憲光，接力出版社。

21. 2001,《哈克貝利 芬恩歷險記》,宋菲,內蒙古人民出版社。

22. 2001,《哈克貝利 芬歷險記》,秦川,海天出版社。

23. 2002,《哈克貝利‧芬歷險記》,楊淑學,京華出版社。

24. 2002,《哈克流浪記》,廖勇超,哈爾濱出版社譯。

25. 2007,《哈克貝利‧費恩歷險記》,潘慶齡,上海文藝出版社。

26. 2010,《哈克貝利‧芬歷險記》,徐樸,湖南少年兒童出版社。

27. 2010,《哈克貝利歷險記》,趙宇,內蒙古人民出版社。

28. 2012,《哈克貝利‧芬恩歷險記》,賈萍萍,延邊教育出版社。

29. 2012,《哈克貝利‧費恩歷險記》,馬志燕,北方文藝出版社。

30. 2012,《哈克貝利‧芬歷險記》,賈佳,安徽文藝出版社。

Pygmalion

1. *1929,《賣花女》,林語堂,上海開明書店。

2. 1956,《匹克梅梁 五幕傳奇劇》,楊憲益,《蕭伯納戲劇集》,人民文學出版社。

3. 2006,《皮格馬利翁》,賀哈定、吳曉園,《華倫夫人的職業 蕭伯納劇作選》,

上海譯文出版社。

2. Adopted/abridged/rewritten/excerpted translations including picture books

Tess of the d'Urbervilles

1. 1935, 《苔絲姑娘》,胡恩銘, 上海中學生書局。

2. 1936,《黛斯姑娘》, 嚴恩椿,上海啟明書局。

3. 1983，《苔絲》，上海電影譯製廠，電影連環畫冊中國電影出版社。

4. *1983，《德伯家的苔絲》，（英）霍爾改寫；周令儀譯，上海譯文出版社。

5. 1984，《苔絲》，（英）T. 霍爾縮寫，蔣昆譯，湖南人民出版社。

6. *1992，《德伯家的苔絲》，蔡慶嘉，外語教學與研究出版社。

7. 1995，《黛絲姑娘》，周樂詩，四川人民出版社。

8. 1996，《苔絲》， 向玉林等，河北大學出版社。

9. 1996，《德伯家的苔絲》， 莊宏安、陳雅君，上海人民美術出版社。

10. 1997，《苔絲》， 李鋒，瀋陽出版社、中國社會出版社。

11. 1997，《德伯家的苔絲》，明天出版社。

12. *1997，《苔絲》，（英）Clare West 改寫，蘇苗苗譯，外語教學與研究出版、
    牛津大學出版社。

13. 1998，《德伯家的苔絲》，張穀若譯本，張玲編寫，上海文藝出版社。

14. 1999，《苔絲》，哈衣古，中國文聯出版社。

15. 2000，《苔絲》，張斌，光明日報出版社。

16. 2000，《德伯家的苔絲》，湯海若，安徽少年兒童出版社。

17. *2000，《苔絲》，廖美珍 ，外文出版社。

18. 2000，《德伯家的苔絲》，方妨，中國少年兒童出版社。

19. 2000，《苔絲》，沈穀鳴，華語教學出版社。

20. 2001，《苔絲》，陳亞男，吉林文史出版社。

21. 2002，《苔絲》，杜維山，吉林攝影出版社。

22. 2002，《德伯家的苔絲》， 潘明，新疆青少年出版社。

23. 2002,《德伯家的苔絲》，言為心，上海人民美術出版社。

24. 2003,《德伯家的苔絲》，讀圖時代， 海燕出版社。

25. *2003,《苔絲》，雷芳，天津科技翻譯出版公司。

26. 2003,《苔絲》，汪康宜，北京出版社。

27. 2003,《德伯家的苔絲》，劉慶邦，華夏出版社。

28. *2004,《苔絲》，楊國華改寫，方華文、曹剛譯，陝西人民出版社。

29. *2004,《德伯家的苔絲》，孫紅燕， 航空工業出版社。

30. 2004,《德伯家的苔絲》，羅錦賢，連環畫出版社。

31. *2005,《苔絲》，外文出版社。

32. 2005,《苔絲》，萬莎，致公出版社。

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APPENDIX II

SAMPLES FOR DIALECT DENSITY MEASURE

L (lexical marker); P(Phonetic marker); G (Markers above lexical level);

N (notation marker)

ST. *Tess of the d' Urbervilles*	TT. (Zhang Guruo,1936）	TT2（Wu Di, 1991)	TT3（Sun Zhili, 1999)
Good night t' ee[P][L],	你黑夜[L]好，	你好。	晚安，
Now, sir, begging your pardon; we met last market-day[P] on this road about this time, and I said 'Good night,' and you made reply 'Good night, Sir John,' as now.	先生，對不起，俺[L]和你說句話。 上一次趕集的日子，咱們也是這陣兒子這股道上碰見的，那回俺[L]問你黑夜好[L]，你也和剛才一樣，說"約翰爵士，晚上好"，對不對？	呃，先生，俺[L]真不明白。上回趕集的那天，差不多也是在這個時候，俺[L]倆在這條路上相遇了，俺[L]對你說了一聲'你好'，你也是像方才一樣回答：'你好，約翰爵士。'	哦，先生，對不起。上回趕集那天，咱倆差不多也是這個時候，在這條路上碰見的，俺[L]說了一聲'晚安'，你也像剛才一樣，回應說：'晚安，約翰爵士。'
And once before that--near a month ago.	還有一次，大概齊[L]是一個月以前，也有過這一回，對不對？	在那以前還有過一回，大概一個月以前。	在那以前還有過一回——大約一個月以前。
Then what might your meaning be in calling me 'Sir John' these different times, when I be [G]plain Jack Durbeyfield, the haggler[L]? Never heard it[G] before, sir!	俺[L]明明就叫捷克-德北，一個平常鄉下小販子，你可三番兩次地老叫俺[L]"約翰爵士"，這到底是什麼意思？ 從來沒聽說過，先生！	那麼，你幹嗎三番兩次地叫俺[L]'約翰爵士'呀？俺[L]只不過是個普普通通的做小生意的鄉巴佬，，名叫傑克·德貝菲爾呀。以前俺[L]可從來沒聽說過這事呀，先生！ 俺[L]真不相信自己的耳朵！	俺[L]傑克·德貝菲爾只是個平民，一個小販，你幹嗎一次又一次地叫俺[L]'約翰爵士'？ 俺[L]以前從沒聽說過呀，先生！
Ye [P]don' t say so! Daze my eyes,[G] and isn' t there?	真個的[L]！ 可了不得！ 全國都找不出來嗎？	天哪，難道這是真的？	真有這事！

And here have I been knocking about, year after year, from pil-lar to post, as if I was no more than the commonest feller [P]in the parish. And how long hev[P] [G]this news about me been knowed[G], Pa'son [P]Tringham?	可是你看俺[L]哪，可一年到頭，忙忙碌碌地南湊[P]北奔，誰還看得出來，俺[L]和區裡頂平常的傢夥不一樣哪？ ------ 崇幹牧師，關於俺[L]這個新聞，人家已經知道了多少天啦？	可俺[L]在這兒到處碰壁，年年都一樣，人們不把俺[L]放在眼裡，好像俺[L]只不過是教區裡最不起眼的平頭百姓…… 特林厄姆牧師，大夥兒知道俺[L]這樁事兒有多長時間啦？	他媽的，真找不出呀，可是你看俺[L]，一年一年地東跑西顛，到處碰壁，好像俺[L]只不過是教區裡最低下的人。 ……特林厄姆牧師，關於俺[L]這消息，大夥都知道多久啦？
Well, I have heard once or twice, 'tis [P] true, that my fam-ily had seen better days afore[P] they came to Blackmoor.	不錯，俺[L]倒也聽人說過一兩次，說俺[L]這家人還沒搬到布蕾穀的時候，也過過好日子。	是啊，的確是的，有過一兩回，俺[L]聽說俺[L]家在來布萊克摩山谷之前，日子要好過得多。	的確，俺[L]有一兩次聽人說，俺[L]家沒搬到布萊克穆爾以前，倒過過好日子。
But I took no notice o't[P], thinking it to [G] mean that we had once kept two horses where we now keep only one.	可是那時候，俺[L]對這種話，並沒怎麼理會，俺[L]還當是他們說的好日子，不過是這陣兒就養一匹馬，往常可養過兩匹哪。	可俺[L]沒去理會，只是以為俺[L]家曾經有過兩匹馬兒，而不像現在這樣，只有一匹。	可俺[L]當時就沒理會那話，只當是說俺[L]們家從前養過兩匹馬，眼下只養得起一匹。
I've got a wold [L]silver spoon, and a wold[L] graven seal at home, too; but, Lord, what's[G] a spoon and seal?---	俺[L]家裡倒有一把古時間的銀調羹和一方古時間刻著花兒的印璽；可是，俺[L]的老天爺，調羹和印璽，算得了什麼？------	俺[L]家裡倒有一把古老的銀匙，也有一個古老的印章，可是，老爺，銀匙和印章又能說明什麼呢？	俺[L]家裡有一把古銀匙，還有一方古圖章。 不過，老天爺，銀匙和圖章算得了什麼？

And to think that I and these noble d'Urbervilles were one flesh all the time. 'Twas[P] said that my gr't-granfer [P]had secrets, and didn't care to talk of where he came from.... And where do we raise our smoke[G], now, parson, if I may make so bold; I mean, where do we d'Urbervilles live? That's bad. Then where do we lie? And where be [G]our family mansions and estates? Oh? No lands neither[G]? And shall we ever come into our own again?	真沒想到俺[L]這些年會和高貴的德伯氏同宗。 人家倒不閑著[L]談論，說俺[L]老爺爺有怕人[L]的事，不肯告訴人家他是從那[P]場[L]兒搬來的。…… 牧師，俺[L]莽撞地問一句，俺[L]這家人這陣兒都在那[P]場[L]兒動煙火兒[G]；俺[L]這是說，俺[L]德伯氏這家人都住在那[P]場[L]兒？ 這可糟糕。 那麼俺[L]的祖宗，都埋在那場兒[P][L]？ 俺[L]家裡的莊產宅第哪？ 呃，地畝[L]也沒有啦嗎？ 俺[L]家裡還能不能把日子再過得和往常一樣哪？	……哪裡想到俺[L]和這些高貴的德伯維爾一直是同宗共祖吶。 據說俺[L]老爺子有些秘密事兒，他不肯說出他是打哪兒來的…… 那麼，俺[L]冒昧地問一句，眼下俺[L]家的人在哪塊地方生煙火呢？ 俺[L]是說，俺[L]德伯維爾家的人眼下住在哪兒呢？ 真是傷心吶。 那麼，俺[L]們家的人埋在哪兒呢？ 那麼，俺[L]們家的宅邸和領地在哪兒呢？ 哦？ 地產也沒有了嗎？ 俺[L]們家還能興旺發達嗎？	……真想不到，俺[L]和高貴的德伯維爾家一直是一家骨肉。 據說俺[L]老爺爺有些秘密事兒，不肯說出自己的來歷。 ……牧師，俺[L]想鬥膽地問一句，俺[L]家族的人如今都在哪兒起爐灶？ 俺[L]是說，俺[L]們德伯維爾家族都住在哪兒？ 真倒黴。 那俺[L]們家人埋在哪兒？ 俺[L]們家的莊園在哪兒？ 哦，連田地也沒有了嗎？ 俺[L]們家還會興旺起來嗎？

