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A Comparative Study on the C-E Translation of Tales of Hulan River from the Perspective of Rewriting Theory

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Abstract

In literary translation, retranslation is quite familiar. Retranslations of classic works of literature have become very prevalent in recent decades. It is worth noting that retranslations of the same work by the same author are even more valuable. The distinction between the two versions can be manifested in many ways. Under these circumstances, this paper uses the rewriting theory to analyze the retranslation of Tales of Hulan River compared to the original translation to see if there are any reasons for these improvements. To study this question, it is of priority to study the status quo of the retranslation. From a practical point of view, retranslation is becoming more and more popular. The study of retranslation is conducive to clarifying the current situation of literary translation, understanding the problems faced by retranslation in practice, and making some useful references for the translators who are still engaged in retranslation. From a theoretical point of view, manipulation theory has been developed for a long time and still has research vitality after continuous improvement and development research verification. Compared with the 1979 version, the 2002 version of Tales of Hulan River by Howard Goldblatt, have obvious changes on syntactical, lexical and textual level. After more than 20 years, tremendous changes have taken place in the of C-E translation market, including the publishers and successful Chinese culture popularization. And more importantly the author has gained further translation experience which clearly has positive impact on the retranslation. This paper draws on the research vitality of rewriting theory, for it is exactly guidance in revealing the factors of improvements including patronage ideology and poetics. At the same time, descriptive studies on retranslation will be more and more in the following development. This paper hopes to make some contributions to this field through research. This paper is divided into five chapters. The chapters are arranged as follows: The first chapter is the literature review, which explains the international study and domestic study of rewriting theory. The second chapter gives the background information of the research sample Tales of Hulan River. The third chapter lists the three elements of rewriting theory and their roles while applied to translation. Chapter four discusses the differences of the two translations in different aspect, including patronage, ideology and poetics, which specifically compares the improvements in lexical syntactical and textual level. Chapter five draws a conclusion from the perspective of rewriting theory

and what is needed for the translators while retranslating classical literature.

Keywords

Retranslation; Rewriting Theory; Tales of Hulan River

Introduction

In literary translation, retranslation is quite familiar. Retranslations of classic works of literature have become very prevalent in recent decades. It is worth noting that retranslations of the same work by the same author are even more valuable. The distinction between the two versions can be manifested in many ways. Under these circumstances, this paper uses the rewriting theory to analyze the retranslation of Tales of Hulan River compared to the original translation to see if there are any reasons for these improvements.

To study this question, it is of priority to study the status quo of the retranslation. From a practical point of view, retranslation is becoming more and more popular. The study of retranslation is conducive to clarifying the current situation of literary translation, understanding the problems faced by retranslation in practice, and making some useful references for the translators who are still engaged in retranslation. From a theoretical point of view, manipulation theory has been developed for a long time and still has research vitality after continuous improvement and development research verification.

Compared with the 1979 version, the 2002 version of Tales of Hulan River by Howard Goldblatt, have obvious changes on syntactical, lexical and textual level. After more than 20 years, tremendous changes have taken place in the of C-E translation market, including the publishers and successful Chinese culture popularization. And more importantly the author has gained further translation experience which clearly has positive impact on the retranslation.

This paper draws on the research vitality of rewriting theory, for it is exactly guidance in revealing the factors of improvements including patronage ideology and poetics. At the same time, descriptive studies on retranslation will be more and more in the following development. This paper hopes to make some contributions to this field through research.

This paper is divided into five chapters. The chapters are arranged as follows: The first chapter is the literature review, which explains the international study and domestic study of rewriting theory. The second chapter gives the background information of the research sample Tales of Hulan River. The third chapter lists the three elements of rewriting theory and their roles while applied to translation. Chapter four discusses the differences of the two translations in different aspects, including patronage, ideology and poetics, which specifically compares the improvements in lexical syntactical and textual level. Chapter five draws a conclusion

from the perspective of rewriting theory and what is needed for the translators while retranslating classical literature.

