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题 目 A Study on English Translation of Culture-loaded Words
of *Wa* from the Perspective of Eco-translatology

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Abstract: With the promotion of Chinese culture overseas, how to translate Chinese culture has become a crucial part. While the most troublesome problem of translation does not lie in language itself, but in cultural connotation that it carries, or is to say, translation of culture-loaded words. For the past few years, there have been more and more studies on the translation of culture-loaded words, but few of them is based on *Wa*. This thesis is written to work over English translation of culture-loaded words of *Wa* written by Mo Yan and translated by Howard Goldblatt, from the perspective of eco-translatology, aiming to better promote Chinese culture and translate Chinese culture-loaded words to western countries, so as to help foreign countries to get more realistic and more appropriate understandings of China and of its splendid culture.

Key words: *Wa*; culture-loaded words; eco-translatology

Chapter One Introduction

Stepping into 21st century, all of countries worldwide have closer contacts under the context of globalization, no matter how far away they are. Especially, the strenuous history of China reminds its people of the importance of opening up. It can be said that modern western countries' understanding to China and its literature and civilization is still lingered on the image depicted by western sinologists several centuries ago (Hu Anjiang, 2010, 10-16). Therefore, it is urgent to transport real Chinese culture overseas and strengthen our relations with other counties. With the long history, translation activities in China can date back to around two thousand years ago. Furthermore, it is unavoidable to mention translation theory when making research on translation activities, and thanks to western theories introduced into China since the last century, Chinese translation theory has achieved notable development in this facet.

As a translation theory born in China, eco-translatology was put forward by Professor Hu Gengshen in 2001, earning wide concerns at home and abroad. Lots of scholars and researchers have taken participate in its research since its appearance, and thus it becomes more and more mature after a dozen of years.

This thesis is divided into five chapters. In chapter 1, the author gives a brief introduction to the background and significance of this thesis, and the whole structure of the thesis. In chapter 2, eco-translatology with its translational eco-environment and multi-dimensional transformations and culture-loaded words with its definition and translation strategies are respectively introduced. In chapter 3, the author mainly analyzes translational eco-environment and culture-loaded words from the perspective of eco-translatology in *Wa* translated by Howard Goldblatt. In chapter 4, it discusses the implication of translational eco-environment to the translation of culture-loaded words. In chapter 5, the author makes a summary of the whole thesis including the fruits and limitations of this thesis.

Chapter Two Eco-translatology and Culture-loaded Words

2.1 Eco-translatology

According to Professor Hu Gengshen, Eco-translatology can be understood as an ecological approach to translation studies, or translation studies from an ecological perspective (Hu Gengshen, 2008, 11-15).

2.1.1 Previous studies on eco-translatology

Peter Newmark divided culture in translation progress into five categories in 1988, and the first one is its ecological feature (Newmark, 1988, 95). David Katan proposed that ecological environment of translation contains physical environment, political environment, climate, space, constructed environment, costume, food, smell and temporary scenario, etc (Katan, 1999, 45-52). Michael Cronin, who put forward the motivation of attaching importance to “ecology of translation”, appealed to keeping healthy balance in translation among different languages (Cronin, 2003, 227-232).

George Steiner (1975, 235) once classified translation theory into two basic parts: universal theory and local theory, which is similar to the basic ways to deal with problems--universal environment adaptation and local environment adaptation. From the view of Rosanna Warren, translation was a mode to recognize and to live. When literary works are translated from one language to another, which is in line with transferring plants or animals from one place to another, they could survive only through changes to adapt to the new environment (Warren, 1989, 6). Susan Bassnett and Andre Lefevere put forward “culture turn” in 1990, and they described the context of translation as “cultural environment” for many times. They also applied ecological descriptions to explain the behaviors of linguists doing the translation researches (Bassnett, 1990, 4).

2.1.2 Hu Gengshen’s eco-translatology

Eco-translatology develops on the basis of translation as adaptation and selection, and it can also be considered as an ecological approach to translation studies, or translation studies from an ecological perspective. This theory concentrates on the integrity of translational ecosystem, making new explanations and descriptions on the essence, process, standard, principles and methods of translation (Hu Gengshen, 2008, 1-5).