And what had I better do about it, sir?	先生，你看俺[L]這該怎麼辦才好哪？	對於這件事，俺[L]最好該怎麼辦呢，先生？	那俺[L]對這事該咋[L]辦呢，先生？
But you'll turn back and have a quart of beer wi'[P] me on the strength o't[P], Pa'son[P] Tringham?	可是，崇幹牧師，既是這樣，那你回來和俺[L]去喝上他一誇特啤酒，好不好？	可是，你不回頭與俺[L]喝一盅提提神嗎，特林厄姆牧師？	不過，特林厄姆牧師, 你告訴了俺[L]這消息，你還是回來跟俺[L]去喝它一 誇脫啤酒吧？
There's a very pretty brew in tap at The Pure Drop—though, to be sure, not so good as at Rolliver's.	清瀝店有開了缸的好酒，可是比起露力芬店裡的，自然還差點兒。	'醇瀝酒店' 開了桶的酒味道還是很不錯的，雖說比 '羅利弗酒店' 差一點。	醇瀝酒店有上好的散裝啤酒———雖說比起羅利弗酒店來還差一點。
Boy, take up that basket! I want 'ee[P] to go on an errand for me.	喂，小子，你把那個簍子拿起來，俺[L]要你去給俺[L]送個信兒去。	小子，把俺[L]的籃子拿去拎著! 俺[L]要你為俺[L]跑趟腿。	小子——拎起這只籃子！俺[L]要你給俺[L]跑趟腿。
Who be [G]you, then, John Durbeyfield, to order me about and call me 'boy'? You know my name as well as I know yours! Do you, do you? That's the secret—that's the secret!	約翰-德北，你是什麼人，敢支使起俺[L]來了，還叫俺[L]"小子"？咱們誰還不認得誰？真認得嗎，真認得嗎？ 這可難說了，這可難說了。	約翰-德貝菲爾，你算老兒，憑什麼對俺[L]發號施令，還叫俺[L]'小子'？俺[L]倆誰還不認得誰啊？憑什麼？憑什麼？這是秘密———這是秘密！	約翰·德貝菲爾，你算老幾？倒支使起俺[L] 來 了，還叫 俺[L]'小 子'？咱 倆 誰 不 認 得 誰 呀 ！你真認得，真認得俺[L]呀?這可是椿秘密———這可是椿秘密啊!

Now obey my orders, and take the message I'm going to charge 'ee [P][L]wi'[P]... Well, Fred, I don't mind telling you that the secret is that I'm one of a noble race—it has been just found out by me this present afternoon, P.M. Sir John d'Urberville—that's who I [G] am, That is if knights were baronets—which they be[G]. 'Tis [P]recorded in history all about me. Dost[P][G] know of such a place, lad, as Kingsbere-sub-Greenhill? 'Ees. [P] I've been there to Greenhill Fair.	你這陣兒聽俺[L]吩咐，把俺[L]交給你的事趁早兒辦去。 ……哼，傅賴，俺[L]把實話對你說了吧，不說你還懵懂哪，你當俺[L]是誰？俺[L]原是一個世家子弟呀，今兒過晌兒[L]，就是剛才不大的會兒，日落酒時，俺[L]才知道的。 約翰德北爵士——就是嗱！ 那是說，若是爵士也和從男爵一樣——本來也就一樣啊。 俺[L]的來歷，都上了綱鑒了。 小子，綠山下有個王碑，你知道不知道？ 知道，俺[L]上那場[L]兒去趕過綠山會。	現在，聽從俺[L]的吩咐，好好地去幹俺[L]叫你去幹的事情…… 好吧，弗雷德，俺[L]並不在乎把這個秘密講給你聽：俺[L]是一個高貴家族的人哩，這是俺[L]今兒下午剛剛發現的。 約翰·德伯維爾爵士———這就是俺[L]。 那是說，如果爵士跟從男爵一樣的話———本來就是一樣嘛。 關於俺[L]的來歷嘛，都記載在冊了。 小子，你是否知道綠山下的王陛這個地方？ 知道。 俺[L]上那兒趕過集。	現在聽俺[L]吩咐，俺[L]叫你去送個信，快去送吧。 ……好吧，弗雷德，俺[L]還是把秘密告訴你：俺[L]出身于貴族人家——這是俺[L]今兒後晌[L] 剛知道的。 約翰·德伯維爾爵士——這就是俺[L]， 就是說，要是爵士跟從男爵一樣的話——本來就是一樣嘛。 俺[L]的家族都上了史書了。 小夥子，你知不知道青山下的金斯比爾那地方？ 知道。 俺[L]去那兒趕過青山會。

Well, under the church of that city there lie—	啊，就在那座大城的教堂裡頭，埋著——	嗯，在那個城市教堂的下面，躺著⋯⋯	唔，在那個城的教堂下面，安葬著———
'Tisn't[P] a city, the place I mean; leastwise 'twaddn'[P] when I was there— 'twas [P]a little one-eyed, blinking sort[G] o'[P]place.	那並不是個城，俺[L]說的那個地方並不是個城；至少俺[L]上那場兒[L]去的時候，那不是個城。 那是個不大點兒，兔子不拉屎兒一路兒[G]的地方。	那不是城市，俺[L]是說那個地方不是城市，至少俺[L]去的時候還不是城市，只是個很不起眼的、可憐巴巴的小地方。	那算什麼城——俺[L]是說那地方算不上個城。 至少俺[L]去那兒的時候，還算不上個城——那是個不起眼的、可憐巴巴的小地方——
Never you mind the place, boy, that's not the question before us.	．別管那個地方怎麼樣，小子，俺[L]說的不是地方。	別去管它是什麼樣子嘛，小子，那不是俺[L]們要談的問題。	別去管那是個啥地方，小子——那不是俺[L]們要談的問題。
Under the church of that there[G] parish lie my an-cestors—hundreds of 'em[P]—in coats of mail and jewels, in gr't[P] lead coffins weighing tons and tons.	俺[L]說的是，俺[L]祖宗就埋在那一區的教堂裡頭，成千成百，都穿著真珠連鎖甲，裝在好些噸重的大個兒鉛棺材裡頭。	在王陛那兒的教堂下面，躺著俺[L]家的許許多多的祖宗———數以百計啊，穿著鎧甲，戴著珠寶，裝在重好幾噸鉛質大棺材裡。	在那個教區的教堂下面，安葬著俺[L]的祖宗們——有好幾百位呢——穿著鎧甲，戴著珠寶，裝在好幾噸重的鉛制大棺材裡。
There's not a man in the county o'[P] South-Wessex that's got grander and nobler skillentons[P] in his family than I.	所有南維塞司這些人，誰都祖宗也不能比俺[L]祖宗再富貴再榮耀的了。	在整個南威塞克斯，誰家的祖墳也比不上俺[L]家的祖墳那麼高貴，那麼氣派。	在南威塞克斯郡，誰家的祖墳也沒有俺[L]家的來得氣派，來得高貴。
Oh?	哦？	哦？	哦？

Now take up that basket, and goo[P] on to Marlott, and when you've come to The Pure Drop Inn, tell 'em[P] to send a horse and carriage to me immed'ately, [P]to carry me hwome[P].	你這陣兒拿著那個簍子，上馬勒村的清潔酒店，叫他們快打發馬車來接俺[L]回家。	現在嘛，拎著這只籃子，趕到馬洛特去，到了'醇瀝酒店'的時候，叫他們立即給俺[L]派一輛馬車，接俺[L]回家。	現在，拎起這只籃子，跑到馬洛特，路過醇瀝酒店時，叫他們趕緊給俺[L]派輛馬車來，把俺[L]接回家。
And in the bottom o'[P] the carriage they be[G] to put a noggin o'[P]rum in a small bottle, and chalk it up to my account.	再告訴他們，在車底下帶一小瓶甜酒來，要一納金重，先給俺[L]掛一掛賬。	馬車廂裡，他們一定得擺點小瓶朗姆酒，記在俺[L]的賬上。	往車廂裡擺一點酒，裝在小瓶裡，記在俺[L]的賬上。
And when you've done that goo [P]on to my house with the bas-ket, and tell my wife to put away that washing, because she needn't finish it, and wait till I come hwome,[P] as I've news to tell her.	你把這些事都辦完了，再把簍子送到俺[L]家裡，告訴俺[L]太太，叫她不用再洗衣裳了，因為她用不著都洗完了，叫她等著得啦，俺[L]回家有要緊的事情告訴她哪。	辦完這件事兒之後，你還得把籃子拎到俺[L]家去，叫俺[L]老婆先把要洗的衣服擱一擱，因為她不用幹這種活兒了，叫她等俺[L]回家，俺[L]有要緊的事兒告訴她呐。	辦完這椿事以後，你再把籃子拎到俺[L]家，告訴俺[L]老婆別再洗衣服了，因為她用不著洗了，叫她等俺[L]回家，俺[L]有消息告訴她。
Here's for your labour, lad.	你辛苦一躺[P]，這個給你吧，小子。	這是你的辛苦費，小子。	這是你的辛苦費，小夥子。
Yes, Sir John. Thank 'ee. [P][L] Anything else I can do for 'ee,[P][L] Sir John?	是，約翰爵士。謝謝你。還有旁的事沒有，約翰爵士？	是的，約翰爵士。謝謝您啦。還有別的事兒俺[L]能為您效勞嗎，約翰爵士？	是，約翰爵士。謝謝您老。還有什麼事要俺[L]為您效勞嗎，約翰爵士？

Tell 'em [P] at hwome [P]that I should like for supper- well, lamb's fry if they can get it; and if they can't, black-pot; and if they can't get that, well, chitterlings will do. Yes, Sir John. What's that? Not on account o' [P]I[G]? 'Tis[P] the women's club-walking, Sir John. Why, your da'ter [P]is one o' [P]the members. To be sure—I'd quite forgot[G] it in my thoughts of greater things! Well, vamp [L]on to Marlott, will ye[P], and order that carriage, and maybe I'll drive round and inspect the club.	你告訴他們家裡頭的，回頭夜飯給俺[L]預備——若是有羊雜碎，就給俺[L]煎羊雜碎，若是沒有，就預備血腸得啦；若是連血腸也弄不來，呃，那麼小腸也湊活。 是，約翰爵士。 這是幹什麼的？ 不是為俺[L]吧？ . 這是婦女遊行會啊，約翰爵士；你看倷[P]閨女還是一個會員哪。 真個的——俺[L]淨想大題目，把那件事滿[P]忘了。 好罷，你上馬勒村，吩咐他們快套車來，俺[L]碰許[L]坐著車去參觀她們的跳舞。	告訴俺[L]家裡的人，說俺[L]今天的晚餐嘛，嗯，能弄到羊雜碎，就吃炒雜碎，若是沒有，就吃豬血香腸，若是也沒有，豬小腸也行。 是，約翰爵士。 怎麼回事？ 不是為俺[L]的事吧？ 那是婦女在開遊行會，約翰爵士。 怎麼，你女兒不也是其中的成員嗎？ 哦，是的，說實在話，俺[L]的腦袋瓜裡想的都是大事情，把那件小事忘得精光了！ 好啦，你到馬洛特去，給俺[L]叫好馬車，或許，俺[L]還能乘著馬車兜一圈，視察視察遊行會哩。	告訴俺[L]家裡人，說俺[L]晚飯想吃—— 嗯，要是能弄到羊雜碎，就吃炒雜碎；要是弄不到羊雜碎，就吃黑香腸；要是連黑香腸也弄不到，吃油炸豬小腸也 行 。 是，約翰爵士。 這是幹啥的？ 不 是 來 歡 迎 俺[L] 的 吧 ？ 這是婦女在開遊行會呀，約翰爵 士。 喏，你閨女 還 是 婦女 會 的 會員 呢 。 沒錯——俺[L]光顧得[L]想大事兒，卻把這事兒忘個精光！ 好啦，你還是去馬洛特吧，給俺[L]要好馬車，俺[L]興許能坐著車兜一圈，檢閱一下遊行會。

