| **RESEARCH ARTICLE**

On the Rendering of Extra-Linguistic Cultural References in Chinese-to-English Literary Translation: A Case Study of Xiao Qian's Translation in the 1930s

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| **ABSTRACT**

In the 1930s, Xiao translated the typical works of Chinese new literature and published them in *China in Brief* and *Furen Magazine*, introducing the New Literature Movement to the Anglophone world for the first time. This paper takes a descriptive approach to examine Xiao's transfer strategies of extralinguistic cultural references in the socio-cultural contexts in which these translated works were reproduced and accepted and to explore the factors influencing the translator's choice. Within Pedersen's analytical framework, the textual analysis reveals that the translator always struggled with the inherent tension between foreignization and domestication, which was determined by the unbalanced cultural exchanges between China and the West, Western readers' understanding of Chinese culture and the skopos of Xiao's translational action.

1. Introduction

Xiao Qian (1910-1999) was one of the most influential translators and commentators on literary translation between Chinese and English in both linguistic directions. In his long translation career of nearly 70 years, Xiao's translated works cover a wide range of types: the language directions of his translations are both Chinese-to-English and English-to-Chinese; his translations include feature articles, literary works including fiction, drama, and essays; the literary genres include satire, children's, and Modernist stream of consciousness literature including James Joyce's *Ulysses*. Besides, He is also one of the rare translators in China who have translated both their own works and other authors' works. Many modern Chinese authors highly appreciated Xiao Qian. Bingxin (1990/1992, p. 2) once called Xiao one of the rare 'well-rounded talents' in modern Chinese literary circles with competence in many areas: creative writing, translation, literary reviewing and journalism. Fu Jiaqin (1983/1988, pp. 251-270) regarded Xiao as a 'cultural ambassador' between China and the west. Xiao's best friend Bajin, who was one of the most influential authors in the history of modern Chinese literature, once said that Shen Congwen, Cao Yu and Xiao Qian were more talented than himself (Luo, 2016).

Xiao's Chinese-to-English other-translations were mainly published in *China in Brief*, and *Furen Magazine* in the 1930s. It should be noticed that the journal *China in Brief*, which was set up by a young American named William Allen, was the first publication to promote the contemporary Chinese literature that followed China's New Cultural Movement to English-speaking countries (Xiao, 1992, p. 33). Xiao's translated works at this stage include three plays, one short story, two diaries, one essay, and one poem, which are: '聪明人和傻子和奴才 (The Wise, the Foolish and the Slave)', '洗衣歌(Laundry Song)', '郁达夫日记(Yu Dafu's Diaries)','阿丽思中国游记(A Note of Alice's Travel around China)', '湖上的悲剧(Tragedy on the Lake)', '艺术家 (The Artist)', and '王昭君(Wang Zhaojun)'. His generic choices covered the most representative new-born literary genres in the New Literature Movement. In modern China, the concept of 'literature' is mainly impacted by Western perceptions and the chief literary genres were understood

as fiction, poetry and drama (McDougall, Bonnie S; Kam Louie, 1997, p. 2). These three literary genres became the most prosperous literary fields and attracted more attention from literary revolutionaries than other literary genres did at that time. In respect of theme, these literary works are closely related to social and cultural issues of early twentieth century China. As he said, 'The Chinese can no more understand English through Robinson Crusoe or King Lear than the English can hope to know of dynamic China if they persist in poring over our T'ang poets, who died long before Alfred the Great burned his cakes' (Hsiao, 1942, p. 48).

In Xiao's Chinese-to-English other-translations in the 1930s, there are a great number of extra-linguistic cultural references that are bound to Chinese culture. It raised a big challenge for the translator regarding the fact that the cultural exchanges between China and the West were unbalanced and Western readers only had limited knowledge about China. With high bilingual and literary competence, Xiao used various and flexible translation strategies of extra-linguistic cultural references to make a balance between domestication and foreignization. Translating cultural references is one of the most difficult translation problems because translators must have 'not only bilingual ability but also bicultural vision. Translators mediate between cultures (including ideologies, moral systems, and sociocultural structures); seeking to overcome those incompatibilities which stand in the way of transfer of meaning' (Hatim & Mason, 1990; Cited in Pedersen, 2011, p. 43). Xiao lived in Britain for seven years as a journalist and translator, and he was knowledgeable about both English and British culture. Therefore, his innovative solutions for translating cultural references would provide valuable experience for later translators.