This emerging theory specifically exemplifies the interpretation function of translation as adaptation and selection to translation ontology: (1) the process of translation--cyclic alternations of the translator’s adaptation and selection; (2) the principle of translation--selective adaptation and adaptive selection from multiple dimensions; (3) the methods of translation--three dimensional (language dimension, communication dimension and cultural dimension) transformation; (4) translation evaluation standard--multi-dimensional transformation, reader feedback, and the quality of translator, and thus it concludes that the best translation should have the highest degree of holistic adaptation and selection. (Hu Gengshen, 2003; 2004; 2006).

2.1.3 Translational eco-environment

Translational eco-environment, a “world” presented by source text, source language and target language, is an “integrity” entangled by “translation groups”. Meanwhile, it is a “set” of multiple factors that restrict translators’ optimum adaptation and updated selection. “World”, “integrity” and “set”

mentioned above are eco-environment of translation. That is to say, as for translation, everything outside translator can be regarded as eco-environment of translation; and every translator is a component of others' translational eco-environment(Hu Gengshen, 2004, 39).

2.1.4 Multi-dimensional transformations

Multi-dimensional Transformations, a standard of judging quality of translation and a method to translate, refers to translator's multi-dimensional adaptation and selection in translational eco-environment, and multi-dimension usually refers to language, culture and communication.

Adaptive transformation from language dimension is an adaptive transformation of language (form, style, feature) in translating. Pronunciation, vocabulary and grammar are three essential elements composing language, so we should pay more attention to their adaptation and selection.

Adaptive transformation from culture dimension means that translator translates while transmits and explains bi-lingual cultural connotation, in case of appearing misunderstanding of the origin text. From this facet, translator should make reasonable adaptation and transformation of cultural information in source language, preserving source language's cultural connotation and receptive for target language's readers.

Adaptive transformation from communication dimension demands that translator should not only transmit language information and cultural connotation, but attach importance on communication. Specifically, translator should notice whether the communication goal of the origin author could be reflected.

2.2 Culture-loaded words

2.2.1 Definition and classification of culture-loaded words

Culture-loaded words, also called as lexical gap, refer that cultural information carried by lexical words in source language has no counterparts in target language (Bao Huinan, 2004, 10-11). To some degree, culture-loaded words are the production of certain cultural context. Cultural context is related to the whole social culture, so it is not changeable. Compared with cultural context, situational context is full of changes. So if the same change happens in numerous situational context may make nuance to cultural context. Therefore, culture-loaded words are stable, and their connotations are hard to alert (Chen Xirong, 1998, 95-99). Eugene Nida (1998, 29-30) once wrote in his dissertation, "For a translator, a failure to reckon with the cultural dimension in the meaning of words can be devastating."

Nida classified culture into five sorts as followings: ecological culture, material culture, idiom culture, social culture and religious culture (2001, 46-48). Similarly, we can also divide culture-loaded words in the same way: ecological culture-loaded words, material culture-loaded words, idiom culture-loaded words, social culture-loaded words and religious culture-loaded words.

2.2.2 Translation strategies to culture-loaded words

Chinese culture-loaded words have their notable national cultural features, while to some degree, readers' comprehension of messages' form and content is reliable to their own cultural presupposition. Native readers can figure out all contents of communication message just from the form of words because they have the same cultural presupposition as the the author of the origin text. By contrast, foreign readers may get different associations even misunderstandings according to their own cultural

presupposition if they are not familiar with Chinese culture(Wang Yinquan, 2006, 74-76).

From descriptions above, we can draw a conclusion that translation of culture-loaded words influences the quality of the whole translation work. Meanwhile, due to different geographic locations and civilizations of countries, there are great cultural differences, and they even are confronted. Therefore, we should master methods to cope with this problem well.

Then, how to translate culture-loaded words? Usually speaking, there are four methods:

Firstly, literal translation. That is, word for word translation according to literal meaning. It may turn inflexible, but is the most effective way to contain foreign elements in translating.

Secondly, free translation. It means to translate according to main idea of the original text by saving only contents and discarding forms or words in source language.