The Load-a-Lord[G]! Why, Tess Durbeyfield, if there isn't thy[L] father riding hwome[P] in a carriage!	哦呵，俺[L]的老天爺！ 你看，苔絲-德北，那是不是傺[L]爹坐著大馬車來啦家[L]啦！	呀，老天爺！ 看哪，苔絲·德貝菲爾，那不是你爹乘坐大馬車回家嗎？	天哪！ 你瞧，苔絲·德貝菲爾，你爹坐著馬車回家來了嘛！
I've-got-a-gr't[P]-family-vault-at-Kingsbere[P]—and knighted-forefathers-in-lead-coffins-there!	俺[L]家裡在王碑，有一座大墳地；俺[L]祖宗是武士，裝在那鉛棺材裡！	俺[L]家———在王陴———有一大片祖墳；俺[L]那些被封為武將的祖宗們———裝在那兒的鉛棺材裡面哩！	俺[L]一家一在一金一斯一比一爾一有一一大一片一祖一墳一俺[L]一那一些一封一為一爵一士一的一祖一宗一都一葬一在一那一兒一的一鉛一棺一裡！
He's tired, that's all, and he has got a lift home, because our own horse has to rest to-day[P].	這沒有別的，他累了就是啦，俺[L]家的馬今兒要歇工[L]，所以他順著路兒找別人把他帶回來了。	他只是累了，沒別的，他搭車回家，是因為俺[L]家的馬兒今天得歇著。	他累了，沒別的，她連忙說道，他搭車回家，因為我家的馬今天要休息。
Bless thy[L] simplicity, Tess, He's got his market-nitch[G].	.你還裝糊塗哪，苔絲， 他那是趕完了集又小酒壺兒抿拉[L]上了。	你真會裝糊塗，苔絲。 他是趕集的時候灌多了。	你好天真呀，苔絲，她的同伴說，他這是趕完了集灌飽了黃湯吧。
Haw-haw!	.哈哈！	哈哈！	哈哈！
Look here; I won't walk another inch with you, if you say any jokes about him!	. 我告訴你們，要是你們拿他開玩笑，那我就一步也不再跟你們往前走啦！	聽著，要是你們再笑話他，俺[L]就不會同你們向前多走一步了！	聽著，你們要是笑話他，我就一步也不跟你們走了！

They've not left off work yet. They'll be here by and by.	. 他們還都沒散工哪，─── 他們一會兒慢慢地就都來了。	他們還沒收工哩， 過一會兒，他們會陸續來的。	他們還沒有下工呢，他們過一會就來了。
Till then, will you be one, sir?	. 趁著他們還沒來，你先跳一回好吧，先生？	先生，趁他們沒來，你當個舞伴怎麼樣？	趁他們還沒來， 你先當個舞伴好嗎， 先生？
Better than none.	. 總比一個都沒有強啊。	總比沒有好哇。	總比一個沒有好哇。
Tis [P]melancholy work facing and footing it to one of your own sort, and no clipsing and colling at all.	. 彼此一樣的人對面跳舞，一點滋味兒都沒有，也不親親熱熱，摟摟抱抱的。	拿眼睛盯著同一種性別的臉膛，跟著同一種性別的腳步，沒有擁抱，沒有親吻，真是枯燥無味。	跟同性的人面對面跳舞，壓根兒不能摟摟抱抱，真沒味！
Now, pick and choose.	你這陣兒挑一個吧。	好吧，你自個兒挑吧。	好啦， 你就挑選吧。
Ssh─don't be so for'ard![P]	算了吧！別太不害臊啦。	噓，別這麼性急嘛！	得了───別這麼沒羞沒臊啦！
God bless thy[L] diment[P] eyes!	天老爺保佑你這金剛鑽兒一樣的眼珠兒喲！	上帝保佑你這對寶石般的眼睛！	上帝保佑你那鑽石般的眼睛！
And thy[L] waxen cheeks!	保佑你這小粉團臉蛋兒喲！	保佑你這柔軟光潔的臉蛋！	保佑你那光溜溜的臉蛋！
And thy[L] cherry mouth!	保佑你這小櫻桃嘴唇兒喲！	保佑你這櫻桃般的小嘴！	保佑你那櫻桃般的小嘴！
And thy[L] Cubit's thighs!	保佑你這賽寇璧的大腿兒喲！	保佑你這雙丘比特般的大腿！	保佑你那丘比特式的腿！
And every bit o'[P] thy[L] blessed body!	保佑你這小心肝兒，小肉肉，小乖乖，小寶貝兒喲！	保佑你身上的每一塊骨肉！	保佑你這小寶貝身上的每一塊肉！

I'll rock the cradle for 'ee[P][L], mother,	媽，俺 [L]替你搖籃子吧。	媽，俺[L]替你搖吧。	媽，俺[L]來替你搖搖籃吧，要不俺[L]就脫掉這件頂好的連衣裙，幫你擰衣服吧?
Or I'll take off my best frock and help you wring up?	再不俺[L]就把俺[L]這件頂好的衣裳脫了，幫著你擰吧。	要不俺[L]脫下身上這件最好的衣裳，幫你擰衣?	
I thought you had finished long ago.	.俺[L]還當是你早就洗完了哪。	俺[L]還以為你早就洗完了吶。	俺[L]還當你早就洗完了呢。
I want to go and fetch your father; but what's more'n [P] that, I want to tell 'ee[P] what have[G] happened.	你回得來的正好，俺[L]正想去把俺[L]爹找回來；可是還有更要緊的哪，俺[L]正要告訴告訴你眼前出的事兒。	嗨，你可回家了，俺[L]真高興，俺[L]正想出去把你爹給找回來；不過，更要緊的，俺[L]想跟你說說發生的事情。	哦，你回來了，好極啦，媽媽一唱完歌，便說道,俺[L]正想去把你爹找回來。不過，不光是這個，俺[L]還要告訴你剛冒出來的一椿事。
Y' ll [P] be fess[L] enough, my poppet, when th'st[P][L] know!	我的小乖子[L]，你聽了一定要覺得美滋滋兒的！	寶貝兒，你聽了一定會樂壞哩！	寶貝，你聽了准要抖[L]起來了！
Since I've been away?	是俺[L]不在家的時候出的事兒嗎？	是俺[L]不在家時發生的？嗯！	是俺[L]不在家的時候冒出來的嗎?可不是!
Ay![L]	可不！		
Had it anything to do with father's making such a mom-met [P] of himself in thik[P] carriage this afternoon?	今兒後晌兒[L]，俺[L]看見俺[L]爹那個款兒坐在捏[P]個大馬車裡頭，他那是怎麼啦？	今兒下午，俺[L]看見俺[L]爹怪模怪樣地坐在馬車裡，是不是跟這椿事兒有關？	今兒後晌[L]，俺[L]爹坐在馬車裡活現眼，是不是跟這椿事有關係?

Why did ‘er[P]?	是不是叫這齣事兒鬧的？	他出什麼醜呀？	他幹嗎呀?
I felt inclined to sink into the ground with shame!'	俺[L]那陣兒臊得恨不得地下有個縫兒鑽進去！	俺[L]羞得恨不得鑽到地洞裡去哩！	臊得俺[L]恨不得鑽到地裡去!
That wer[P] all a part of the larry[L]!	那是這場熱鬧裡的一檔子！	對呀，正是跟這樁事兒有關哩！	那就是熱鬧中的一樁嘛!
We've been found to be the greatest gentlefolk in the whole county—reaching all back long before Oliver Grumble's time—to the days of the Pagan Turks—with monuments, and vaults, and crests, and 'scutcheons[P], and the Lord knows what all.	你不知道，咱們家原來是一郡裡面頂有名色的大戶人家兒——咱們家的老祖宗兒，從歐利–格蘭布那時候往上，能一直數到裴根，土耳其的時候兒；——有牌坊，有墳穴，有盔飾，有盾徽，還有一大些[L]別的，俺[L]也鬧不清楚。	已經查明，俺[L]們家是全郡最有名望的大戶人家，從奧利弗·克倫勃爾朝代之前，一直到佩根·土耳其，俺[L]們家的祖宗都有碑碣，有陵墓，有盔飾，有盾徽，還有些東西呀，老天爺才知道是叫什麼哩。	有人查出來，咱們家是全郡頂了不起的名門世家———從奧利弗·格哩咕嚕時代，直到佩根·土耳其的時候———有墓碑，有墓穴，有盔飾，有盾徽，還有好些東西，天曉得叫什麼。
In Saint Charles's days we was[G] made Knights o'[P] the Royal Oak, our real name being d'Urberville!	查理老聖人那時候兒，咱們還封過禦櫟爵士哪，咱們的真姓兒原來是德伯！—————	在聖查理時代，俺[L]家還被封過‘禦橡爵士’哩，俺[L]們的真實姓氏是德伯維爾！	在聖查理時代，咱們家給封過禦橡爵士，咱們家的真姓是德伯維爾。
... Don't that make your bosom plim[L]?	你聽了這些話，心裡不覺得一咕喳[L]的嗎？	…… 聽了這話，你不感到胸膛都挺起了好多嗎？	你聽了這話，不覺得胸脯往外鼓嗎？

'Twas[P] on this account that your father rode home in the vlee[P]; not because he'd been drinking, as people supposed. I'm glad of that. Will it do us any good, mother? O[P] yes! 'Tis [P] thoughted[G] that great things may come o't[P]. No doubt a mampus [P] of volk [P] of our own rank will be down here in their carriages as soon as 'tis [P] known. Your father learnt it on his way hwome [P] from Shaston, and he has been telling me the whole pedigree of the matter. Where is father now?	俺[L]爹就是為了這個才坐著馬車回來的，倒不是和人家瞎猜的那樣，喝醉了酒。 那敢自[L]好啦，俺[L]聽著也很歡喜。 媽，你說這齣事兒於咱們有好處沒有？ 自然有！ 人家都那麼估摸，說著這齣事兒，就能有很大的好處。 不用說別的，這一傳出去，眼看就准有一大幫子和咱們一樣的貴人坐著大馬車拜望咱們來啦。 俺[L]爹從沙式屯來家的時候，走在道上才聽人說的，他剛才把這椿事兒，從頭到尾，都如此如彼地說給俺[L]聽啦。 俺[L]爹這陣兒上那[P]塲[L]去啦？	正是因為這個，你爹才搭馬車回家的，並不像人家瞎猜的那樣，說他是喝醉了。 俺[L]聽了很高興。 媽，這椿事兒對俺[L]家有沒有什麼好處呢？ 哦，有好處的！ 人家認為這椿事兒也許會大有好處哇！ 不消說，這事兒一傳出去，那些跟俺[L]們一樣高貴的人們，就會乘坐馬車，一窩蜂似地來這兒拜訪。 你爹是在打沙斯頓回家的途中得知這椿事的，他把來龍去脈全都講給俺[L]聽了。 俺[L]爹現在上哪兒去啦？	你爹就因為這，才坐著馬車回家的，倒不像人們瞎猜的那樣，說他喝暈乎了。 俺[L]聽了很高興。 媽，這事能給咱們帶來什麼好處嗎？ 哦，有好處。 人家都認為這椿事好處大著。 不用說，這事一傳出去，就會有好多跟咱們一樣高貴的人，坐著馬車來看望咱們。 你爹是從沙斯頓回家的時候，在路上聽說這椿事的，他把來龍去脈全說給俺[L]聽啦。 俺[L]爹這會上哪兒去啦?