1. Literature review

As one of the proponents of descriptive and goal-oriented translation theory and a leading scholar of the "manipulation school", Lefevere proposed the rewriting theory in the 1980s, which caused an uproar in the field of translation studies. A considerable number of scholars have presented their views or elaborated on rewriting theory in book reviews, book chapters or journal articles. Some offer only general introductions and explanations, while others give explicit views on their theories, either in the form of sharp criticism or highly appreciative comments. Rewriting theory, the most prominent part of Lefevere's translation thought, has received particular attention, with its core concepts such as ideology, patronage, and poetics receiving attention. (Lefevere, 2010)

1.1. International Study

In the West, Jeremy Mundey (2001:128-129) sees three factors in rewriting theory, namely "professionals within the literary system," "patrons," and "dominant poetics outside the system. " Snell-Hornby (2001/6: 49) also acknowledges three constraints in translation: patron, ideology, and poetics, which differs from Mundey's classification. However, Theo Hermans (1985: 126), in line with his understanding of rewriting theory, insists on a double control mechanism, stating that "a mechanism controls it primarily from the outside and ensures the relationship between literature and its environment. And Edwin Gentzler (2004: 138) also reviews the development of Lefevere's rewriting theory and affirms its significance when he says: "He also argues that the study of literary systems cannot be separated from the study of other systems of power, such as educational systems. Most importantly, he acknowledges for the first time from the perspective of translation studies that the study of literary systems cannot be isolated from the development of Europe and America.

Apart from the general introductions, research conducted abroad on the rewriting theory is centered on the interpretation of its key concepts as well as the relationship between a cultural translation approach and a linguistic one. Voices of criticism could be heard at times concerning the inconsistencies or flaws of the theory, especially the logicality of the concepts incorporated. Some examine the construction of the theory and point out the weaknesses in it, such as the research scope the theory covers and the inadequacy of its major concepts, and others who advocate an integration of a cultural approach with a linguistic approach accuse the theory of its excessive emphasis on the social and cultural context and much less at the linguistic level of a text.

1.2. Domestic study

Research on Lefevere's theory of rewriting did not emerge in China until the beginning of the 21st century. Many Chinese scholars have put forward their views. Some scholars have affirmed the significance of rewriting theory. He Shaobin reviews the three stages of Lefevere's translation thought and elaborates on its contribution to the study of Chinese translation and literary history. He believes that the significance of rewriting theory lies in following parts. First, it changes the traditional mode of translation studies. The traditional translation evaluation standard oriented to the original text has been broken. Secondly, it emphasizes the subjectivity of translators. Thirdly, it provides a platform for the dialogue between translation practice and theory. Finally, it introduces new ideas in the compilation of literary history (何绍斌, 2005). There are, however, some criticisms of this theory. Wang Feng and Ma Yan review the development of Lefevere's rewriting theory at home and abroad in the past ten years and point out three problems of rewriting theory, namely, vague definition, the ignorance of value judgment and underestimating translator subjectivity. (王峰、马琰. 2008).

There is a fairly large amount of study on the rewriting theory in China, and general introduction as well as reviews affirmative or negative can all be found. Those scholars who approve of Lefevere's contribution to translation studies mainly acknowledge his efforts to place the study of translation in a wider social, historical and cultural context and thus greatly expanding the scope of academic research. Those who make critical comments tend to focus on various aspects of the rewriting theory, especially on the definition of its central concepts, the ontological study of translation, and the issue of translator's subjectivity. The rewriting theory has aroused great interest in the scholars involved in translation studies because it helps open up a significant and influential approach and thus is really productive, however, it is evident that there is also much controversy over the theory, partly due to misconceptions and some of the inconsistencies in the theory as well.

2. Background of the novel and its translation

2.1. A Brief Introduction to the Novel and its Translator

2.1.1. About Tales of Hulan River

Xiao Hong, one of the four talented women in Republic of China, is known as Literary Goddess in the 1930s. In her short life, she composed many works of art, including The Field of Death (1935), Market Street (1936), Tales of Hulan River and so on. Among them, Tales of Hulan River is her most notable work, even as representative work.

Xiao Hong completed Tales of Hulan River in 1940. At that time, the Anti-Japanese War broke out. Under these circumstances, she finished Tales of Hulan River in Hong Kong regardless of poor health. This novel was born in a time where few writers

dared to reflect the Anti-Japanese idea in their writings. Tales of Hulan River is a retrospection of Xiao Hong's lonely childhood in her remote hometown. Xiao Hong focuses on an innocent child's memory rather than war or rebellious spirit. The people of Hulan River went about their lives in the same way, year after year, doing what they think they should do, and the reasons for this seemed unclear. Throughout the year, people in the town had different stories. It is her reminiscence to her home village and is notable for its insipid yet bleakly poignant account of her hometown and the invariably hard, sometimes tiresome lives of its folks.