Thirdly, transliteration. It is to translate with Chinese pinyin or similar sounds so as to keep characteristics and national style of Chinese traditional culture.

Fourthly, translation annotation. It is divided into literal translation annotation and transliteration annotation. Literal annotation refers to literal translation with explanatory notes; transliteration annotation means that using similar sounds to directly translate special image carrying national culture and then make supplements of their background materials or lexical origin so that readers can absorb pure message in reading (Zhou Jianjun, 2019, 57-61).

Chapter Three The Analysis of *Wa*

In Chapter Two, the author mentioned basic concepts of eco-translatology including translational eco-environment and multi-dimensional transformations and culture-loaded words. And in this Chapter, the author will further analyse the translational eco-environment of *Wa* and how Goldblatt managed to translate its culture-loaded words.

3.1 Translational eco-environment of *Wa*

This part divides the translational eco-environment into two parts: internal translational eco-environment and external eco-environment.

3.1.1 Internal translational eco-environment

Goldblatt once acknowledged that scholars supposed that translator has multiple masters to cater for, including author, press and readers, etc (Goldblatt, 2019, 36-39). Foremost, Mo Yan, the original author of *Wa* is introduced here. Most works of Mo Yan reflect social sensitive problems, and there is no exception for *Wa*. Mo Yan initially wrote this book in 2002, and his inspiration came from a piece of news on newspaper in 1958: fourteen tadpoles can be used for contraception before sexual intercourse. It sounds ridiculous, but at that time a great many of people followed the trend, even after dozens of years similar things took place again. In 2007, Mo Yan finished this novel.

The creation context of *Wa* is narrated as followings: In that period, there were quite fierce disputes among Chinese people over the implement of one-child policy. Thus, mainstream media delivered many related articles, whose authors had certain fame and prestige. Meanwhile, the discussion on this issue was overwhelming on the Internet. With the development of Reform and Opening-up and private economy, hundreds of millions of peasants gained the freedom of mobility and employment, which made the one-child policy hard to carry out. More interestingly, people from different classes had

different reactions: peasants could have children in different regions or give birth to them secretly; the rich and corrupted officials were willing to have many children even they were fined or keeping their mistresses, so as to satisfy their needs of carrying on their family line or inheriting their properties of hundreds of millions; but only civil servants with meager wages abided by the "one-child" policy because they dare not take professional risks and could not afford higher education costs in the future.

3.1.2 External translational eco-environment

Howard Goldblatt is a famous sinologist in America, who has translated many Chinese literary works of prestigious writers including Mo Yan, Xiao Hong and Lao She. Personally speaking, Goldblatt is keen on Mo Yan's works, and he can even translate all of them with interest.

As for external translational eco-environment, translator should take readers' expectation as a major element to translate. From the viewpoint of Goldblatt, Americans prefer political works to literary works (Ji Jin, 2009, 49). Western people are eager to learn Chinese history and its culture, while realistic works such as *Wa* can perfectly satisfy their reading needs at this point.

3.2 The translation of culture-loaded words of *Wa*

Last part the author analyses the translational eco-environment, and this part the translation of culture-loaded words in *Wa* is introduced according to their classifications.

3.2.1 The translation of ecology words

Ecology words reflect the climate features, natural and geographical environment of specific regions. People from different regions share different or even contradictory understanding towards the same ecology words.

(1) 但你姑姑的手五冬六夏都一样，是软的，凉的，不是那种松垮的软，是那种.....（莫言，2009，17）

But your aunt's hands were always the same, whether in the cold of winter or the heat of summer: soft and cool, not spongy soft, more like... (ibid.,21)

(2) 奶奶，娘，别哭了，哭管什么用？哭能哭出翅膀来吗？哭能哭倒万里长城吗？（ibid.,26）

Grandma, Mother, you can stop crying. It doesn't do anybody any good. It won't help you sprout wings, will it? Can you bring the Great Wall down with tears? (ibid.,31)

(3) 大婶，听说小跑在打破天地说媳妇，您看我怎么样？（ibid.,81）

Aunt, I hear that your Xiaopao is searching high and low for a wife. How about me? (ibid.,96)