357

He called to see the doctor to-day[P] in Shaston. It is not consumption at all, it seems. It is fat round his heart, 'a[P] says. There, it is like this. 'At the present moment,' he says to your father, 'your heart is enclosed all round there, and all round there; this space is still open,' 'a [P] says. As soon as it do[G] meet, so, off you will go like a shadder[P], Mr Durbeyfield,' 'a[P] says. You mid[P] last ten years; you mid [P] go off in ten months, or ten days. But where IS father?	他今兒上沙式屯去找藥匠先生來。 他的病好像不是癆氣。 據說是心臟外頭長了板油啦。 你看，據說就是這個樣兒。 '眼下的時候'，先生對俺[L]爹說，'你的心臟這一面和這一面都叫板油蒙上啦；只有這塊地方還沒蒙上，'他說，'若是連這塊兒地方也蒙上了，成了這樣'——————'德北先生，你就該吹燈啦'，他說，'你也許還能再活十年；也許十個月，或者十天之內，就要嗚呼了。' 俺[L]爹到底上了那[P]場[L]去了哪？	你爹呀，今朝上沙斯頓找了大夫。 好像害的不是癆病。 說是他的心臟周圍積了一層厚厚的脂肪。 嗯，就像這個樣子。 大夫跟你爹說，'眼下呀，你心臟的這一面全被脂肪蒙住了，這一面也蒙住了，只有這塊地方還沒蒙上。 若是這兒也蒙住了，變成這個樣兒，''那麼，德貝菲爾先生，你就該上西天了。' 他對你爹說：'你或許能挨上十年，或許熬不過十個月，甚至十天。' 俺[L]爹到底上哪兒去啦？	他今兒上沙斯頓看大夫。 看樣子，壓根兒不是癆病。 大夫說，他心臟外頭長了脂肪。 你看，就像這樣。 眼下，'大夫對你爹說，'你心臟這裡全被脂肪包住了，這裡也全給包住了，這塊地方還沒被包住，'他說，'一旦這裡包住了，那麼，''德貝菲爾先生，你就該上西天了，'他說，'你也許能活十年，也許再過十個月，或者十天，就完蛋了。' 可爹到底上哪兒去啦?

| Now don't you be bursting out angry[G]!

The poor man—he felt so rafted [L] after his uplifting by the pa'son's[P] news—that he went up to Rolliver's half an hour ago.

He do[G] want to get up his strength for his journey to-morrow [P] with that load of beehives, which must be delivered, family or no.

He'll have to start shortly after twelve to-night[P], as the distance is so long.
Get up his strength!

O[P] my God!
Go to a public-house to get up his strength!

And you as well agreed as he, mother!

No, I be[G] not agreed. | 你先白[P]發脾氣！

　那老頭子，可憐，聽了牧師那些話把他一抬舉，他就坐不住坡[L]啦，半點鐘頭以前就跑到露力芬去啦。

　他很想養養神兒，預備著明兒一早好帶著那些蜂窩趕集去，因為那些東西，不管咱抖[L]不抖[L]，反正是非送去不可的。

道兒遠著啦，所以回來黑夜剛過半夜就得起身。
　養養神兒！

　哎呦老天爺，從來沒聽說過有上酒店裡頭去養神兒的！

　媽，你就由著他的性兒嗎？

　沒有的話，俺[L]那[P]兒由著他的性兒來？ | 你別著急嘛！

你那可憐的爹呀，聽了牧師的那番話，沉不住氣啦，心裡頭一高興，就在半個鐘頭以前跑到羅利弗酒店去了。

他也確實需要提提勁[L]，好明兒個一清早就去趕集，不管俺[L]家祖上怎麼樣，反正那些蜂窩總得送到集子上去。

路兒遠得很哩，夜裡過了十二點，他就得動身。

提提勁[L]？！

老天哪！
上酒館去提提勁[L]！

媽，你也信他的話！

哪裡的話，俺[L]可沒有信吶。 | 你別氣鼓鼓地嚷嚷！

你那可憐的爹聽了牧師的那番話，一下給捧上了天，心裡就像猴跳馬跑似的———半個鐘頭以前，他跑到羅利弗酒店去了。
他也確實想提提勁[L]，好明兒起早趕集，不管咱家祖上怎麼樣，總得把那些蜂窩送到集上去。

路太遠，夜裡一過十二點，就得上路。

提提勁![L]

哦，天啊!
跑到酒店裡去提勁[L]！

媽，你就由著他啦!

沒有的事，俺[L]沒有由著他。 |

I have been waiting for 'ee[L][P] to bide[L] and keep house while I go fetch him. I'll go. O[P] no, Tess. You see, it would be no use. And take the Compleat [P] Fortune-Teller to the outhouse, Abraham, do you put on your hat—you bain't[P] afraid?—and go up to Rolliver's, and see what has gone wi'[P] father and mother. I must go myself.	俺[L]這不是正等著你回來看家，俺[L]好去找他嗎？ 我去吧。 休惡[L]的，苔絲，你可休去。 你知道你去是不中用的。 你把這本算命大全拿到外邊兒草棚子裡去， 亞伯拉罕，你戴上帽子——你不害怕，是不是？ ——上露力芬，去看看咱媽和咱爹怎麼啦。 這一定非我自己去不可了。	俺[L]一直在等你回來照看家庭，好讓俺[L]去找他回家。 俺[L]去找。 哦不，苔絲。 你知道，你去沒用。 把這本《測命大全》拿到外屋去吧。 亞伯拉罕，你戴上帽子———不用怕———去一趟羅利弗酒店，看看爹媽到底怎麼了。 俺[L]得自己去才行。	俺[L]在等你回來看家，俺[L]好去找他。 俺[L]去吧。 別啦，苔絲。 你知道，你去不中用。 把這本《算命大全》拿到外面的小屋裡。 亞伯拉罕，她對小弟弟說，你戴上帽子———你不害怕吧? 到羅利弗酒店，看看爹媽怎麼啦。 俺[L]得親自去才行。

ST *The Adventure of Huckleberry Finn*	TT1（Cheng Shi,1989）	TT2（Xu Ruzhi,1995）	TT3（Song Fei,2001）
Who dah?[P][G]	誰呀？	誰呀？	是誰？
Say, who is[G] you?	說呀——你史[P]（是）[N] 誰?	喂——你史（是）[P][N]誰啊?	嗨——你使（是）[P][N]誰呀？
Whar[P] is[G] you?	史[P]什摸[P]（麼）[N]人?	史（是）[P][N]什麼人?	使（是）[P][N]什麼人呢？
Dog my cats ef[P] I didn'[P] hear sumf'n[P][G].	我約[P]（要）[N]沒聽到什摸[P]才見鬼哩。	我約（要）[P][N]是沒聽到什摸（麼）[P][N]，才見鬼哩。	我要是什麼也沒聽著，才見了鬼呢。
Well, I know what I's [G]gwyne[P] to do: I's[G] gwyne[P] to set[P] down here and listen tell[P] I hears [G]it agin[P].	喂，我知道約[P]怎摸[P]辦。 我約[P]坐在這兒，等掏[P]（到）[N]再聽得響聲才息[P]（歇）[N]。	好吧，我知道該怎麼辦。 我要坐在這裡，等到再聽到響聲才息（歇）[P][N]。	這樣吧，我想我知道自己該怎麼做，我打算坐在這兒，聽到第二聲響聲才息（歇）[P][N]去。
Yo[P]' ole[P] father doan'[P][G] know yit[P] what he's agwyne[P] to do.	你爹現在還布[P]（不）[N]知道自過[P]耳[P]（個兒）[N]約[P]（要）[N]幹什麼。	你的老爸爸還布（不）[P][N]知道自己該做些什麼呢。	你老爹還弄布（不）[P][N]清自己該怎麼辦呢。
Sometimes he spec[P][G] he'll go 'way[P], enden[P] agin[P] he spec[P][G] he'll stay.	有時候說約[P]走，既[P]（接）[N]著又說約[P]留。	他有時候說要走，有時候又說要留。	他一會兒說要走，一會兒又說不走了。
De[P] bes'[P] way is to res[P]'easy en[P] let de[P] ole[P] man take his own way.	頂好的辦法史[P]（是）[N]放寬心，才[P]（隨）[N]這老頭兒的便。	最好的辦法是聽任老頭兒哀（愛）[P][N]怎麼辦就怎麼辦。	有個好辦法是讓老頭自己來做決定。

Dey[P]'s [G]two angels hoverin[P]' roun' [P] 'bout[P] [P]him.	他頭上有兩過[P]天使圍著他轉。	他頭上正有著兩個天使在轉。	有兩個天使正圍著他的頭頂轉，其中那個白的，銀興(星)[P][N]閃閃，還有一個黑的。
One uv [P]'em[P] is white en[P] shiny, en[P] t[P]'other one is black.	一過薛[P]薛[P](雪雪)[N]白，光閃閃，另一過遷[P]遷[P](漆漆)[N]黑。	一個白的，光閃閃，一個黑的。	
De[P] white one gits[P] him to go right a little while, den[P] de [P]black one sail[G] in en[P] bust it all up.	白的一過[P]應[P] (引)[N]他走上了正道，過布[P]了多久，黑的那過[P]飛過來，攪得他布[P]別[P](不辨)[N]東西南北。	白的指點他正道，一會兒黑的又飛來，把事情弄得搞垮為止。	
A body can't tell yit [P]which one [G]gwyne[P] to fetch him at de[P][G] las' [P].	未了，掏[P](到）[N]底史[P]哪過[P]天使領他走，現在還說布[P]上來。	現在還不知道哪個會占上風。	現在還看不出誰會占上風。
But you is [G] all right.	布[P]過你的命布[P]錯。	不過你不會有什麼事。	
You [G] gwyne[P] to have considable[P] trouble in yo[P]' life, en [P]considable [P]joy.	你這輩子有布[P]少災，也有布[P]少福。	你一生中會有些馬(麻)[P][N]煩，也會有些灰(歡)[P][N]樂。	但是你還挺好，你這輩子雖然也有些小麻煩，但基本上都是快活的，雖然你也會受傷，也會生病，但結果都是有驚無險，你這一生會有兩個愛你的姑娘，一個白皮膚，一個黑皮膚；一個很富有，一個很清貧。
Sometimes you[G] gwyne[P] to git [P]hurt, en[P] sometimes you[G] gwyne[P] to git[P] sick; but every time you's[G] gwyne[P] to git [P]well agin[P].	你有時候受傷，有時候得病，不過每回都能好。	你有時候會受到傷害，有時候會生病，不過到最後總會逢胸(凶)[P][N]化吉。	
Dey's[P][G] two gals [P]flyin' [P] 'bout[P][N] you in yo' [P]life. One uv[P] ' em[P]'s light en[P] t'[P]other one is dark.	你這輩子有兩過[P]姑娘圍著你		