This novel is distinctive both in its content and in its structure. It is combined by several independent stories like the union of an orange. This special structure made this novel special. The feature of this novel lies in the unique setting of its protagonists, open structure, and acronym narrative .The key point is that, strictly speaking, the novel is a deviation of traditional novel, yet something beyond this deviation turns out to be more fascinating: it's a narrative poem, a colorful picture of customs, a bunch of plaintive ballads.

2.1.2. About Howard Goldblatt and Tales of Hulan River

Howard Goldblatt, an American famous sinologist and translator, enjoyed great popularity in both English and Chinese world. Professor Xiao Zhiqing, a famous sinologist, once commented him as "the chief translator of Chinese modern and contemporary literature". He has contributed a lot in the spread of Chinese literary works. Up to now, he has translated over 40 Chinese literary works. If Howard Goldblatt reached the prime in his translation career when Mo Yan won the Nobel Literature Prize, Xiao Hong's Tales of Hulan River started his translation of Chinese literature. That is to say, Xiao Hong lighted his translation career. Without his English version of Tales of Hulan River, Xiao Hong couldn't have been so successful. Likewise, without the attraction of Tales of Hulan River to Howard Goldblatt, his translation career might have been another story.

The story between Howard Goldblatt and Xiao Hong was full of accidents. During the Vietnam War. as an officer Goldblatt was sent to Taipei. After returning home, he went to Indiana University for the doctor's degree. One day, in the school library, he accidentally read the novel Tales of Hulan River. Having read only a few pages, he was fully hooked on this novel, as as its writer Xiao Hong. He was so exciting that he could not wait to put it into English, to introduce this excellent novel to the English world. And among all of Xiao Hong's literary works, Goldblatt liked the Tales of Hulan River best.

2.2. About the two versions

2.2.1. About Goldblatt's 1979 English Version of Tales of Hulan River

As is known to all, Tales of Hulan River was the first love between Howard Goldblatt and Chinese contemporary literary works. As he wrote in the preface of Tales of

Hulan River, “in the final, Tales of Hulan River must stand as Xiao Hong's representative work; it is her most personal and artistic creation and is a lasting testimony to her artistic genius.” After a full understanding of the novel, Goldwater made great efforts to translate it into English, and the English version was released in 1979.

In Goldblatt' s translation, he tried to show the beauty of the original text. And he succeeded. Before the birth of the translation, the western people know so little about Chinese literature, let alone Xiao Hong' s Tales of Hulan River. However, once the English version of Tales of Hulan River was made to public, Xiao Hong began to come into sight, not only of English readers but also Chinese readers. The translation won popularity in the United States. American sinologist Theodore once commented on Tales of Hulan River as a landmark case, which opened the door to English readers for Chinese literary works. In addition, in the 1979 translated version, Goldblatt mainly employs the method of literal translation. Later, Goldblatt realized its weaknesses and adjusted this method in his retranslation. Undoubtedly, this injects new vitality to translation and makes it more popular.

Therefore, it is obvious that Goldblatt's translation was a success in the 1980s. However, 20 years later, with the development of society, the readers also change. Their interest in the English version began to fade, for some words and expressions in Tales of Hulan River was out of date. In addition, he translated this novel when he had little translating practice. At that time, he was not so proficient in the translation between Chinese and English.

2.2.2. About Goldblatt's 2002 English Version of Tales of Hulan River

In 2002, in order to revitalize Xiao Hong's Tales of Hulan River, Howard Goldblatt decided to retranslate his 1979 version. This time, to answer the call of times, he made many improvements on his former translation, especially on syntactical, lexical and textual level.

3. Theoretical Framework: Rewriting theory

3.1. Introduction to rewriting theory

One of the most important shifts in the development of translation theory in the last two decades of the 20th century was the incorporation of cultural factors as well as linguistic elements into the translation training paradigm. Scholars of translation studies have shifted their focus from the source text to the target text and from the linguistic level to the translation process, which includes social, cultural, and translator factors. In this context, the school of manipulation deserves our special attention.