In the present paper, the following questions are supposed to be answered: What translation strategies did Xiao use to render extralinguistic cultural references in his other-translations in the 1930s? What factors influenced his choices of translation strategies?

2. Methodology of research
2.1 Definition of extra-linguistic cultural reference
'Extralinguistic Cultural Reference (hereafter ECR)' is a term first introduced in 2005 by Jan Pedersen, who is a Swedish specialist in subtitling translation studies. Pedersen defines ECR as:

> … reference that is attempted by means of any cultural, linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience.
> (Pedersen, 2011, p. 43)

The definition of 'reference' in this term, according to Pedersen (ibid, p. 50), is 'an allusion or directing of attention to some thing or person', covering the references or allusions from all levels of word classes. 'Extralinguistic' sets a limit that the referent of the ECR is in the world outside language including the physical world, the mental world and the world of intelligibles. 'Cultural' means that the ECR is peculiar to a certain culture and is only accessed by those people who have encyclopaedic knowledge of this culture.

Pedersen (2011, pp. 59-60) divides those ECRs most commonly found in his Scandinavian Subtitles Corpus into twelve domains, which are 'weights and measures', 'proper names (personal names, geographical names, institutional names and brand names)', 'professional titles', 'food and beverages', 'literature', 'government', 'entertainment', 'education', 'sports', 'currency', 'technical material' and 'other' (ibid, pp. 59-60). However, as Pedersen himself admits, his list of domains cannot count as a strict taxonomy since there is no clear concept to map the hierarchical relations between domains. As a result, some of these domains may overlap each other, which will make this model less duplicable. In the Chinese context, one example of this is a personal name 'Xi Shi(西施)'. For one thing, it is a historical personal name referring to one of the most beautiful women in Chinese history; for another thing, it could be classified into the domain of 'literature' as it usually appears in Chinese literature to describe any other beautiful woman. Earlier than Pedersen, Newmark also investigated the categories of ECRs despite the fact that he does not directly use the term 'extralinguistic cultural references'. In Newmark's version, ECRs are classified as 'proper names', 'institutional terms' and '(non-institutional) cultural terms' (Newmark, 1981, p. 70) for the reason that they should be treated in different ways during the process of translating. On the basis of Newmark's category, this research attempts to construct domains of ECRs to represent the patterns of Xiao's translation strategies. According to the actual corpus of Xiao's translated works, Newmark's model is slightly modified to be adapted for the study as followings:

1. Proper names
   1.1 Personal names
   1.2 Names of objects
   1.3 Geographical names

2. Common cultural domains
  2.1 Material culture
     2.1.1 Clothes
     2.1.2 Food and beverages
     2.1.3 Transport
     2.1.4 Daily-life necessities
     2.1.5 Musical instruments
     2.1.6 Buildings
  2.2 Social culture
     2.2.1 Commercial activities
     2.2.2 Entertainment
     2.2.3 Education
     2.2.4 Titles
     2.2.5 Customs
     2.2.6 Gestures and habits
     2.2.7 Concepts
     2.2.8 Currencies
     2.2.9 Weights
     2.2.10. Quantities
     2.2.11 Measures
     2.2.12 Religion
     2.2.13 Myth
     2.2.14 Literature

2.2 ECR transfer strategies

My study adopts Pedersen's model of strategies as a parameter to describe the transfer strategies of ECRs in Xiao's other-translations in the 1930s. To describe the changes occurring in translation, or 'departures from formal correspondence in the process of going from the SL to the TL' (Catford J. C., 1965, p. 73), Western translation researchers propose different terms including 'method' (Vinay& Darbelnet, 1958/1995), 'procedure' (Newmark, 1988), 'shift' (Catford, 1965; Toury, 1995/2012) and 'strategy' (Baker, 1992/2011; Chesterman, 1997; Hermans, 1999). As for Chinese translation scholars, they usually use 'technique' (Loh, 1959; Zhang, 1980; Ye, 2001). Among these various terms, Pedersen chooses 'strategy' in his research. In his opinion, translation strategies are 'mainly used for dealing with problem areas', i.e. translation problems' and 'central to any study seeking to uncover translation norms', which would be more helpful to achieve his aims of solving the problems caused by extralinguistic cultural references and revealing the norms operating in the process of subtitle translation.