362

One is rich en[P] t' [P]other is po' [P].	轉，一過[P]頭髮史[P]金黃顏色，另一過[P]史[P]深棕色，一過[P]富，一過[P]窮。	你這輩子會有兩個姑娘圍著你轉，一個皮膚白，一個黑。	
		一個富，一個窮。	
You's [G] gwyne[P] to marry de[P] po' [P] one fust[P] en[P] de [P]rich one by en [P]by.	你洗[P]（先）[N]娶了窮的，科[P]（可）[N]史[P]一來二去，你又娶了富的。	你先娶的是窮的，後來娶富的。	你開始要了後面這個，後來又娶了前面那個。
You wants [G]to keep 'way [P] fum[P] de[P] water as much as you kin[P], en[P] don' t run no[G] resk[P], ' kase [P]it's down in de[P] bills dat[P] you's [G]gwyne[P] to git[P] hung.	你得多[P]（躲）[N]者[P]水，能多[P]就多[P]，別冒風險，雲[P]（因）[N]為你命裡註定約[P]給人吊死。	你忌水，要盡可能離水遠遠的，別冒軒(險)[P][N]。 因為卦上說，你命中要杯（被）[P][N]吊死·	你怕水，可千萬離水遠點，別冒軒（險）[P][N]呀。 卦上可是說了，你最終會被吊死的喲！
Doan'[P] hurt me—don't!	別省[P]（傷）[N]我——別！	別害我，別害我！	可千萬別害我呀！
I hain't[G] ever done no[G] harm to a ghos'[P].	我沖[P]乃（[P]從來）[N]布[P]（不）[N]曾難為過一個鬼。	我從尾（未）[P][N]傷害過一個鬼魂。	我可從來不曾得罪過一個鬼魂呀。
I alwuz [P]liked dead people, en [P]done[G] all I could for 'em[P].	自[P]（死）[N]人我沖[P]乃[P]喜歡，盡力幫他們的忙。	我一相（向）[P][N]喜歡死人，盡力為他們做毫（好）[P][N]事。	我一向喜歡死人，為他們我可什麼都幹過。
You go en[P] git[P] in de [P]river agin[P], whah[P] you b'longs[P][G], en[P] doan' [P]do nuffn[G][P] to Ole [P]Jim, 'at[P] [G]'uz [P]awluz [P]yo' [P]fren'[P].	你回河裡去吧，河史[P]（是）[N]你的家。 別省[P]我老傑姆，他沖[P]乃[P]都史[P]你的奔[P]（朋）[N]友。	你回到河裡去吧，那是你的地方，可碧（別）[P][N]傷害老傑姆，他可叢（從）[P][N]來都是你的好朋	您老人家還是回河裡吧，那兒才是您的家呀。

		友。	求求您別跟老吉姆叫勁兒，他可一直都是您的朋友呀。
What's de[P] use er [P]makin' [P]up de [P]camp fire to cook strawbries[P] en [P]sich[P] truck?	生籬火有什摸[P]（麼）[N]用?難道草莓這雷（類）[P][N]東西也要燒?	生籬火有什麼用處？草莓這類東西也用得著煮？	籬火有什麼用？ 草莓這些東西還用得著煮？
But you got a gun, hain't[G] you? Den[P] we kin[P] git[P] sumfn [P]better den[P] strawbries[P].	布(不)[P][N]過你有一支槍，史(是[P][N])布[P]史[P]? 有槍我們就科(可)[P][N]以打掏(到)[P][N]皮(比)[P][N]草莓強的東西。	不過你有一枝槍，不是麼？ 我們能弄到比草莓祥（強）[P][N]的東西。	可是你有杆槍，是不是？ 我們會弄到比草莓還好吃的食物。
I couldn' [P]git [P]nuffn[G][P] else,	我找布[P]掏[P][N](不到)別的呀。	我找不到碧（別）[P][N]的東西啊，	我弄不到別的什麼啊！
I come[G] heah[P] de [P]night arter [P]you's[G] killed.	你早(遭)[P][N]人撤(殺)[P][N]了的第二天，我就來這耳(兒)[P][N]了。	就在你被殺的那一天，我道（到）[P][N]島上的。	你死的那一天開始，我道（到）[P][N]島上來的。
Yes—indeed[P].	對，一點布[P]楚(不錯)[P][N]。	是的，確確實實。	是的，就這麼久了。
No, sah[P]—nuffn[P] else.	沒有，先商(生)[P][N]——沒有別的。	沒有——沒有碧（別）[P][N]的。	沒有——什麼沒有[G]。
I reck'n [P] I could eat a hoss[P].	我咂摸[L]我能吃下一匹罵(馬)[P][N]，我真吃得下去。	我看我能吞下一匹罵（馬）[P][N]。	我看我現在能吞下整匹罵（馬)P[N]——你呢？

How long [G]you ben[P] on de[P] islan' [P]?	你來這刀(島)[P][N]上多久啦?	你在島上又有多久？	在島上呆多久了？
W'y[P], what has[G] you lived on?	真的!那你告(靠)[P][N]什摸(麼)[P][N]活命呀?	啊，你靠什麼活呢？	啊，你靠什麼維持呢？
But you got[G] a gun.	布(不)[P][N]過你有槍，	不過你有枝槍。	你倒是有杆槍。
Oh, yes, you got[G] a gun.	哦，對，你有槍。	哦，是啊，你有枝槍。	哦，對啊，你有槍。
Dat's [P]good.	那史(是)[P][N]好東西。	這就毫（好）[P][N]。	這可差不少呢。
Now you kill sumfn[P] en[P] I'll make up de [P]fire.	現在你去打點什摸(麼)[P][N]來，我來商(生)[P][N]火。	你現在可以打點什摸（麼）[P][N]來，我來生火。	現在你去打點東西來，我來生火。
But looky [P]here, Huck, who wuz [P]it dat[P] 'uz[P] killed in dat [P]shanty ef [P]it warn't [P]you?	喂，哈克，在那木屋尚(讓)[P][N]人宰了的布[P]史[P][N](不是)你又掏([P][N]到)底史[P]誰?	不過聽我說，哈克，要不是你被殺死的話，那又是誰在那個小見（間）[P][N]裡被殺死的呢？	可是聽我說，哈克，要是你沒死的話，在那個小見（間）[P][N]裡誰被殺死了呢？
Maybe I [G]better not tell.	我帕(怕)[P][N]還史(是)[P][N]布(不)[P][N]說的好。		幹得漂亮，換成湯姆索亞也不會幹得這麼漂亮！
	唔，這裡面有玄(緣)[P][N]故。	也許我還是不說的好。	還是不提了吧!
Well, dey's[P] [G] reasons.	我約[P]史[P][N](要是)告訴你，你布(不)[P][N]會告發我吧，你會布[P]會，哈克?	嗯，是有原因的。	嗯，原因很複雜的。
But you wouldn' [P]tell on me ef [P]I uz [P]to tell you, would you, Huck?		不過嘛，要是我告訴你的話，哈克，你不會告發我的，是吧？	但是，我要是對你說了，哈克，你一定不會舉報我的，對不對？

Well, I b'lieve [P]you, Huck. I—I <u>run[G]</u> off. But mind, you said you wouldn[P]' tell—you know you said you wouldn'[P] tell, Huck. Well, you see, it 'uz [P]dis[P] way. Ole [P]missus—dat's [P]Miss Watson—she pecks[G] on me all de [P]time, en [P]treats[G] me pooty [P]rough, but she awluz [P]said she wouldn' [P]sell me down to Orleans. But I noticed dey [P]wuz[P] a nigger trader roun' [P]de [P]place considable [P]lately, en[P] I begin[G] to git[P]oneasy[P]. Well, one night I creeps [G]to de [P]do'[P] pooty [P]late, en[P] de [P]do'[P]warn't [P]quite shet[P], en [P]I hear[G] old missus tell de[P] wider[P] she [G]gwyne[P] to sell me down to Orleans, but she didn'[P]want	好，我相信你，哈克， 我——我史(是)[P][N]逃跑的。 科[P]史[P][N](可是)你說了，你說你布(不)[P][N]會告發——你知道,你說過布[P]會告發,哈克。 好吧,你瞧,史(是)[P][N]這摸(麼)[P][N]回事。 老太太——就是華珍小姐——她一時一刻也布(不)[P][N]放過我,對我科(可)[P][N]狠啦。她中[P]史[P][N](總是)說約[P][N](要)把我賣掏[P][N](到)奧爾良去。 近來我發覺有過[P][N](個)買賣黑人的主勞(老)[P][N]上屋裡轉,叫我布[P]放醒(心)[P][N]。 有天沈(深)[P][N]夜裡,我偷偷到猛(門)[P][N]邊去聽,我聽得老太太跟刮[P]夫[P][N](寡婦)說,她約[P]把我賣掏[P]下優[P][N](遊)奧爾良去。她醒[P]裡並布[P]樂意,科[P]史	好,我相信你,哈克——我是逃跑的! 當心,你說過你不會告發的——你知道你說過決不告發的,赫克。 好吧,聽我說,事情是這樣的。 老小姐——就是說華珍小姐——她從早到晚挑剔我——對我可凶啦——不過她老說,她不會把我賣到下游奧爾良那裡去。 不過我注意到,最近有一個黑奴販子,老在這裡走動,我就心神不定。 啊,一天晚上,我偷偷到了門口,那是很晚了,門沒有關京(緊)[P][N],我聽到老小姐告訴寡斧(婦)[P][N],說她要把我賣到下游奧爾良去。 說她本不願意賣,不過賣了能得八	好,我就相信你,哈克。 ——我自個兒是偷偷跑的[G]。 好吧,你瞧,就是這樣的。 老小姐——就是華珍小姐——她一天到晚都不肯放過我,對我可凶啦。 她總是說要把我賣到奧爾良去。 況且最近我還看見有個人販子老子咱們家裡轉悠,弄得我心裡七上八下的。 果然,那天夜裡,我溜到門邊,聽見老小姐跟寡婦說,她打算把我賣到下游的新奧爾良。 老小姐心裡雖不太高興,但如果賣了我,

to, but[G] she could git[P] eight hund'd[P]dollars for me, en [P]it 'uz [P]sich[P] a big stack o'[P] money she couldn' [P]resis'[P].	[P]她賣了我，能得八百塊錢。	百塊大羊（洋）[P][N]，這麼泰（大）[P][N]的一個數目，她不能不動心。	她就能得到八百塊錢。
De [P]wider[P] she[G] try[G] to git [P]her to say she wouldn' [P]do it, but I never waited to hear de [P]res'[P].	這摸[P]一大推(堆)[P][N]錢，她沒法耳(兒)[P][N]布[P]懂(動)[P][N]醒[P]，刮[P]夫[P]勸她布[P]約[P]這摸[P]幹。	寡婦勸她別這羊（樣）[P][N]幹，不過我沒有等她們說完，就急急忙忙溜之大吉了，就這樣。	錢太多了，她怎麼能不動心，寡婦倒是勸她別這麼幹。
I lit [P] out mighty[L] quick, I tell you. I tuck out en[P] shin[G] down de [P]hill, en [P]'spec [P]to steal a skift[P] 'long [P] de[P] sho'[P] som'ers [P]'bove[P] de[P] town, but dey [P]wuz [G][P]people a-stirring [P]yit[P], so I hid in de [P]ole[P] tumble-down cooper-shop on de [P]bank to wait for everybody to go 'way[P]. Well, I wuz[P] dah[P] all night. Dey[P] wuz[G][P] somebody roun' [P] all de[P] time.	[P]我不燈(等)[P][N]她們說環(完)[P][N]就飛快地溜啦。 我出了猛(門)[P][N] ，急急忙忙下了小山，指往[P](望)[N]在鎮子上優(遊)[P][N]岸邊哪過(個)[P][N]地方能偷到一條並(平)[P][N]底船，科[P]史(可是)[P][N]那耳(兒) [P][N]有人在走懂(動) [P][N]，我就多(躲)[P][N]進那過箍桶匠的破舊鋪子裡，燈[P]那些人走開。我在那耳[P]燈[P]了一夜。那地方勞[P]布[P]端[P](老不斷)[N]有人。	我溜出家門，急忙趕下山去，原想到鎮上一處地方偷一隻小船。 不過，那裡人來人往。 我就多（躲）[P][N]在岸邊那個箍桶匠的破屋子裡，等人家一個個走開。 我等了鎮[P]鎮（整整）[P][N]一個晚上，總是有人。	我可不能等她們說完，就趕忙溜了。 溜出家門，我慌慌張張跑下小山，算計著到鎮子上游的岸邊偷只船。 可是，那兒老是人來人往的，我就躲到箍桶匠的破鋪子裡，等著那些人都走乾淨。 我在那兒整整等了一夜，那地方總是不斷人。