Andre Lefevere (1945-1996), a Belgian translation scholar, insisted on the inclusion of cultural studies in translation theory. As one of the leading scholars, Andre Lefevere, together with Gideon Toury, James Holmes, and Jose Lamber, made

translation studies an autonomous discipline. His ideas are reflected in his book Rewriting and the Manipulation of Literary Fame, published in 1985. (Lefevere, 2006)

In accordance with Andre Lefevere, translators are rewriters. Their translation of the original work is done under the influence of the ideology and poetics of the target culture so that readers in the target culture can better accept the translated work. The translation is not a replacement of the original, but a rewriting of it. According to Lefevere, translation is influential because it creates the image of the author and the culture of the original work. It not only makes the original work appear to the public in a new way but also ushers in new ideas and concepts, thus bringing about literary innovation. As a theory representing the cultural school in translation studies, rewriting theory defines translation in a new way and also provides more methods for translation studies. It enables translation studies to adopt a new paradigm.(Lefevere, 2000)

According to Lefevere's book, it can be concluded that there are three constraints in the literary system, namely ideology, poetics, and patronage. This paper elaborates on these three constraints in the following sections.

3.2. Three factors of rewriting

3.2.1. Patronage

Patrons are those who, while encouraging and promoting a literary work, also have the power to oppose, censor and undermine its influence, and therefore have a dual role. Patrons can be individuals or institutions that have the power to decide whether to accept, publish or read these rewritten works, such as groups, religious communities, political parties, social classes, royal families, publishers, or even the media. Most obviously, patrons are those who are influential in a particular field and who are given the ability to act as custodians in the proper functioning of the literary system. Rewriting theory thus offers a new avenue for exploring the production of translation and its role in the culture of the translated language, and the introduction of patronage systems into the production of rewriting, such as translation, has significantly broadened the horizons of translation studies. The inclusion of studies on the role of patrons in translation studies is an illuminating and constructive way of looking at translation activities from a particular social perspective. These studies have great potential to reveal the nature of translation under the influence of power relations, thereby providing insight into the role that translation as a social activity play in literary and cultural systems, and to examine the factors that influence translators in the process. Such studies, though few in number, have emerged in translation studies in China.

3.2.2. Poetics

While poetics is clearly an important concept in Lefevere’s theory of rewriting, he

does not give a clear definition of poetics or translational poetics, but he does explain what poetics consists of, how it is codified, and its role in rewriting. The codification of poetics is the result of a rewriting process. The codification of poetics is a natural process that occurs on the basis of literary practice, always within the literary system. Codification takes place at a certain time, which means the selection of certain types of current practice and the exclusion of others. As various literary activities take place, rules are created, in some literary systems by abstracting rules and prescribing them for other writers to follow, while in others Lefevere notes that rewriting plays a crucial role in the codification process. Rewriting is at least as important as the original in establishing the poetics of a literary system. When the original was not influential enough to be canonized or was canonized to a high status, canonization was carried out by rewriting the text, thus facilitating the codification of poetics in the literary system. In the process of codifying poetics, the poetic tendency gradually took shape and began to exert a strong influence on the further development of the literary system. It tended to maintain a steady state and gain a degree of independence, becoming increasingly detached from the later developments of the literary system's environment. Writing and rewriting must conform to mainstream poetics in order to be considered mainstream literature, to take a central place in the literary system, to be published, publicized and promoted, and to serve as an example for future works to follow.

3.2.3. Ideology

Ideology is undoubtedly the central concept of rewriting theory and has always maintained a unique position in the evolution of rewriting theory. Broadly speaking, ideology exists in every culture or society and is a collective consciousness directly linked to the cultural or social order. Ideology bridges the gap between theory and practice, between thought and action, and is of paramount importance; it is only through the translation and catalysis of ideology that theory and thought can acquire practicality. Theoretically, the influence of ideology on the production of translations is inevitable, as each translator is exposed to a particular socio-cultural context at a particular time and is therefore subject to ideological as well as other socio-cultural constraints. Even language itself does not exist in a social context that is free from ideological influence. There can be no ideology without a linguistic vehicle, no linguistic form without an ideological orientation; there can be no empty linguistic communication, and linguistic communication is essentially ideological communication. Translation as a form of communication between different languages and cultures is therefore always closely linked to different ideologies, as each social group develops its conceptual tools, certain distinctive methods, and a specific style of thinking adapted to its social status.

Lefevere, one of the leading proponents of a descriptive approach to the study of translation in sociocultural contexts, argues that translation is hardly objective or

value-free and that so-called 'faithful translation' is often inspired by conservative ideologies. Ideology allows people belonging to different cultures to express the same reality in different ways.

In rewriting theory, the writer's ideology can be defined as 'the way he interprets facts and how this interpretation mobilizes the resources of language, and poetics to convey the author's ideology.