(4) 我不怕！我是泰山顶上一青松，抗严寒斗风雪胸有朝阳！（ibid.,89）

That doesn't scare me. I'm like a pine tree atop Mount Tai, fighting the bitter cold and warding off the wind and snow. I have a morning sun in my chest. (ibid.,105)

(5) 一个日落西山的人，一个提前退休回乡购房休闲养老的人，其实没有什么事可以害怕了。（ibid.,231）

There is nothing a man in the sunset of his life, someone who has retired early to return to live his childhood hometown, needs to fear. (ibid.,269)

“五冬六夏”，“哭倒万里长城”，“打破天”，“泰山顶上一青松” and “日落西山”，all of these words are typical Chinese images, especially for Chinese four-character idioms, it is unique in Chinese culture,

and they are translated due to their connotations which caters to the target readers' expectations and is easy for readers to understand. While it is a little unfortunate to abandon Chinese phrases' vivid expressions for the sake of delivering accurate meanings to target readers.

3.2.2 The translation of material words

Material words suggest the characteristics of material culture created by people sharing the same language culture, including economy, science, technology, tools, food and garments, etc.

(1) 初二晚上在我家炕头上促膝倾谈时..... (ibid.,4)

On the night of the second, when we were talking as we sat on the kang at my house... (ibid.,3)

(2) 奶奶一边敲一边吆喝：出来吧——出来吧——你的老爷差你去送鸡毛信，再不出来就要挨打了—— (ibid.,21)

Come out, she shouted, come out now! Your father wants you to deliver an urgent message, and you're in for a whipping if you don't come out right this minute! (ibid.,25)

(3) 最后进入一个大花厅，门窗隔扇都是雕花的，太师椅子都是檀木的。(ibid.,26)

Finally, we came up to a large reception hall in the middle of a garden, with sandalwood armchairs and windows framed by wooden carvings. (ibid.,31)

(4) 你爸爸说，后来，他去机场找王小偶玩过，还跟着他吃过一次空勤灶，油焖大虾，辣子鸡丁，鸡蛋炒黄花菜，大米干饭，随便吃。(ibid.,42)

Your father said he went to look up Wang at the airfield after that, and was treated to a casual air force meal of braised prawns, spicy chicken nuggets, eggs and day lily, and as such rice as he could eat. (ibid.,49-50)

(5) 王仁美屁股一沾炕席就叫：哎哟俺的个亲娘，这哪里是炕，分明是个火鏊子嘛！(ibid.,83)

The moment Renmei sat down, she shouted, Damn, this is no bed, it's a frying pan! (ibid.,99)

These material words can be said without exaggeration that they are born in China and have close relations with Chinese culture, and they are part of Chinese life, which means it is extremely hard to find their equivalents in another language. “炕” is translated as “the kang”, adopting the method of transliteration. “鸡毛信” is not translated by word for word, but Goldblatt uses “an urgent message” to explain this image, which makes readers easily understand. “大花厅”，“门窗隔扇” and “太师椅子” are common in that period, and they have thick Chinese flavor. To make it clear, Goldblatt deletes unnecessary information. Though it may not deliver Chinese culture well, it makes the translation concise, which conforms to the novel's writing style. Meanwhile, the translation of sentence in (3) accords with target readers' reading habits. “空勤灶” is translated with literal translation, while “油焖大虾”，“辣子鸡丁” and “鸡蛋炒黄花菜” are translated even more simplified: images with their flavor or cooking manner. “火鏊子” is a dialect, and Goldblatt explains it with “a frying pan”.

3.2.3 The translation of idiom words

Idiom words, also called custom words, this kind of words carries ample cultural connotation and only exists in a certain culture, that is to say, they are unique in certain region and culture. And also because of them, translation turns knotty.