'Long[P] 'bout[P] six in de[P] mawnin' [P] skifts begin to go by, en[P] 'bout[P] eight er[P] nine every skift dat[P] went 'long[P] wuz[P] talkin'[P] bout[P] how yo'[P] pap come[G] over to de[P] town en[P] say[G] you's[G] killed.	遭（早）[P][N]上六點鐘光景，並（平）[P][N]底船一條條過去，掏（到）[P][N]了八九點鐘，條條船上都在講你爹怎摸（麼）[P][N]掏[P]鎮上來，說史（是）[P][N]你給人撒（殺）[P][N]啦。	直到早上六點鐘，小船一條條開過。到八九點鐘，每一條經過那裡的小船都說，你爸爸怎樣來到鎮上，又怎樣說你是如何如何被殺害的。	挨到早上六點鐘的時候，小船紛紛開走，到了八九點鐘的光景，條條小船上的人全都在講你爸爸如何到鎮上，你怎麼被人殺了的事。
Dese[P] las'[P] skifts wuz[P][G] full o'[P]ladies en[P] genlmen[P] a-goin'[P] over for to[G] see de[P] place.	那些船上盡是些太太老爺，他們約（要）[P][N]掏[P]對岸去看過[P]求[P]今（個究竟）[P][N]。	一些船上擠滿了太太和老爺們，去到現場看個究竟。有的停告（靠）[P][N]在岸邊，歇一歇再開。	後來幾隻裝滿太太和老爺們的船，都想到對岸去看看出事的地方。
Sometimes dey[P]'d pull up at de[P] sho'[P]en[P] take a res'[P] b'fo'[P]dey[P] started acrost[P], so by de[P] talk I got to know all 'bout[P] de[P] killin'[P].	有的叫船丁（停）[P][N]掏[P]岸邊，他們約[P]上岸息[P]息[P][N]（歇歇），再過河去。 聽他們說話，你史[P]怎摸[P]給人撒[P]的，我犬（全）[P][N]知道啦。	所以從他們的談話裡，我得知了你被殺死的全部情況。	有些人把船靠在岸邊，聽他們的話，我才知道了你被殺的經過。
I 'uz[P] powerful[L] sorry you's[G] killed, Huck, but I ain't[G] no mo'[P]now.	哈克，你遭人撒[P]了，我醒（心）[P][N]裡好難過喲，布[P]過我現在布[P]難過啦。	你被殺，我很難過。 不過現在不難過了，赫克。	哈克，知道你被殺死，我可真是太難過了，不過現在我可不這麼想了。
I laid dah[P] under de[P] shavin's[P] all day.	我在包（刨）[P][N]花推（堆）[P][N]底下躺了一真（整）[P][N]天。	我在刨花堆裡躺了一整天，也真餓了。	在刨花堆裡我躺了一整天，餓得受不了。

I 'uz[P] hungry, but I warn't[P] afeard[P]; bekase[P] I knowed[G] ole[P]missus en[P] de[P] wider[P] wuz[P] goin'[P] to start to de[P] camp-meet'n' [P] right arter[P] breakfas' [P] en[P] be gone all day, en[P] dey[P] knows[G] I goes[G] off wid[P] de[P] cattle 'bout[P] daylight, so dey[P] wouldn'[P] 'spec[P] to see me roun'[P] de[P] place, en[P] so dey[P] wouldn'[P] miss me tell[P] arter[P] dark in de[P] evenin'[P]. De[P] yuther [P] servants wouldn'[P] miss me, kase[P] dey[P] 'd shin out en[P] take holiday soon as de[P] ole[P]folks 'uz[P][G] out'n[P] de[P] way.	我肚子餓，科(可)[P][N]我醒(心)[P][N]裡布[P]帕(不怕)[P][N];雲(凶)[P][N]為我知道老太太和刮[P]夫[P](寡婦)[N]吃過早飯就約[P](要)[N]懂[P](動)[N]身去申[P](參)[N]加野營會，這一去約[P]去一真[P]天。她知道我天一亮就管[P](趕)[N]著牲口走啦，屋裡看布[P]掏[P](到)[N]我。所以天黑以前布會發覺我跑了。別的下人也布會發覺我跑了，雲[P](因)[N]為他們只等這兩過[P](個)[N]勞[P](老)[N]人出了猛[P](門)[N] ，就一溜言[P](煙)[N]地過他們的家[P](假)[N]日去啦。	不過我心裡並不黑(害)[P][N]怕。因為我清楚，老小姐和寡婦一吃過早飯便去參加野營會，要去一正(整)[P][N]天。她們知道我白天要伺候生（牲）[P][N]口，因此她們在那裡不會看到我。在天黑以前，她們不會想到找我。說到其餘的傭人，他們也不會找我，因為一看到老傢夥不在家，他們便早已逍遙直（自）[P][N]在去了。	可我倒不黑(害)[P][N]怕，因為我知道，老小姐和寡婦吃過早飯便去參加野營會，一去就是一天。她們知道我白天要照料生(牲)[P][N]口，她們不會盯著我。在天黑之前，她們才不會想要找我，其它的傭人，也不會留意我，主人不在，他們便自找樂趣去了。
Well, when it come[G][L] dark I tuck[P] out up de[P] river road, en[P] went 'bout[P] two mile[G] er[P]more to whah[P] dey[P] warn't[P] no[G] houses.	天黑以後，我溜出猛[P](門)[N]去，沿著河邊的路朝上優[P](遊)[N]走，大該[P](概)[N]走了有兩英里多路，掏[P](到)[N]了沒有人家的地方。	是啊，天一黑，我便溜出門去，沿著大河走了兩英里多路，到了沒有人家住的地方。	於是，天一黑，我就溜出門去，順著大河走了兩英里，到了荒無人煙的地方。 我可怎麼辦?

369

I'd made up my mine[P] 'bout[P] what I's[G] agwyne[P] to do.	我已經打定主意怎摸[P]（麼）[N]辦。	我該怎麼辦，我對此下釘（定）[P][N]了決心。	於是我下釘（定）[P][N]決心。
You see, ef[P] I kep'[P] on tryin'[P] to git[P] away afoot[P], de[P] dogs 'ud[P] track me; ef[P] I stole a skift to cross over, dey[P]'d miss[L] dat[P] skift, you see, en[P] dey[P]'d know 'bout[P] whah[P] I'd lan'[P] on de[P] yuther[P]side, en[P] whah[P] to pick up my track.	你知道，我約[P]史[P]（要是）[N]一過[P]（個）[N]勁耳[P]（兒）[N]走路，狗會聞出我走的道耳[P]；我約[P]史[P]偷條船都[P]（渡）[N]過河去，人家會發覺船布[P]（不）[N]見了，這樣他們就會知道我在對岸什摸[P]地方上岸，能在那耳[P]找掏[P]我走的道耳[P]。	要知道，如果我光靠兩隻甲（腳）[P][N]走路，狗會追中（蹤）[P][N]而來。 要是我偷一隻船渡過去，人家會發現自己家的船失蹤了，並且會知道在對面什麼地方上岸，這樣也會跟蹤而來。	要知道，要是我光靠兩隻甲（腳）[P][N]走路，狗都會追上來的。 可是我如果偷一隻船劃過去，就會有人發現自己的船丟了，而且會知道在什麼地方，這麼一來也肯定追過來。
So I says[G], a raff[P] is what I's[G] arter[P]; it doan'[P][G] make no[G] track.	這摸[P]一想，我跟自己說：我約[P]的史[P]木坏[P]（排）[N] ，它布[P]會留下我的真[P]遷（蹤跡）[N]。	所以我對自個兒說，最好是找一個木筏子，這不會留下蹤跡。	所以我一想，還是找一個木筏子最好，這樣就沒有人能知道。
I see a light a-comin'[P] roun'[P] de[P] p'int[P] bymeby[P], so I wade'[P] in en[P] shove'[P] a log ahead o'[P]me en[P] swum[P] more'n[P] half way acrost[P] de[P] river, en[P] got[G] in 'mongst[P] de[P] drift-wood, en[P] kep'[P] my head down low, en[P] kinder[P] swum[P] agin[P] de[P] current tell [P] de[P] raff[P] come[G] along.	我看掏[P]（到）[N]有一盞燈繞過一過[P]（個）[N]岸腳[P]（角）[N][N][L]漂來，我就下了水，抓住一根木頭往前推，就式[P]（勢）[N]優[P]掏（泅到）[N]河中間，鑽掏[P]漂流的木頭裡，頭買[P]（埋）[N]得低低的，逆著點水優[P]，燈[P]（等）[N]那木坏[P]（排）[N]過來。	一會兒工夫，我看到島尖透出一道亮廣（光）[P][N]，我就跳下水去，抓住一根木頭往前推，汩到了河中央，遊到漂著的木頭堆裡，把腦袋放得低低的，逆著水勢遊，一直等到有木筏子過來。	我看見島尖閃著亮廣（光）[P][N]，我就跳到水裡去，抓住一根木頭往前遊，汩到了河當中，遊到那些木頭堆裡，低下腦袋來，逆水遊，直等到有木筏子漂過來。
Den[P] I swum[P] to de[P] stern uv[P]			

it en[P] tuck a-holt[P].	接著我優[P]掏[P]坏[P]梢[P]，一把抓住了它。	接著，我遊到木筏的後梢，緊緊爪（抓）[P][N]住不放。	接著，我遊到木筏尾巴那兒，牢牢抓住。
It clouded up en[P] 'uz[P] pooty[P] dark for a little while. So I clumb[P] up en[P] laid down on de[P] planks. De[P] men 'uz[P][G] all 'way[P] yonder[P]in de[P] middle, whah[P] de[P] lantern wuz[P].	這時天上來了雲彩，我就趁那一會耳[P]（兒）[N] 挺黑的時光，爬上木坏[P]，副[P]（伏）[N]在木配[P]（板）[N]上。 坏[P]上的人在勞[P]（老）[N]遠點著燈的坏[P]中間。	這時候，天上起了雲，一時間天很黑。 我便乘機爬了上去,躺在木板子上。 木筏上的人都聚在木筏中間有盞燈的地方。	這時候，天上黑雲密佈，天太黑了，我就乘機爬上去，躺到木板上，木筏上的人全都聚在中間有亮光的地方。
De[P] river wuz[P] a-risin'[P], en[P] dey[P] wuz[P] a good current; so I reck'n'd[P] 'at[P] by fo'[P]in de[P] mawnin'[P] I'd be twenty-five mile down de[P] river, en[P] den[P] I'd slip in jis [P]b'fo'[P]daylight en[P] swim asho'[P], en[P] take to de[P] woods on de[P] Illinois side.	河水在上漲，水流挺急;我醒[P]（心）[N]想掏[P]遭[P]（到早）[N]上四點鐘，我科[P]（可）[N]以下去二十五英里，天快良[P]（亮）[N]的時候我再下水，優[P]掏[P]對岸，多[P]（躲）[N]進伊利諾亥州那邊的樹林子裡。	大河帳（漲）[P][N]潮了，水勢很猛。 我估摸著，到早上四點鐘光景，我可以下去二十五英里了。 到那時候，天亮以前，我會溜下河裡，遊到岸上，舟（鑽）[P][N]進伊利諾斯州那一邊的樹林子裡去。	大河漲潮了，水勢非常急，我約摸著，早上四點鐘的時候，我就能走出二十五英里遠了。 到那會兒，也就是天亮以前我會鑽回河裡，遊到岸上，躲到伊利諾斯州那邊的林子裡去。
But I didn'[P] have no[G] luck. When we 'uz[P][G] mos' [P] down to de[P] head er[P]de[P] islan'[P] a man begin[G] to come aft [P] wid[P] de[P] lantern, I see[G] it warn't[P] no[g]	科[P]史[P]（可是）[N]我布[P]（不）[N]走運。 我們快掏[P]刀[P]（到島）[N]尖的當耳[P]（兒）[N] ，一過[P]（個）[N]人提著那盞燈掏[P]	不過，我運氣不好。快到島尖了，一個人卻提著登（燈）[P][N]走過來。	可是我真不走運。 我們的木筏就要到島尖的時候，有一個人卻提著燈來到木筏後面啦，我一看不妙，再呆下去了就危險了，只好溜到水裡，往島尖遊過去。