4. Analysis of the Translation and Retranslation of Tales of Hulan River

4.1. The manipulation of patrons in the English translation of Tales of Hulan River

According to Lefevere's theory, patronage can be individuals, such as princes and nobles who funded translations in ancient times, or religious groups, political parties, courts of law, publishing houses, the media, etc. In many cases, the patron is difficult to identify. In most cases, however, the patron or sponsor is not so easy to identify. The patron may be a bookseller who finds an empty space in the market, or something vague like reader expectations', which in turn often materialize in the bookseller. The scope of patronage is very broad and manifests itself differently in different works. In the case of Goldbatt's translation of Tales of Hulan River, the manipulative influence of the publisher as patron on the translation at different times was different, and the difference in influence was mainly reflected in the choice of subject matter for the translation.

At the time of the 1979 translation of Tales of Hulan River, Goldbatt was studying Chinese literature for his doctor degree at Indiana University in the United States, where he was taught by Liu Wuji. There were many choices of works for Goldbatt to translate and study at the time, but his final choice of Tales of Hulan River had much to do with his supervisor and his university in Indiana, USA (later the publisher). When writing his doctoral thesis, Liu Wuji asked him to submit a choice of topic. Goldbatt first suggested Zhu Ziqing's prose, but Liu shook his head; he suggested Tian Han's drama but also shook his head; finally, he remembered "Two Xiao's" and told Liu Wuji that his father, Liu Yazi, knew Xiao Hong well. When Liu Wuji heard this, he became interested and urged Goldbatt to "hurry up and write". In this way, Goldbatt began a long journey of research on Xiao Hong. While doing research, he also worked as a translator, and it was during this period that he completed the English translation of his first work, Tales of Hulan River.

With the help of his mentor, Goldbatt managed to find a publisher, Indiana University Press in the United States, willing to distribute his work. One of the reasons why the publisher chose to publish his work on this topic was that the study of contemporary Chinese literature was very scarce in American universities at the time, as can be seen from Goldbatt's words in an interview: At that time, many colleges were willing to accept me to continue my doctoral studies, but all the studies were in classical

literature, such as the Poetic Edda and the Ch'u Shih, and so on. It is evident that although there were studies of Chinese literature in the United States at that time, most of them were still focused on classical literature, and very few of them took modern and contemporary Chinese literature as their subject of study. Goldbatt doing the translation of Tales of Hulan River provided a good opportunity for Indiana University to drive the study of modern and contemporary literature in the study of Chinese literature in American universities by publishing the translation and exploring the way for opening up a wider market of readers. In addition, the publisher's manipulation of the translation is also reflected in its control over the chapters of the translation. Although there is no direct evidence as to why the last two chapters of the English translation of Tales of Hulan River were left out of this edition issued by Indiana University Press, the suspicion of 'testing the waters' in order to open up the market is strong. It was not until 1988, when Joint Publishing (HK) Co. Ltd. reprinted its single-volume edition, that the chapters 'Harelip Feng' and 'Epilogue' were added. Later, to support Ge's research on Xiao Hong, the US government, together with the Chinese government, sponsored him to live in Harbin for a year. This is what Goldbatt himself confided in an interview: "I spent a year in Harbin doing research on Chinese literature during the pseudo-Manchu period and received a sum of money that was funded by the Chinese and American governments." This further suggests that the attitudes of patrons, such as publishers, were direct and decisive in manipulating the subject matter of the translations. Of course, the publishers would also consider whether the work would be recognized and accepted by the market and readers, and it was with this in mind that, in order to meet the reading habits and aesthetic preferences of foreign readers, in the 1979 translation, Goldbatt adopted a flexible translation strategy, making certain rewrites and adjustments to the original text to bring it up to the expectations of the patrons. The differences between the two editions are reflected in several ways.

Firstly, the design of the cover is different, with Xiao Hong spelled HSIAO HUNG in the 1979 edition and XIAOHONG in the 2002 edition, which may appear to be related to the publisher, but is not excluded as a choice of opinion by the translator. Chang Nai-ying is used to introduce Xiao Hong's original name. As can be seen, the spelling of all Chinese names and places is consistent with that of the author of the cover. In the 2002 edition, the translator's introduction and the same names mentioned in the main body of the translation are spelt in Pinyin, and the cover of the 2002 edition is also marked with Chinese characters such as "Xiao Hong" and "Field of Life and Death". This choice was probably due to the publisher's consideration of the rise in popularity of the Chinese language around the world after the new millennium and the establishment of the first Confucius Institute in mainland China in the world two years later.

The second point, continuing with the comparison of the two versions of Tales of Hulan River, is also different in terms of titles, chapter arrangements and other

details.