Based on his studies on an English-Scandinavian subtitling translation corpus, Pedersen identifies seven ECR transfer strategies, and they are: retention, specification, direct translation, generalization, substitution, omission and official equivalent. Pedersen arranges the strategies of retention, specification, direct translation, generalization, substitution, and omission from the most source-oriented to the most target-oriented strategies, dividing them into two categories: retention, specification, and direct translation belong to source-oriented strategies; and generalization, substitution, and omission belong to the target-oriented strategies. Official equivalent is excluded from either source-oriented or target-oriented transfer strategies because it is an official translation but not the translator's own decision.

In fact, the terms 'source-oriented strategies' and 'target-oriented strategies' in this situation are respectively equal to 'foreignization' and 'domestication' proposed by Venuti (2008). According to Venuti, foreignization means 'choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language' (Venuti, 1998, p. 242), while domestication means domesticating a foreign text through translation in Anglo-American culture (Venuti, 2008, p. 1-2). Therefore, the source-oriented strategy or foreignizing strategy concerns retaining the linguistic and cultural features of the foreign text, while the target-oriented strategy or domesticating strategy is about adapting the foreign text to the target culture.

Nevertheless, Pedersen claims that he avoids using 'foreignization' and 'domestication' in his model for two reasons. The first reason is that these terms will cause a 'counterproductive' effect in his research to some extent. It is because while Venuti's linguistic direction is from smaller languages to English, his own linguistic direction is from English to smaller languages such as Swedish. The second reason is that Pedersen wants to use more 'neutral' terms to describe translation strategies in a comparatively objective

way. Venuti prefers the foreignizating strategy, which can make the target readers realize 'the linguistic and cultural differences of the foreign text' (Venuti, 2008, p. 15). On the contrary, Pedersen does not express any attitude towards either source-oriented or target-oriented strategies. In this study, however, there is no obvious distinction between the source-oriented strategy and foreignizing strategy or between the target-oriented strategy and domesticating strategy. It is because Xiao's translation practice is discussed in a specific historical background. Under this condition, it is less possible for the readers of this paper to directly understand that the domesticating strategy is equal to adjusting the foreign text from a marginal culture to the predominant target culture. In terms of the taxonomy of ECR transfer strategies, this research is to retain Pedersen's taxonomy, that is, to categorize retention, specification and direct translation as source-oriented strategies, while generalization, substitution and omission as target-oriented strategies. With the former group of strategies, the translator endeavours to import the ST ECR to the source culture (hereafter SC) to various degrees, whereas with the latter group of strategies, the translator does the other way around and makes his or her translation more domestic in the TT.

Although Pedersen builds up this model by analysing subtitling translation, he claims that this model is applicable to all kinds of translation (Pedersen, 2005, p. 3). In this study, Pedersen's model is adopted to describe Xiao's strategies to transfer ECRs in his translation practice. Meanwhile, the taxonomy of ECR transfer strategies is combined with quantitative study to investigate whether Xiao preferred to be faithful to the ST at the cost of the target readership's comprehension or the other way around.

3. Analysis of the results
3.1 Quantitative findings of Xiao's ECR transfer strategies
In this section, the frequencies for the occurrence of ECR transfer strategies in Xiao's other translation from Chinese to English in the 1930s will be presented.

ECR transfer strategies in Chinese>English other-translations			
Overall strategy	**Specific strategy**	**Number of examples**	**Number of examples of source-/target-oriented strategy**
Other	Official equivalent	4 (3.6%)	4 (3.6%)
Source-oriented	Retention	19 (22.6%)	34 (40.5%)
	Specification	5 (6.0%)	
	Direct translation	10 (11.9%)	
Target-oriented	Generalization	19 (23.8%)	46 (55.9%)
	Substitution	15 (17.8%)	
	Omission	12 (14.3%)	
Total		84 (100%) (ECRs: 74)	
Examples from a sample of approx. 13,000 words (TT).			

As shown in the table, Xiao's ECR transfer strategies mainly fall into two categories: source-oriented strategies and target-oriented strategies. Nevertheless, target-oriented strategies (55.9%) have a higher ratio than source-oriented strategies (40.5%) do. Among the subcategories of source-oriented strategies (phonemic retention, specification, and direct translation), the phonemic retention strategy (23.8%) occupies an eminently higher proportion than the other two strategies. Among the subcategories of target-oriented strategies (generalization, substitution, and omission), generalization (22.6%) and substitution (17.8%) are approximately equal, but omission (14.3%) is also quite frequent. Generally speaking, the distinction of ratio among the source-oriented strategies is much sharper than that among the target-oriented strategies. As for the rest of strategies, two of them belong to official equivalent (3.6%), while there are two problematic cases among the ECRs in terms of which of the translation strategies they present. These figures illustrate that Xiao adopted various and flexible translation strategies ranging different degrees from source-orientation to target-orientation in his Chinese-to-English other-translation published in the 1930s. However, Xiao preferred target-oriented strategies to source-oriented strategies at this period.