(1) 黄秋雅这个上海资本家的千金小姐，名牌大学毕业生，被贬到我们高密东北乡，真是“落时的凤凰不如鸡”！（ibid.,51）

For the daughter of a Shanghai capitalist and the graduate of a top university to be sent down to Northeast Gaomi Township to work was a case of ‘a fallen phoenix is not the equal of a common chicken’. (ibid.,61)

(2) 田桂花是吕牙的远方婶子，沾亲三分向，吕牙就说：万心，你一个年轻姑娘，打一个老人，不感到臊得慌吗？（ibid.,19）

Tian Guihua was a distant aunt of Lü Ya, close enough to be considered family. Wan Xin, he said to Gugu, aren't ashamed to hit an old woman? (ibid.,23)

(3) 她踩着百家门子，见识过各种各样的人，听过许许多多的逸闻趣事，转述时又毫不吝啬地添油加醋，这就使她的谈话像评书一样引人入胜。（ibid.,26）

By appearing in just about every house in the area, she'd met all sorts of people and heard many interesting things, and was not above spicing up her accounts like a professional storyteller. (ibid.,30)

(4) 这算什么官？姑姑说，臭杞摆碟——凑样数呢。（ibid.,85）

Did you say official? Gugu said. More like adding rotten goji berries to a plate just to fill it up. (ibid.,100)

(5) 但她在王肝眼里是天下第一美人，说文雅点，这叫情人眼里出西施；说粗俗点，这叫王八瞅绿豆，看对眼了。（ibid.,99）

But in his eyes, she was the most beautiful girl in the world. In elegant terms, it could be a case of a lover seeing in her the classical beauty Xi Shi; less elegantly, it could be seeing a green bean through the eyes of a turtle--the size and colour make a perfect match. (ibid.,117)

To western people and translators, idiom words are the most difficult words to tackle with, especially for some Chinese idioms, allusions and two-part allegorical sayings. Under this situation, translator often translates them word for word, and preserves images as many as possible, which is beneficial to keep source language's exotic flavor. For example, “落时的凤凰不如鸡” is translated as “a fallen phoenix is not the equal of a common chicken”; “臭杞摆碟——凑样数” as “adding rotten goji berries to a plate just to fill it up”; “情人眼里出西施” as “a lover seeing in her the classical beauty Xi Shi”; and “王八瞅绿豆，看对眼了” as “seeing a green bean through the eyes of a turtle--the size and colour make a perfect match”.

3.2.4 The translation of social words

Social words influence people living in different societies, and thus they have different social convention and culture. This difference mainly takes its shape in the way to greet, praise and behave.

(1) 他不吃煤因为他不饿，他不饿因为他爹是公社粮库保管员。（ibid.,8）

He didn't eat because he wasn't hungry, he said, and that was because his father was the commune granary watchman. (ibid.,9)

(2) 许多话他想说但不敢出口，什么香火啦，宗族啦，对他这种人，说出口就是罪过。（ibid.,18）

He was incapable of describing the joy he felt. (There were terms like male heir and patriarchal

clan, but from a man like him they would have been offensive.) (ibid.,22)

(3) 后来姑姑曾多次提醒我们，宁愿打光棍，也不讨说话露牙床的女人做老婆。(ibid.,46)

In future years Gugu would often remind us that staying single was preferable to marrying a woman whose teeth showed when thy talked. (ibid.,54)

(4) 考上大学就休妻，这不陈世美吗？母亲愤愤地说。(ibid.,81)

He's a latter-day Chen Shimei, the storybook character who deserted his wife when he became a high official. Mother said, How could he drop you just because he's going to college? (ibid.,96)

(5) 姑姑道，我放声大哭，说，你们把我送到劳改队吧，把我关到监狱里去吧，反正我不干了。(ibid.,122)

By then, I was really bawling. Go ahead, send me to a re-education camp, throw me in jail, but I'm through! (ibid.,144)

As for these kinds of words, they often have their equivalents in another language, or it can be described that the same image has different references in different languages. Therefore, these words are not troublesome to translate. However, like “陈世美” in example (4), it should be translated with annotation to supply necessary background information so as to help target readers to understand.

3.2.5 The translation of religious words

Religious culture has made great contributions to human culture, and nearly every country has its own religion. In China, Buddhism, Taoism and Confucianism are the most influential, so there are many related words.