The translators of the 1979 edition of Tales of Hulan River have added separate subheadings for each chapter, namely Chapter 1 Hulan River, Chapter 2 Festivals and Such, Chapter 3 Granddad and Me, Chapter 4 The Compound and Chapter 5 The Child-bride, which shows the translator's cautious devotion to the translation at the time of the first attempt. This cautious attitude indicates that the translator was influenced by the publisher and other patrons' side. The publisher may have foreseen at the time that the reception of Chinese novels or Xiao Hong's novels in the United States was unsure or uncertain, and it wanted the translator to appear and stand up for the author, and the translator added subheadings to each chapter of the translation of Tales of Hulan River. The translation needs subheadings to help the reader further understand the work. Analysis revealed that the original text of The Field of Life and Death, published in the same book, had a title, so the translator added the title to the translation of Tales of Hulan River in order to make it formally consistent with The Field of Life and Death.

The third point is that Tales of Hulan River contain a total of five chapters of the original text in translation, rather than the seven chapters of the original text. This point is also explained in the translator's preface to the 1979 edition, where the translator discusses two reasons why the latter two chapters of the original work were not included in the 1979 edition of Tales of Hulan River. One was because the publisher at the time thought this collection would be too long if it contained two novels and suggested that it be cut down. The second was that the other two translators felt that they could be separated from the novels and published elsewhere. The reason for not including them can be found in note 6 in the Introduction of this translation.

According to the note here, chapters 6 and 7 are, respectively, "The Outsiders of the Family" (no title in the original; the "Outsiders of the Family" here is mainly a description of the "Uncle" in her extended family) and "The Outsiders of the Family". "The former was then included in the forthcoming Columbia University Press publication, A Collection of Modern and Contemporary Chinese Stories and Fiction (1919-1948), edited by Xia Zhiqing and Liu Shaoming. The translation had already been published in the journal Chinese Literature.

By the 2002 edition, the translator had removed the translation of these subheadings and included the last two chapters, namely chapters 6 and 7, which were not covered in that year. By this time, the translator was much more confident in his work, less careful and less deliberate, and much less influenced by the publisher.

4.2. The manipulation of ideology in the English translation of Tales of Hulan River

In the process of translating Tales of Hulan River, the translator has been dancing with the yoke of ideology. Tales of Hulan River is a work depicting the local customs

of northeastern China, and its content is full of folk culture with regional characteristics, and the most important and colorful part of the work is related to religion, ghosts and gods. As a native American, Goldblatt formed his own ideological system based on Western values before he came to China and encountered Chinese literature, especially religious values that manipulated his translations to some extent. And through this manipulation, he made changes to the original work in relation to ghosts and gods and ancient feudal culture. After nearly thirty years, the translator's ideology, while not completely changed, is nevertheless slightly different after the extensive contact with Chinese culture.

E.g., 1：他这样的学生就站起来了，手里拿着 “《康熙字典》”(萧红 2011: 19)

1979 Version: This kind of student will often stand up, classical dictionary in hand (Goldblatt,1988:118)

2002 Version: this kind of student might stand up, classical Kangxi Dictionary in hand. (Goldblatt,2002:105)

The Kangxi Dictionary, written during the Kangxi period of the Qing dynasty by Zhang Yushu, a scholar of the Wenhua Hall and Minister of Household Affairs, and Chen Tingjing, a lecturer at the Jingjian feast and a scholar of the Wenyuange and Minister of Officials, was a detailed Chinese dictionary written in 1716, with reference to the Ming dynasty books Zihui and Zhengzitong. The 1979 edition of the translation does not reflect the date, i.e. "This is because the translators took into account the historical background of Western readers, who did not know anything about Chinese history and would not have known that Kangxi was one of the ancient Chinese emperors. In the 2002 edition, the word "Kangxi" was translated because the translator took into account the influence of overseas Chinese culture and the changes in ideology over the past thirty years. Kangxi" can increase the reader's understanding of Chinese culture.

E.g.2：据说是到阴间就样样都有了。 (萧红 2011: 19)

1979 Version: The townspeople believe that all manner of things exists in the nether world. (Goldblatt,1988:131)

2002 Version: The townspeople believe that this is how they can ensure that the dead will have everything he needs in the nether world. (Goldblatt,2002:115)

As is known to all, Chinese and English are two different languages. We can see this from many culture-loaded expressions. In the novel, the expression“阴间”refers to the nether world, which means “hell" in English. In the 1979 translated version, Goldblatt only translates like “all manner of things exists in the nether world", which makes the readers in a mess. Therefore, after a deeper understanding of the text, in 2002 Goldblatt made some explanations to the readers better understand the text.