3.2 Qualitative analysis of Xiao's ECR transfer strategies
3.2.1 Target-oriented ECR transfer strategies
As illustrated in above table, target-oriented ECR transfer strategies are adopted more frequently than source-oriented strategies in Xiao's other-translated works from Chinese to English in the 1930s. That is to say, Xiao might be more willing to eliminate the characteristics of Chinese culture during this period. In this section, we will find out varying degrees of target-oriented ECR

strategies in Xiao's translation and different kinds of ECRs whose speciality has been eliminated by these strategies. These target-oriented ECR strategies are to be analysed in the sequence of generalization, substitution, and omission, based on their frequencies from the highest to the lowest.

(1) Generalization
This strategy makes the TT rendering less specific than the ST ECR (Pedersen, 2011, p. 76). The strategy of generalization, which occupies the highest proportion (23.8%) of target-oriented ECR transfer strategies in Xiao's other-translation from Chinese to English, overwhelmingly appears as replacing the ST ECR with a superordinate term. Using superordinate terms for generalization is widely applied to render the ECRs in material culture.

ST:
毛延寿至炉畔, 坐左侧*湘妃椅*上。(Guo, 1924)
[Literal translation: Mao Yen Shou drew near the stove and sat on a ***Xiang concubine chair***.]

TT:
Mao Yen Shou draws near to the stove and throws himself into a ***chair***. (Hsiao, 1932)
In this example, the ST ECR '湘妃椅(Xiang concubine chair)' is a kind of high-end Chinese furniture made of Xiang concubine bamboo, and Xiang concubine bamboo is a type of rare and valuable bamboos mainly produced in Southern China. The high price of Xiang concubine bamboo can be reflected by an old Chinese proverb: 'A cun of Xiang concubine bamboo is a cun of gold'. Furthermore, since the name 'Xiang concubine bamboo' comes from a lasting love story about two ladies who were faithful to their husband Emperor Shun, this bamboo has always been a symbol of faithfulness and righteousness, which was highly praised by Chinese poets. In the ST, '湘妃椅(Xiang concubine chair)' not only shows a luxury life led by the imperial painter Mao Yanshou, but also ironizes Mao's traits of deception and greediness. In the TT, '湘妃椅(Xiang concubine chair)' is replaced by 'chair'. Under this consideration, two kinds of possible analysis would be carried out here: it is a generalization or omission strategy. It seems reasonable to recognize the strategy as omission because the element '湘妃(Xiang Concubine)' is deleted here. However, we should pay attention that '湘妃(Xiang Concubine)' does not appear as an independent ECR in the ST while 'omission' in Pedersen's model means that there is no any equivalent in the TT for the ST ECR. Instead, the more important role taken by '湘妃 (Xiang Concubine)' in this ST ERC is serving as an adjective to specify the type of chair. Thus, '湘妃椅 (Xiang concubine chair)' can be seen as a hyponym of 'chair' and this translation strategy is generalization. On one hand, the generalization strategy here makes the TT more accessible to the target readers, avoiding them ceasing their reading to look into the allusion behind the ECR. On the other hand, the implicit meanings of the ST ECR are lost in the TT. In this case, Xiao pursued the fluency and comprehensibility of the TT at the sacrifice of the implicit meanings of the ST ECR.

(2) Substitution
The substitution strategy refers that the ST ECR is replaced by another ECR, either from the SC or the TC (Pedersen, 2011, p. 76) . Substitution is second frequently-used translation strategy in Xiao's Chinese-to-English other-translations, whose ratio (17.8%) is only next to the generalization strategy. Among the three subcategories of the substitution strategy, the situational substitution strategy is a preferred choice for Xiao. Most of the ST ECRs removed from the TT by this strategy were those social culture items or proper names relevant to the Chinese feudal culture which was overthrown by the democratic revolutions in China in the 1910s.