(1) 这是个尖嘴缩腮的老女人，当时已经六十多岁，现在早已化作泥土，阿弥陀佛！(ibid.,16)

The old woman, with her pointed mouth and sunken cheeks, was in her sixties; by now, thankfully, this torchbearer for the obstructionists is feeding worms. (ibid.,19-20)

(2) 看着我那条小腿，奶奶其实是吓呆了。因为乡间有俚语曰：先出腿，讨债鬼。(ibid.,21)

My grandmother was scared witless when she saw my tiny leg emerge. There's a popular saying in the countryside that goes: If a leg is foremost, then you owe a ghost.

(3) 姑姑捐弃前嫌，与黄秋雅密切合作，既当医生又当护士，有时连续几天几夜不合眼，从鬼门关口，抢救了许多妇孺的生命。(ibid.,51)

Gugu put aside her resentment and worked closely with Huang Qiuya, in the capacity of both a doctor and a nurse. She might not shut her eyes once for days at a time, caught up in the business of pulling birthing mothers back from the gates of Hell. (ibid.,60)

(4) 老话说“善有善报，恶有恶报”，可现在呢？好人无好报，坏蛋享清福！(ibid.,81)

What happened to the old saying that 'good is rewarded with good, evil with evil'? The good people suffer, the rotten eggs live like kings, that's what. (ibid.,95)

(5) 据小狮子说，王胆死前回光返照，神志清醒了一会儿。(ibid.,175)

According to Little Lion, Wang Dan rallied just before she died, her mind clear for a brief spell. (ibid.,206)

Several years before, religious words in Chinese were often translated with Christian vocabulary, because at that time translators supposed that it be acceptable for target readers by doing so. However,

the result was totally reverse. As mentioned above, China has Buddhism, Taoism and Confucianism, and their thoughts are not the same as Christianity's or others'. If “阿弥陀佛” is translated as “my god”, it will leave misunderstanding that the Chinese have the same religious believes as theirs, which disturbs author's communicative intention. So it is comprehensible for Goldblatt to translate “阿弥陀佛” as “thankfully”.

3.2.6 Summary

All typical examples mentioned above are extracted from *Wa* and its translation. It is clear to see that Goldblatt adopted specific measures when dealing with different sorts of culture-loaded words, such as literal translation, free translation and transliteration, and it is not difficult to find that literal translation is the prime choice. Meanwhile, it is natural to conclude that we need take many factors like writing style, readers' expectation and author's communicative intention into consideration in translating.

Chapter Four Implication of Eco-translatology to the Translation of Culture-loaded Words

In last chapter, the author analyses five kinds of culture-loaded words and their translation, and in this part the author will conclude the implication of translation from the perspective of eco-translatology, including translational eco-environment and multi-dimensional transformations.

4.1 Implication of translational eco-environment

4.1.1 Implication of internal translational eco-environment

As the original work was created in internal translational eco-environment, the internal translational eco-environment exerts dominant influence on its translation. Therefore translator should consider what kinds of elements must be translated. Chinese and English belong to totally different language families, and their cultures are quite different. Before the appearance of eco-environment, Chinese culture has not been protected well in the process of translation oversea because translators at that time neglected a crucial factor——taking internal translational eco-environment as the principle thing and taking Chinese culture into consideration realistically. By contrast, eco-environment makes great supplements and protections to Chinese culture in the process of translation so as not to be distorted. In this way it safeguards the Chinese national identity and its international status, and keep the balance of cultural eco-environment under the context of globalization.

4.1.2 Implication of external translational eco-environment

Though the internal translational eco-environment has a leading role in translation, the influence of external translational eco-environment cannot be neglected, because as for translation, it is also crucial to satisfy readers' expectation. Whether target readers can have the same reaction as that of original readers or not is one of criteria to judge the quality of translation. As far as translation is concerned and according to the basic principles of “natural selection” and “eliminating the weak and retaining the strong”, the relevant rules should be made by translational eco-environment since readers, publishers, sponsors, translation critics and translation users are all elements of translational eco-environment after the creation of translation (Hu Gengshen, 2010, 54). Therefore, translator should make reasonable adjustment to translation so as to make it adapt to new target readers. The adjustment mentioned here

refers to remain words, sentences, passages and style with high adaptability while abandon those with low adaptability.

4.2 Implication of multi-dimension transformation

Actually, multi-dimension transformation involves many aspects, but linguistic dimension, cultural dimension and communicative dimension are the most dominant ones. So the author will analyse the implication of multi-dimension transformation from these aspects.