use fer[P][G]to wait, so I slid overboard en[P] struck out fer[P]de[P] islan'[P].	坏[P](排)[N]梢[P]來啦，我一看再戴[P](待)[N]布[P]下去啦。只好溜下去，朝刀[P]子優[P](泅)[N]過去。	我一看不好，不能再耽擱了，便溜下了水，朝島尖遊去。	
Well, I had a notion I could lan'[P] mos'[P] anywhers[P], but I couldn't—bank[G] too bluff.	嘿，當時我想，菜[P]布[P]陀[P](差不多)[N]哪耳[P]我都能上岸，科[P]史[P]布[P]行——那岸太頭[P](陡)[N]。	我本以為，哪裡都能尚（上）[P][N]得去，可是不行——河岸太陡。	我本來想隨意找個地方上岸，可是不行呀——河岸太陡了。
I 'uz[P] mos'[P] to de[P] foot er[P]de[P] islan'[P] b'fo'[P]I found'[P] a good place.	一直快掏[P]刀[P]回[P](島尾)[N]的時候，我才找掏[P]一過[P]黑[P]塞[P](合適)[N]的地方。	快到島尾，我才找到一個好去處。	就快到島尾的時候，我總算找著一個不錯的地方。
I went into de[P] woods en[P] jedged[P] I wouldn'[P] fool wid[P] raffs[P] no[G] mo'[P], [G]long as dey[P] move[G] de[P] lantern roun'[P] so.	我進了樹林子，我醒[P](心)[N]想:坏[P]上的人這樣提著燈照來照去，我再布[P]跟木坏[P]打交道啦。	我鑽進了樹林子，心想木筏上燈移來移去的，我再也不跟木筏子打交道啦。	我鑽進樹林子，心裡想:木筏上的人提著燈四處亂照，我大概再也不會跟木筏打交道啦。
I had my pipe en[P] a plug er[P]dog-leg, en[P] some matches in my cap, en[P] dey[P] warn't[P] wet, so I 'uz[P][G] all right.	我才[P](隨)[N]身坦[P](帶)[N]著我的言[P](煙)[N]鬥和一板言[P]葉子，放在我帽子裡的一些火柴也沒遭水[L]，所以我日子不難過。	我把我的煙鬥和一塊板煙，還有一盒火柴都塞在我的帽子裡，因此沒有弄潮，所以我的日子還好過。	我把身上帶的煙鬥、板煙和火柴，都塞進帽子裡，所以沒有弄濕，我的日子也還將就。
How[G] you gwyne[P] to git[P] 'm[P]? You can't slip[L] up on um[P] en[P] grab um[P]; en[P] how's a body	我怎摸[P](麼)[N]逮呢?中[P]布	我怎麼個捉法？總不能偷偷地過去，光用手就能捉住吧？	

gwyne[P] to hit um[P] wid[P] a rock?	[P](總不)[N]能悄悄走過去一把抓住它們，用 石塊又怎摸[P]打得著?	又怎麼能光靠一塊石子就打中它？	我拿什麼捉呀？ 總不能偷偷走過去，空著手就能抓住它們吧，或光用石頭打?
How could a body do it in de[P] night?	晚上又怎摸[P]過[P](個)[N]逮法?	在黑夜裡怎麼個幹法？	晚上可怎麼捉呢？
En[P] I warn't[P] gwyne[P] to show mysef[P] on de[P] bank in de[P] daytime.	大白天我布[P]能掏[P](到)[N]河邊去讓人瞧見。	再說，在大百（白）[P][N]天，我才不會在岸邊暴路（露）[P][N]我自己呢。	大白天我也不能跑到河邊去。 哦，怎麼會聽不到。 我知道那是在找你。
Oh, yes. I knowed[G] dey[P] was[G] arter[P]you.	啊，當然聽掏[P](到)[N]嘍。 我知道他們史[P](是)[N]在招[P](找)[N]你。	哦，聽到的，我知道這是沖著你的。	我還看見他們從這兒過去了——我蹲在矮樹後看見了。
I see um[P] go by heah[P]—watched um[P] thoo[P] de[P] bushes.	我看著他們打這耳[P](兒)[N]過去;董[P](蹲)[N]在矮樹棵子[L]裡打亮[P](量)[N]他們。	我看見他們在這裡過去的，我透過矮樹重（叢）[P][N]，丁（盯）[P][N]住了他們的。	極少極少——再說，好的兆頭又有什麼用呢？ 就算你走運，又能怎麼樣?
Mighty[L] few—an'[P] dey[P] ain't[G] no[G] use to a body. What[G] you want to know when good luck's a-comin'[P] for?	少得很——再說吉利的兆頭對人沒有用。 你想知道什摸[P](麼)[N]時候交好運幹啥?	很少很少——再說，好的兆頭對人一無用處。 你要知道什麼時候交好運，這有什麼用處？	

Want to keep it off? Ef[P] you's[G] got hairy arms en[P] a hairy breas'[P], it's a sign dat[P] you's[G] agwyne[P] to be rich.	你難道想多[P]（躲）[N]過它？ 如果一過[P]（個）[N]人胳撲[P]（膊）[N]長滿了毛，興[P]擋[P]（胸膛）[N]上也長滿了毛，這是你約[P]（要）[N]發財的兆頭。	難道是為了自個兒能篤（躲）[P][N]過它？ 要是胳膊上是毛茸茸的，或是胸後是毛茸茸的，這是預兆你要發財。	不會是為了篤（躲）[P][N]過它吧。 假如胳膊上全是毛，或是胸口長滿了毛，這就是你要發財的預兆。
Well, dey's[P] some use in a sign like dat[P], 'kase[P] it's so fur[P] ahead.	這種兆頭倒有點耳[P]（兒）[N]用處，雲[P]（因）[N]為那是拗[P]舊[P]（好久）[N]以後的事。	啊，這樣的預兆還有點兒用，因為那是好舊（久）[P][N]以後才會來的事。	啊，這樣預兆還不錯，因為那得等好長時間才會靈驗的。
You see, maybe you's[G] got to be po'[P]a long time fust[P], en[P] so you might git[P] discourage' [P] en[P] kill yo'sef [P] 'f [P]you didn' [P] know by de[P] sign dat[P] you[G] gwyne[P] to be rich bymeby[P]. What's de[P] use to ax[P] dat[P] question? Don't you see I has[G]?	你興許會先收[P]（受）[N]拗[P]長時間的窮。 你約[P]布[P]（不）[N]知道這兆頭，布[P]知道以後有一天你會發財，你興許會雪[P]（泄）[N]氣，會撒[P]（殺）[N]了你自過[P]耳[P]。 問這過[P]（個）[N]有啥用? 你難道沒看掏[P]（到）[N]我的胳撲[P]（膊）[N]興[P]擋[P]（胸膛）[N]上長滿了毛?	要知道，說不定你非得先窮個很長的時間，要不是你知道終究有那麼一天你會發才（財）[P][N]，說不定你會灰心傷（喪）[P][N]氣到自殺的地步。 還用問？你沒有看見我都有麼？	要知道， 一般你必須先窮一陣子，要是你不知道自己早晚會發才（財）[P][N]，你會自卑得想自殺。 你問這幹嘛? 你自己難道沒見過嗎?

No, but I [G]ben[P] rich wunst[P], and [G]gwyne[P] to be rich agin[P].	沒有，布[P]（不）[N]過我過去發過財，往後還會發財。	沒有。不過，我是發過了的。下一回，我還會發。	不是，不過我以前有過，以後還會繼續發財。
Wunst[P] I had foteen[P] dollars, but I tuck[P] to specalat'n'[P], en[P] got busted out.	我有過十四塊達[P]揚[P]（大洋）[N]。 我拿去偷[P]其[P]（投機）[N]，敘[P]（輸）[N]掉了。	有一回，我有十四塊大羊（洋）[P][N]。 我用來做了投雞（機）[P][N]生意，結果都裴（賠）[P][N]光了。	有一回，我有十四塊錢，我用它做投機生意，後來都賠了。
Well, fust[P] I tackled stock.	嗯，我凱[P]（開）[N]頭搞股票。	嗯，我先搞的是股票。	嗯，一開始搞的是股票。
Why, live stock—cattle, you know.	嗨，還布[P]史[P]（不是）[N]活股票。 牲畜，你明白嗎?	啊，活股票。牲口嘛，你明白麼？	嗨，活股票唄。 就是牲畜啦，你懂嗎?
I put ten dollars in a cow.	我花了十塊達[P]揚[P]（大洋）[N]買了頭奶牛。	我買一頭奶牛化（花）[P][N]了十塊大洋。	我用十塊錢買了頭奶牛。
But I ain'[G][P] gwyne[P] to resk [P] no[G] mo'[P]money in stock. De[P] cow up 'n'[P] died on my han's[P].	布[P]過我再布[P]把錢呀[P]（押）[N]在牲口上啦。 那頭奶牛掏[P]（到）[N]我手裡就自[P]（死）[N]啦。	以後我可不會在牲口上冒險化（花）[P][N]錢啦。 那頭牛一到了我手上就私（死）[P][N]啦。	打那之後我再也不在牲口身上冒險啦，那頭奶牛到我手上就死掉啦。
No, I didn't lose it all.	布[P]（不）[N]，我沒有犬[P]（全）[N]丟。	不，我沒有全賠光。	不，沒有賠乾淨。