ST:
他便故意把她画成了*无盐*一样……(Guo, 1924)
[Literal translation: … he deliberately drew her the same as ***Wuyan***…]
TT:
… did he paint such an ugly picture of her…

In this example, the ST ECR '无盐 (Wu Yan)' is the wife of the King Xuan of Qi (350-301 BC), ruler of Qi State in the Warring States period of ancient China. According to historical materials such as *宴子春秋 (Yanzi Chun Qiu)* and *列女传 (Biographies of Exemplary Women)*, '无盐(Wu Yan)' was full of wisdom but had an ugly appearance. Yet since then it seems that people have already forgot her wisdom but only used her name to refer to ugly women. For example, there is an old saying that '貌比无盐(as ugly as Wu Yan)', which ironizes that a woman does not have a beautiful appearance. This might be influenced by a Chinese feudalist thought that, for a woman, beautiful appearance was more significant than wisdom. In the ST context, Shuchi complained to his father Mao Yanshou that he had drawn Wang Zhaojun the same as Wuyan, which actually means in this picture Wang Zhaojun looked ugly as Wuyan. In the TT, the ST ECR '无盐 (Wu Yan)' is replaced by 'such an ugly picture', which is a situational substitution strategy. On the one hand, the replacement of this ECR fits the context of the text. Furthermore, as this ECR only appears once within the whole

text and its centrality is peripheral at the micro-level, the change of the referent does not affect the development of the whole story. On the other hand, there is no connection between the ST ECR and the TT item. The most important reason why Xiao removed this ST ECR is that giving an impression to Western readers that Chinese women were discriminated against in ancient times was not his skopos to translate this play. What's more, the discrimination against women was opposed in both China and the west in the 1930s. Xiao himself also supported the struggle for a higher social status for Chinese women and wrote short stories to criticize how the feudal systems oppressed Chinese women.

(3) Omission

The omission strategy means that the ST ECR is not reproduced in any way in the TT (Pedersen, 2011, p. 76). Omission has the lowest frequency (14.3%) among the TT-oriented strategies. This strategy of omission, similar to the strategy of situational substitution, is normally used to delete those ECRs in the social culture domain, which described an old image of Chinese people in the feudal society, most of which belong to conceptions.

ST:

"是么？但愿如此。可是我对先生诉了冤苦，又得你的同情和慰安，已经舒

坦得不少了。可见**天理**没有灭绝……"(Lu, 1925)

[Literal translation: Is it? I hope so. But I have complained of my sorrowfulness to you and get your comfort and sympathy. It could be seen that the ***heavenly principle*** has not become extinct…]

TT:

'Is that so! That is a hope. Now I have enjoyed your comfort and sympathy in return for my complaints. I feel much better.' (Hsiao, 1931)

In the example, the ST ECR '天理(heavenly principles)' was a superstitious thought prevailing in Chinese feudal society. In ancient China, people believed that the Heaven dispensed moral principles and justice. This could be represented by idioms like '天理昭彰(God's law justice is manifest)', '天理不容 [Heavenly principles will not be tolerant (of such villainies)] and '天诛地灭 [[If someone conducted too many crimes, he will be) executed by heaven and destroyed by earth.]. This feudal concept was seriously challenged after the foundation of Republic of China in 1912 when the Republican government was seeking to overthrow feudal superstition and rule the country by law. In the ST context, the slave expected the Heaven to bring justice to human society, which shows his ignorance and superstition. In this way, the author of the ST attempted to satirize those people, like this slave, who were still effected by backward feudal superstitious ideas in the early twentieth century. In the TT, the ST ECR is deleted. Besides removing the cultural gap between China and the West and increasing the comprehensibility of the TT to the target culture, Xiao used the omission strategy here to avoid introducing Chinese feudal superstitious ideas, which were heavily criticized or even abolished by the Public China, in detail in his translated works. The omission strategy, however, makes the image of an ignorant and superstitious slave less vivid than it is in the ST, weakening the sarcastic tone of the TT.

3.2.2 Source-oriented ECR transfer strategies

In Xiao's other-translation from Chinese to English, the source-oriented ECR transfer

strategies principally involve the strategy of phonemic retention and direct translation. With the lowest frequency (6.0%) among source-oriented ECR transfer strategies, the specification strategy is usually employed combined with other strategies like omission, so this paper is not to expand discussions on it.