4.3. The manipulation of poetics in the English translation of Tales of Hulan River

4.3.1. Petrological manipulation at lexical level

Words are the most basic elements of sentences. Through lexical comparison, readers are able to observe certain features of the translated text more directly. The author of the thesis will give some typical examples to explore translator's poetological manipulation at lexical level. Improper dictions made in translation are inevitable, for the translator is restricted by a series of internal and external factors. Some of them result from the misunderstanding of the original work. Some lie in the changing development of society, so some expressions are out of date and not universally accepted. In the following examples, the author will exemplify those improper dictions in detail.

E.g.3: 他好像初次穿上滑冰鞋，被朋友推上溜冰场似的。(萧红 2011: 9)

1979 Version: He resembles someone on ice skates for the first time who has just been pushed out onto the rink by a friend. (Goldblatt,1988:114)

2002 Version: He looks like someone on ice skates for the first time who has just been pushed out onto the rink by a friend. (Goldblatt,2002: 102)

E.g.4: 背上出了汗，眼睛上了霜，胡子上的冰溜越挂越多。(萧红 2011: 19)

1979 Version: Drops of sweat begin to form on his back, his eyes become clouded with the frost, ice gathers in even greater quantity on his beard. (114)

2002 Version: Drops of sweat begin to form on his back, his eyes become clouded with the frost, icicles gather in even greater quantity on his beard.(102)

In e.g., 4, the overall structure of the translations shown in both sets of examples remains unchanged. However, it is clear that the 2002 translator chose the simpler 'look like' rather than the 'resemble' of the 1979 version to indicate the original 'look like putting on ice skates for the first time .... All of these show the author's unique view of word translation that is concise and easy to read. In e.g., 5, it shows that the translator does not like to use complicated words and has started to lean towards concise words, the 2002 edition uses 'icicles' instead of 'ice' for 'ice on the beard', showing a smooth and uncomplicated translation style. The style of Xiao Hong's original work is more reductive.

E.g., 5：唯有他的手是连认也认不出来了。(萧红 2011: 19)

1979 Version: Only this child's hands are indistinguishable. （138）

2002 Version: Only this child's hands are nondescript. （121）

According to the original text, the child's hands are so black that it is hard to imagine they are human hands. The word “indistinguishable" is used to describe things that are too similar to recognize. Obviously, it is not true to the source text. Therefore, Goldblatt employs the word “nondescript" to deliver the source message.

4.3.2. Petrological manipulation at syntactic level

As is widely acknowledged, there are a large number of differences between Chinese and English. Punctuation marks are a good case in point. In Chinese literary works, the writers are prone to use many commas to make pauses, but the English works are not the same case. Therefore, in 1979's translated version Goldblatt rarely used

punctuation marks like comma. Instead, there are many long sentences without any pause. As a result, it is hard for the target-language receptors to fully understand the works. Three decades ago, as Goldblatt was not so proficient in both English and Chinese, in some respects he couldn't find a proper way to deliver the original text to the readers. But over time he has accumulated a great deal of experience in translation. Thanks to this, he gets rid of the syntax by employing proper punctuation marks.

E.g., 6：跑了两里路之后，马就冒汗了。（萧红 2011: 9）

1979 Version: They run a bit farther, and in the midst of all that snow and ice the men and horses are hot and lathered. （115）

2002 Version: They run a bit farther, and in the midst of all that snow and ice, the men and horses are hot and lathered. （102）

In the 1979 translated version, Goldblatt uses only two commas to separate this long sentence. But in the 2002 version, he applies three. Obviously, one more comma is appreciated to deliver the message of the original text.

4.3.3. Petrological manipulation at textual level

As is known to all, colloquial conversations play an indispensable part in characterizing people. It is also true of the shaping of characters in literary works. It can be seen that Howard Goldblatt makes great efforts to present the style of the source text in the two versions. Cohesive devices are equal to the linking devices, which are composed of two levels: one is the grammatical level, the other is semantic level. As is often the case, the readers of the target language try to understand the meaning of source text through the grammatical linking devices, while sematic devices are used to grasp the logic of the text. Therefore, in the 2002 version Goldblatt makes improvements mainly in terms of semantic cohesive devices, in order to achieve the natural equivalence. Here are some examples.