I on'y[P] los' [P] 'bout[P] nine of it. I sole[P]de[P] hide en[P] taller[P]for a dollar en[P] ten cents.	我只丟了約[P]莫九塊，我把牛皮和牛又[P](油)[N]賣了一塊一毛錢。	我損失了十分之九。我把牛皮和牛郵(油)[P][N]給賣了一塊一毛錢。	我大概賠了九塊，牛皮和牛肉還賣了一塊一毛錢呢。
Yes. You know that one-laigged[P] nigger dat[P] b'longs[P] to old Misto[P] Bradish?	科[P]布[P](可不)[N] ，你知道芳[P](老)[N]布拉狄許先商[P](生)[N]的那過[P](個)[N]一條堆[P](腿)[N]黑奴嗎?	搞了的。你知道波拉狄休老先生家那個一條推(腿)[P][N]的黑奴麼？	當然接著做，你昕說過老布拉狄休先生家有個一條腿的黑奴吧?
Well, he sot[P] up a bank, en[P] say [G] anybody dat[P] put in a dollar would git[P] fo'[P]dollars mo'[P]at de[P] en'[P]er[P]de[P] year.	他凱[P](開)[N]了一家銀行，說史[P](是)[N]誰存進一毛錢，掏[P](到)[N]年底就能陀[P](多)[N]得四塊。	他開設了一家銀行。他說，誰存進一塊錢，滿一年可得四塊錢。	他辦了一家銀行，說要是誰存進他的銀行一塊錢，年底就可以收到四塊錢。
Well, all de[P] niggers went in, but dey[P] didn't have much. I wuz[P] de[P] on'y [P] one dat[P] had much.	這下所有黑奴都去存啦，布[P]過他們沒有幾過[P]錢。有錢的就我一過[P]。	啊，黑奴全去存了。不過他們全沒有很多錢，我是唯一有錢的一個。	這麼著全部的黑奴都存錢來啦，可是他們沒錢。最有錢的就是我啦。
So I stuck out for mo'[P]dan[P] fo'[P]dollars, en[P] I said 'f[P] I didn'[P] git[P] it I'd start a bank mysef[P].	我掏出四塊陀[P](多)[N]錢呀[P](押)[N]上了。我呃摸[L]著我約[P](要)[N]史[P]丟了這錢，我就自己凱[P]銀行。	我堅持要比四塊錢更皋(高)[P][N]一些的利息。我說，不然的話，我自己另開一家銀行。	我當然非要四塊錢以上的利息才會存錢給他。我告訴他，要是他不答應我，那我可要自己開銀行了。

Well, o'[P]course dat[P] nigger want'[P] to keep me out er[P]de[P] business, bekase[P] he says dey[P] warn't[P] business 'nough[P] for two banks, so he say[G] I could put in my five dollars en[P] he pay[G] me thirty-five at de[P] en'[P]er[P]de[P] year. So I done[G] it.	那黑奴自然布[P]讓我嗆[P](搶)[N]他的商[P]意，雲[P](因)[N]為他說，商[P]意就這摸[P](麼)[N]點耳[P](兒)[N]，布[P]夠兩家銀行做的。 他對我說，我科[P](可)[N]以把我的五塊錢都存上，掏[P]年底他付我三十五塊。 我依[L]了他的。	急（結）[P][N]果呢，那個黑奴自然要阻擋我加進他們這一行，因為據他說，沒有那麼多的生意供兩家銀行幹的。 他說，我可以存進五塊錢，年低(底)[P][N]他给我三十五塊大羊（洋）[P][N]，我就幹了。	當然那個黑奴可害怕了，他怕我搶他生意啊，就這麼點生意，哪用得著開兩家銀行呢。 因此他告訴我說，要是我存五塊錢，到年底能從他那兒弄到三十五塊錢呢。 我就信他了。
Den[P] I reck'n'd[P] I'd inves'[P] de[P] thirty-five dollars right off en[P] keep things a-movin'[P].	才[P](隨)[N]後我想:我約[P](要)[N]用那三十五塊錢再投資，好好幹一場。	我還捉摸著不妨把三十五塊大羊（洋）[P][N]麻（馬）[P][N]上就投出去，好叫錢活起來，有一個黑奴叫鮑勃的，他買了一條平底蠶（船）[P][N]。	而且我還計劃把這三十五塊大羊(洋)[P][N]麻(馬)[P][N]上投資到新項目上，以便快點賺更多的錢，有個叫鮑勃的黑奴，這傢夥買了條平底蠶(船)[P][N]。
Dey[P] wuz[P] a nigger name'[P] Bob, dat[P] had ketched[P][G]a wood-flat, en[P] his marster [P] didn'[P] know it; en[P] I bought it off 'n[P] him en[P] told him to take de[P] thirty-five dollars when de[P] en'[P]er[P]de[P] year come; but somebody stole de[P] wood-flat dat[P] night, en[P] nex[P] day de[P] one-laigged[P] nigger say [G] de[P] bank's busted.	正好有過[P](個)[N]叫鮑勃的黑奴，他撈到一條並[P](平)[N]底船，他的做[P](主)[N]人不知道。 我沖[P](從)[N]他手裡買下了船，告訴他掏[P](到)[N]年底我把那三十五塊錢給他。 科[P]史[P](可是)[N]那天晚上船就尚[P](讓)[N]人偷了。 第二天，那一條堆[P](腿)[N]的黑奴說史[P]銀行倒啦。	他的主人對這事並不知道。我從他手裡買了這調（條）[P][N]蠶（船）[P][N]，告訴他，到年底，那三十五塊大羊（洋）[P][N]就是他的了。 不過，就在那一個晚上，有人把蠶（船）[P][N]給偷走了。 第二天，一條腿的黑奴說，他的那家銀行倒閉了。	他主人可一點都不知道他幹的這事。 我從他手裡把這條船買過來，我答應他年底的時候就把那三十五塊大羊(洋)[P][N]付給他。 可是就在那天夜裡，蠶(船) [P][N]被人偷走了。 第二天，那個一條腿的黑奴又告訴我，說他的那家銀行也開不下去了。

So dey[P] didn'[P] none[G] uv [P] us git[P] no [G] money. Well, I 'uz[P] gwyne[P] to spen'[P]it, but I had a dream, en[P] de[P] dream tole[P]me to give it to a nigger name'[P] Balum—Balum's Ass dey[P] call him for short; he's one er[P]dem[P][G] chuckleheads, you know. But he's lucky, dey[P] say, en[P] I see I warn't[P] lucky. De[P] dream say[G] let Balum inves'[P] de[P] ten cents en[P] he'd make a raise for me. Well, Balum he[G] tuck[G] de[P] money, en[P] when he wuz[P] in church he hear[G] de[P] preacher say dat[P] whoever give[G] to de[P] po'[P][G]len'[P]to de[P] Lord, en[P] [G]boun'[P] to git[P] his money back a hund'd[P] times.	掏[P]頭來兩過[P]人全都兩手空空。 嗯,那一毛錢我正約[P](要)[N]把它花了,科[P]史[P](可是)[N]我得[L]了過(個)[N]夢,那夢告訴我把錢給一過[P](個)[N]叫巴魯姆的黑奴——為了方便,大家都管他叫巴魯姆的驢。 這人是過[P]布[P]凱[P]叫[P](個不開竅)[N][N]的傢夥。 布[P](不)[N]過人家說他走運;我呢,知道自己布[P]走運。 夢叫我把一毛錢交給巴魯姆去投資,他會替我再[P](賺)[N]錢。 好,巴魯姆既[P](接)[N]了錢。 後來他上教堂去,聽傳教士說:誰若史[P]把錢代[P]主給了窮人,必丁[P](定)[N]會得掏[P](到)[N]百倍的回包[P](報)[N]。	所以我們兩個人誰也沒有拿到錢。 啊,我正打算化(花)[P][N]掉它呢。 可是我做了一個夢。 夢裡告訴我該把錢給一個叫做巴魯姆的黑奴——人家為了叫起來方便,叫他巴魯姆的驢。 他可是個傻瓜腦袋,你知道吧。 不過,人家說這人生來雲(運)[P][N]氣好。 我呢,我自己知道生來雲(運)[P][N]氣不好。 夢裡交代我,該把一毛錢叫巴魯姆去投放,他會給我賺錢的。 好吧,巴魯姆收下了這個錢。 有一回,他上教堂去,聽到傳教士說,誰把錢給窮人,就是把錢給了上帝,他會得裡(利)[P][N]一百倍。	結果我們兩個人都沒弄到錢。 嗯,正是我算計著花掉它的時候,碰巧我做了一個夢。 我夢見一個人對我說要我把錢送給一個叫巴魯姆的黑奴——別人叫他巴魯姆的驢。 他真是愚東西,你知道的。 但是大家卻說這人生來好運氣。 我呢,我可知道我才沒什麼運氣。 夢裡暗示我這一毛錢由巴魯姆來投資才會賺錢。 當然我把錢給了巴魯姆。 有一次他去教堂,傳教士說,要是誰把錢送給窮人,就等於說是給了上帝,這個人准會賺一百倍的。

So Balum he[G] tuck[G] en[P] give[G] de[P] ten cents to de[P] po'[P], en[P] laid low to see what wuz[P] gwyne[P] to come of it.	巴魯姆聽了，便拿出那一毛錢給了窮人，不聲不響燈[P](等)[N]著看結果掏[P](到)[N]底怎樣。	巴魯姆就把那一毛錢給了窮人，等著看急（結）[P][N]果會如何。	結果巴魯姆真把那一毛錢送給窮人了，還等著賺那一百倍呢。
Nuffn[P] never[G] come[G] of it.	什摸[P](麼)[N]結果也沒有。	什麼急（結）[P][N]果也沒有。	一無所獲。
I couldn'[P] manage to k'leck[P] dat[P] money no[G] way; en[P] Balum he[G] couldn'[P].	我想盡辦法也拿布[P]掏[P](不到)[N]這錢;巴魯姆也沒法子。	我想盡辦法也拿不回這錢，巴魯姆也無發（法）[P][N]。	我想方設法就是拿不回這筆錢，巴魯姆又能怎麼辦。
I ain'[G][P] gwyne to len'[P]no[G] mo'[P]money 'dout[P] I see de[P] security.	我以後布[P]見抵押品再布[P]借錢啦。	以後我要是看不到底（抵）[P][N]押品，決不把錢放出去。	今後沒有抵押品我決不借錢給任何人。
[P] to git[P] yo'[P] money back a hund'd[P] times, de[P] preacher says!	傳教士說史[P]丁[P](是定)[N]會騷[P](收)[N]回一百倍這過[P](個)[N]數的錢!	傳教士說什麼可以得裡（利）[P][N]一百倍！	傳教士胡說八道哪裡會賺一百倍[G]！ 只要能讓我拿回那–毛錢，我就覺得很公平很有運氣啦。
Ef[P] I could git[P] de[P] ten cents back, I'd call it squah[P], en[P] be glad er[P]de[P] chanst[P].	哼，我約[P](要)[N]能騷[P]回那一毛錢，就酸[P](算)[N]是公並[P](平)[N]無欺，就酸[P]是反[P]興[P](萬幸)[N]啦。	要是我能把一毛錢收回來，我就認為是公平交葉(易)，雲（運）[P][N]氣不錯啦。	可不是， 現在我不是已經發財了嗎?

Yes; en[P] I's[G] rich now, come to look at it. I owns[G] mysef[P], en[P] I's[G] wuth[P] eight hund'd[P] dollars. I wisht[P] I had de[P] money, I wouldn'[P] want no [G] mo'[P].	對——說起來，我現在就發了財啦。 我這過[P]（個）[N]人現在歸我自己，我又拾[P]（值）[N]八百塊錢，我巴[P]布[P]（不）[N]得真有這筆錢，再陀[P]（多）[N]我也布[P]約[P]（不要）。	是啊，——我如今已經發才（財）[P][N]了。 你想吧。我自己這個人，歸我自個兒所有。 我值八百塊大羊（洋）[P][N]。 我但願我自個兒有這筆錢。 再篤（多）[P][N]呢，我也不要了。	你想想看，我是我自己[G]啦，值八百塊大洋呢[G]? 我恨不得這些錢立即到手， 要是給我，我還嫌多了呢。

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