(1) Retention

Retention refers to the ST ECR retained in the subtitle unchanged, or slightly adapted to meet TL requirements (Pedersen, 2011, p. 76). While this transfer strategy is applied in the context of literary translation between Chinese and English, however, 'phonemic retention' is a more proper term because of the different writing systems between English and Chinese. Chinese is composed of characters, which is 'anarrangement of strokes that is ideographic in its origins' (Schmitt, Pan, & Tavassoli, 1994), while English is written in letters. Therefore, in the retention strategy between Chinese and English refers to retaining the phonemic components of SL at the sacrifice of its writing style in the TT. To be more specific, in the English-to-Chinese translation, the retention strategy means to translate the ECR 'by using the Chinese characters to represent the sound in articulating' it, as Loh (1959, p. 30) defined 'transliteration' for proper names in the English-to-Chinese translation. In contrast, in the Chinese-to-English translation, the retention strategy means to translate the ECR by using its *Pinyin*, the phonetic representation of Chinese. In Xiao's Chinese-to-English translated works, the most frequently occurring source-oriented ECR transfer strategy falls into phonemic retention (22.6%), which was mainly used to translate personal names.

ST:

王昭君

TT:

Wang Chao Chun (Hsiao, 1932)

In Chinese convention, a full name only consists of two components: surname and given name. The surname is written before given name. In most cases, the surname contains one or two characters while the given name also includes one or two characters. In the Western convention, a full name occasionally consists of three components: surname, middle name and given name. Given and middle names are written before the surname. In this example, the ST ECR '王昭君(Wang Zhaojun)' is the character of the play 'Wang Chao Chun' by Guo Moruo. In the TT, the surname 'Wang' is written before the given name 'Chao Chun' while the two characters of the given name 'Chao' and 'Chun' are written separately. We can see that Xiao treated the names of the authors and the names of the characters in a slightly different way. While translating the names of authors, although Xiao still kept the order of names in Chinese style, he used a hyphen to connect the two characters in the given name, adapting them to the Western convention to some extent. As stated by Newmark (1988, p. 215), people's names should be transferred when they have no connotations so that their nationality can be preserved. Xiao kept the writing styles of character's names as they were in STs, showing that he intended to retain the nationality of characters. With regard to the names of authors, their nationality is less important – on the contrary, it is more crucial to make target readers understand the referent of these people's names.

(2) Direct translation
Direct translation means that the only thing that gets changed using this strategy is the language; no semantic alteration is made (Pedersen, 2011, p. 76). The strategy of direct translation, which often appears as calque in Xiao's case, is to render the ECRs in both material culture domains and social culture domains whose literal meanings could make the target readers understand their denotative or even connotative meanings in the text.

ST:
她们是罪该连株*九族*。 (Guo, 1924)
[Literal translation: Their **nine clans** should be executed for their crimes.]
TT:
The **nine clans** her family will be beheaded. (Hsiao, 1932)

The ST ECR '九族 (nine clans)' generally refers to close and extended family members. This concept was once often employed in the punishment involving execution in ancient China. For example, there was a punishment known as '株连九族 (nine families exterminations)' in Chinese feudal society, which means to execute a criminal and all his nine clans of family members and relatives. In the TT, it is translated as 'nine clans'. In this case, every character of the ST ECR is translated into English in the TT rendering without any semantic alteration. The shift between the ST ECR and the TT ECR is only caused by the differences between Chinese and English, which is named as 'obligatory' shift by Vinay and Darbelnet (1958/1995, p. 88). Therefore, this ECR transfer strategy can be considered calque, a subcategory of direct translation. With this strategy, the TT ECR has the same referent as the ST ECR does, which had never existed in the west before. Even though the concept of 'nine clans' was exotic to Western readers, they could still understand that it refers to the close and extended familial members of Wang Chao Chun in this context based on the literal meanings of the components of the TT ECR.

3.2.3 Official equivalent
Official equivalent means that either through common usage or by some administrative decision, a SC ECR may have a ready-made Official TL Equivalent (Pedersen, 2011, p. 76). While translating those ECRs which had a ready-made retention in the target culture, Xiao normally used their official equivalents in his translation. Regarding the limited cultural exchanges between China and the West in the 1930s, this kind of ECRs almost only falls into geographical names.