4.2.1 Implication from linguistic dimension

As for Chinese-English translation, it is clear to find transformation at linguistic level. Due to disparity in sentences, lexical words and grammar of the two languages, translator is demanded to reproduce the content of the original text according to the reading habits of target readers on the basis of figuring out the original work in translating. The success of transformation in linguistic dimension can avoid the existence of translationese to maximum. However, it also means that translator should master and apply the two languages skillfully, and to realize this success, translators should reconstruct semantic image, adopt similar style and adjust sentence structure, etc.

4.2.2 Implication from cultural dimension

In this dimension, the method of translation with annotation is often adopted because it can perfectly supplement necessary cultural background information, help target readers understand the novel, and make them have a further knowledge of the source language and culture. In order to realize the transformation of cultural dimension, translator should convey the cultural information of the original text to the target readers by clarifying the semantic function and accurately grasping the cultural connotation of the original work.

4.2.3 Implication from communicative dimension

From Goldblatt's viewpoint, translation is an act of communication between and among individuals whose background, expectations and preparation differ, and whose rewards will hardly be the same, except that they might get answers to or views of existential questions common to all human beings (Goldblatt, 2019, 1-9). The ultimate goal of translation is to convey the communicative intention, which is also the final step to realize the strategy of promoting Chinese culture oversea. From the perspective of eco-translatology, only when translator realizes the adaptive selection of communicative dimension can the target readers and the original readers have the same understanding at high level. To conclude, translator should adopt appropriate translation methods and have an accurate understanding of the original work, display the original author's creative intention and the cultural connotation of the original text in the translation faithfully in order to realize the author's communicative intention.

Chapter Five Conclusion

After the analysis of culture-loaded words in *Wa* from the perspective of eco-translatology, the author has some findings as followings:

Firstly, the translation of culture-loaded words is not as troublesome as we imagine. After having classified culture-loaded words and analysed their translation, the author finds that their translation mostly adopts the method of free translation and translation with annotation on basis of being faithful to the original culture. While as for materials and images full of regional features, translator may simplify

their translation by omitting decorative information and keeping necessary components. Or similar things in different countries and regions, translator will add their birth place before their name to signify the difference, and this will preserve exotic flavor and raise target readers' interest.

Secondly, we can find that there are many requirements for translator in the process of translation. This also fully proves that translator is in the central position in the process of translation. Translation practice tells us that whether the translation is successful or not, and the quality of the translated product, in the final analysis, is still a matter of translator's own ability (Hu Gengshen, 2014, 29-35). Therefore, translator should not only master two languages but know two or many cultures well. Besides, author should have thorough comprehension to the original author, his creation background and creation intention while take target readers' expectation and their reading habits into account.

Thirdly, for the dissemination of Chinese culture, it is not enough to only retain the image of the language. What is important is that translator can convey elements difficult to capture like the author's creative intention and cultural connotation in the process of translation. Translation is not difficult, but it is difficult to ensure absolutely correct interpretation and dissemination. Different countries have different ideologies. Translator should try his best to avoid ideological conflicts and unnecessary disputes in the process of translation.

Finally, due to the author's limited knowledge and research ability as well as the limitations of the research text, the results are slightly more subjective and need further testification. In the future research, the author should also seek the help of more professionals to enhance the credibility of the research results.

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生态翻译学视域下《蛙》中文化负载词的英译研究

中文摘要: 随着中国文化在海外的传播, 如何翻译中国文化成为关键环节。然而翻译最棘手之处并非在于语言本身, 而在于它所带有的文化意蕴, 即文化负载词。过去几年, 对文化负载词的研究越来越多, 但基于葛浩文译作《蛙》的生态翻译学研究却很有限。本篇论文从生态翻译学角度, 以莫言创作、葛浩文翻译的《蛙》为对象, 对文化负载词进行英译研究, 旨在更好讲述中国文化, 将文化负载词译向西方国家, 以帮助其他国家对中国及其灿烂的文化有更真实且恰当的认识。

关键词: 《蛙》; 文化负载词; 生态翻译学

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