E.g., 7：一吃就吃多了，那是很自然的。（萧红 2011: 44）

1979 Version: The people eat a lot at each sitting, and that is only natural; (141)

2002 Version: So, the people eat more at each sitting, which is only natural; (124)

In this example, Goldblatt adds the cohesive device “so” in his 2002 translated version. After a full understanding of the original text, Goldblatt notices the logic of the sentences. There is no denying that the addition of cohesive devices makes the text more logical.

E.g., 8：第二天大家都说: “那大水泡子又淹死了一匹马。”

虽然马没有死，一哄起来就说马死了。若不这样说，觉得那大泥坑也太没有什么威严了。（萧红 2011: 82）

1979 Version: On the following day everyone is saying: “Another horse has drowned in the big quagmire!" As the story makes its rounds, although the horse is actually still alive, it is said to have died, for if the people didn't say so, the awe in which they held that big quagmire would suffer. (121)

2002 Version: On the following day everyone says: "Another horse has drowned in the big quagmire!"

As the story makes its rounds, although the horse is actually still alive, it is said to have died, for if the people didn't say so, the awe in which they held that big quagmire would suffer. (107)

In the novel, people talk about the drowning of horses. In the 1979 translated version, Goldblatt failed to show conversions of the source text. He just put them in a long paragraph. This is not true to the original text. In the 2002 version, he uses colloquial conversations. In this way, the flavor of the source text can be vividly demonstrated.

From the above analysis, it can be found that after twenty years of changes, the translator's 2002 edition is more focused on reflecting the original Chinese culture rather than just accommodating the western culture. The translator has become less restricted by the publisher and more confident in his translation and Chinese culture. The deletion of the subheading shows that he no longer takes a careful approach to the original work but is fearless that readers may misunderstand the original. The improvement of the author's translation level, on the other hand, is more obvious, thus showing the great influence of patronage, ideology and poetics on the retranslation of the work.

5. Conclusion

Tales of Hulan River depict Xiao Hong's lonely childhood. In addition to the trivial life, there are spiritual extravagances. Under the great changes of the times, the novel demonstrates people's strongness for life, struggle for death, resistance to fate, and human survival through a profound interpretation.

On the basis of rewriting theory, this paper makes a descriptive and comparative analysis of Goldblatt’s two English versions respectively on patronage, ideology, and poetics levels, in an attempt to figure out the factors of retranslation. It can be seen that the 2002 edition is more accurate and elegant in every respect than the 1979 edition.

Compared to 1979 version, in 2002 version, firstly, in the aspect of patronage, Goldblatt deleted the self-made title of each chapter, adjusted the translation of the author's name, and added the two chapters that were deleted by the original publisher. Secondly, in the aspect of ideology, he adhered to the original Chinese culture, keeping the translation of Kangxi to fully introduce the Chinese dictionary. Thirdly, in the aspect of poetics, Goldblatt tries to amend improper wording, simplify redundant expressions and delete function words. In the syntactical sense, Goldblatt adjusts punctuation marks, replaces complex sentences with simple ones, and rearranges the sentence structure, which caters to the needs of readers. In the textual sense, Goldblatt put great emphasis on cohesive devices and colloquial conversations. These help the readers appreciate and understand this contemporary literary treasure.

In 1979, the translator was still a student with relatively insufficient translation experience and qualifications. From the viewpoint of Rewriting Theory, when in the face of patronage such as publishing houses, translators have little power to decide, which has forced him to make compromises such as deleting the original texts and adding subheadings. And in poetics aspect, after more than 20 years of experience accumulation, in 2002, the translator's translation ability was outstanding, he was rich in experience, which renders him have a better understanding of how to express the source text in English thus choose a more appropriate way to translate. Last but not the least more and more people are familiar with Chinese culture especially the ancient hierarchy system, which make it possible to introduce the emperor namely Kangxi to the foreign readers. From all above the consequences, Goldblatt has improvements in the retranslation.

This paper attempts to explore the factors that influence Goldblatt's retranslation through specific examples, hoping to provide some ideas for the translation of Chinese works for later generations. The popularity of Chinese culture needs to cultivate the audience and accepting environment of Chinese literature and culture in foreign countries, especially in Western countries. In the face of patronages such as publishers, translators need to retain the confidence of Chinese culture. Translators also need to constantly improve their translation ability and improve the quality of their translations. With increasing international attention to Chinese works, more excellent Chinese works will appear on the stage of world literature, opening a new era of cultural exchange and communication between China and foreign countries.

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