ST:
北京 (Tian, 1928)
[Transliteration: Beijing]
TT:
Peking

In this example, the TT ECR is the official equivalent of the ST ECR. In other words, Xiao chose the translations of the ST ECRs which had already been accepted in the west. According to The British Newspaper Archive, the word 'Peking' had appeared in various kinds of newspapers published in Britain by the 1930s such as *Dundee Advertiser* (25 March 1889), *Globe* (11 June 1900), *Aberdeen Evening Express* (06 July 1917), *Birmingham Daily Gazette* (15 September 1924) and *Shields Daily News* (21 January 1927).

4. Discussions of the study

The similarity between the frequency of source-oriented strategies (40.5%) and that of target-oriented strategies (55.9%) implies that Xiao struck a balance between foreignization and domestication by using these two kinds of strategy selectively in his other-translation from Chinese to English in the 1930s. To be more specific, Xiao's aim was to make his translation more comprehensible to Western readers, but he also retained certain Chinese features in his translated works to distinguish them from Western literary works. In this section, based on the analysis in the previous section, we will elaborate how Xiao achieved this balance in his Chinese-to-English translations by considering the position of Chinese literature in the western literary system, his translating skopos, and the features of ECRs.

Xiao adopted already established renderings or 'official equivalents' of those transcultural ECRs found in English-language newspapers, magazines or other publications which might already be familiar to TT readers. Here the largest group is geographical names such as 'Peking'. In translating ECRs without an established equivalent, he combined source-oriented or foreignizing and target-oriented or domesticating strategies in a systematic way.

Xiao's adoption of the domesticating strategy was due to the marginal position occupied by Chinese literature in the Western literary polysystems in the 1930s. As Even-Zohar (1978/1990, p. 47) stated, " when a literature is either 'peripheral' (within a large group of correlated literatures) or 'weak', or both". At that time, Chinese literature held a peripheral position in Western literary polysystems, exerting little impact on Western literature and lacking attention from Western readers. Even in China, among the expatriate westerners who read Xiao's work, there was limited knowledge of new Chinese literature or interest in it. Under these conditions, Xiao narrowed cultural gaps between the ST and target readers, adapting the TT to Western culture and making them more accessible to Western readers. In a nutshell, the ECRs which Xiao dealt with using a TT-oriented, domesticating strategy have at least one of the following three features: they are obsolete, monocultural, or peripheral in the text.

The ECRs domesticated in Xiao's translation fall into three groups. The first group are those ECRs which were already out-of-date in the early twentieth century in China. The works translated by Xiao in the 1930s contained many obsolete ECRs relating to Chinese feudal culture, later severely criticised or even abandoned by the newly built Republic after 1911. Another kind of obsolete ECRs are those which appeared in the classic Chinese literature and even were endowed with literary connotations but were seldom used in modern Chinese literature. For these obsolete ECRs, Xiao usually used various degrees of domesticating translation strategies to eliminate their peculiarity or even delete them. In this case, besides improving the target readers' comprehension of the TTs, another factor contributing to Xiao's translation behaviour was the skopos driving his translating process. As proposed by Vermeer (1989/2000, p. 221), since 'any action has an aim, a purpose', a translational action also has a purpose; and just like any other kind of action, translation is determined by its purpose as well. Both *China in Brief* and *Furen Magazine*, where the majority of Xiao's translated works were published, aimed at introducing Chinese New literature to Western readers. Their purpose accorded with Xiao's goal in taking on the job as a translator for these magazines. Xiao wanted Western readers to become more knowledgeable about the new Chinese society through reading the works he translated. In addition, Publishing space was limited in these magazines. Therefore, Xiao chose not to explain these obsolete ECRs because he did not require his readers to understand the Chinese feudal culture of the past. The second group, monocultural ECRs, occupy the largest proportion of ECRs in Xiao's translation because of the limited cultural exchange between China and Britain by the 1930s. Meanwhile, the third group consists of ECRs whose centrality is peripheral at the macro-level or micro-level within the textual context. However, For Xiao, the purpose of enhancing the target readership's understanding of the TT and of modern China did not give him liberty to casually rewrite the ST. Even considering his usage of generalisation and substitution strategies, it is noticeable that the TT ECR is related to the ST ECR at a semantic or pragmatic level.

Other ST ECRs are rendered with a more foreignizing strategy, which ensures that Xiao's translations retain an exotic flavour and avoid over-domesticating Chinese culture. These ECRs can be categorised into two groups. The first group are ECRs whose referent is not within the encyclopaedic knowledge of target readers, but their meanings can be understandable to the target readers from the surface meanings of their linguistic expressions. This kind of ECRs are also named 'semantically transparent' ECRs, i.e. examples of 'a composite expression' in which 'the sense and denotation of the composite expression is a compositional function of its component parts' (Lyons, 1995; cited in Pedersen, 2011, p. 51). Xiao's usage of a selective foreignizing strategy implies that instead of adapting his translated works as closely as possible to the native English literature, Xiao deliberately maintained Chinese features in his translation. This was in order to retain the Chinese identity of the literature he translated, as he introduced it into the western and global literary systems. However, he did this in a way which was designed to minimise the target readership's problems in understanding the translation.

In general, Xiao's selective translation strategies were determined by five factors: the peripheral position of Chinese literature within the literary systems in the west; his skopos of spreading modern Chinese culture across the Western countries; the specific purposes of the publications and their target readerships; the features of ECRs; and Western readers' knowledge of Chinese

culture in the early 1930s. Among these factors, Western readers' knowledge of Chinese culture is the overarching one. At the time there was a limited cultural exchange between China and the west, Xiao put himself in the target readers' position and produced a more reader-targeted translation by his frequent usage of domesticating strategies and prudent usage of foreignizing strategies.

5. Conclusion

The literary works translated by Xiao in the 1930s, including plays, short stories, diaries, essays and poems, reflect the social and cultural events in China in the early twentieth century such as anti-feudalist and anti-imperialist activities among Chinese people of the lower classes. These genres belong to the primary literary genres flourishing in the New Literature Movement, the reform of modern Chinese literature. As regards ECR transfer strategies, target-oriented or domesticating strategies (55.9%) own a similar ratio with source-oriented or foreignizing strategies (40.5%), which shows that Xiao struggled to maintain a balance between enhancing Western readers' comprehension of the ST and maintaining the characters of Chinese literature. The ECRs transferred by a domesticating strategy are monocultural ECRs, the ECRs already out-of-date in China in the early twentieth century, and the ECRs with marginal centrality at the macro-level or micro-level within the textual context. The ECRs transferred by a foreignizing strategy are the ones which belong to semantically transparent ECRs, or which are central at the macro-level within the textual context. All these decisions were conditioned by the peripheral position Chinese literature held in the literary systems of Britain, Xiao's translating skopos of introducing the Republic of China and modern Chinese literature to the west, the British readers' limited knowledge about China and the textual centrality of the ECRs.

From the perspective of contemporary translation theories, many of Xiao's views and translation practice experience are still valid. It is because the conditions of English-Chinese literary translation today and what they used to be in Xiao's times share a lot in common. Until today, Chinese literature holds a marginal position in the literary systems of the west. Furthermore, some of socio-cultural factors, such as the ideology and translation norms in China and Western countries, still largely control the translator's decisions. At the same time, in light of the current situation when the literature translation between Chinese and English is more developed, Xiao's translation experience for the present-day translators is needed to be extended for the changing social and cultural environments. Since the primary target readers of Xiao's translation are common readers, he massively used the omission strategy to remove the ECRs which might reduce the fluency of the TT in his Chinese-to-English translation. In the present days, however, the target readers of Chinese literature translation has become diversified, involving not only ordinary readers but the scholars who are studying or interested in Chinese culture. Thus, a more foreignising strategy should be used to retain Chinese cultural items in the TT intended for those scholars.

It is hoped that further studies will examine the patterns of shifts between the original texts and Xiao's translation from other perspectives, such as his translating of metaphors, rhymes and puns. Xiao stated more than once that he attached great importance to retaining the style of the original text in his translation. Thus, it is very interesting to examine how Xiao achieved the stylistic equivalence between the original text and his translation.

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Appendix: Xiao's Chinese>English other-translated works in the 1930s

ST			TT		
洗衣歌	闻一多	1920s	Song of A Chinese Laundryman	Xiao Qian	1931
阿丽思中国游记	沈从文	1920s	Alice in China (abridged translation)	Xiao Qian	1931
郁达夫日记	郁达夫	1920s	From Yu Dafu's Diary	Xiao Qian	1931
聪明人和傻子和奴才	鲁迅	1925	A Wise Man, A Fool, and A Serf	Xiao Qian	1931
王昭君	郭沫若	1924	Wang Chao Chun	Xiao Qian	1932
艺术家	熊佛西	1920s	The Artist	Xiao Qian	1932
湖上的悲剧	田汉	1920s	The Tragedy on the Lake	Xiao Qian	1932