

摘 要

本文以译者的主体性为视角出发，探讨文学翻译中译者的创造性叛逆现象。在传统的翻译研究中，译者被看作是“仆人”，要忠实于原作者，还要忠实于读者。然而，在文学翻译实践中，由于不同文化之间的诗学性，意识形态，以及赞助人的差异，译者很难做到完全忠实于原作。译者只能根据其翻译需要对原文进行必要的创造及背叛，即文学翻译中的创造性叛逆。

一部好的文学翻译，其翻译的过程应该是一次创作的过程，它包含了译者在整个翻译过程中的主观能动性。译者的主体性和文学翻译的创造性叛逆是相结合的，也应是翻译领域里值得继续研究的课题。

关键词：译者主体性；文学翻译；创造性叛逆；

Abstract

This thesis begins with the view from the translator's subjectivity, stresses on the translator's creative treason in literary translation. The traditional research of literary translation views the translator as a servant who should be faithful not only to the original author but also to the reader. However, due to the different poetics, ideology and patronage between two different cultures, in the literary translation process, the translator can't be absolutely faithful. The translator has to make some necessary creation and treason, which is called creative treason in literary translation.

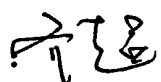
The process of a good translation should be a process of creation, which consists of the translator's subjectivity during the whole process of translation. Thus, the translator's subjectivity and creative treason in literary translation are mixed with each other and should be further studied.

Key words: translator's subjectivity; literary translation; creative treason

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学位论文原创性声明

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作者（签字）：

日期：2008 年4月5日

Acknowledgements

My deepest thanks go to my respectable supervisor Professor Lu Jun for her patience and insightful suggestions to me during my composition of this thesis. She is of great help to my choosing the proposition, gathering reference materials and writing. Her profound learning, patient proofreading, acute criticism and constructive suggestions are crucial to the accomplishment of this thesis. Her painstaking efforts have made this thesis a better one than I could ever possibly make.

I am also deeply grateful to many other distinguished teachers: Professor Ouyang Quan, and Yu Liyan, Piao Risheng. Associated Professor Liang Zaiming and Sun Qiyao, whose instructive lectures benefit me a lot in my studies.

Finally, my appreciation to many other kind teachers in the Foreign Languages Department, my family and my friends really goes beyond language.

Introduction

It is quite a long history that a translator is viewed as a “servant” to the author and reader. Translators try not to leave any traces in translation. At that time, the translator was just like a dancer dancing on the author’s tune. Meanwhile, the standard and idealized translation viewpoint was faithfulness. To be faithful to the original seemed to be the only pursuit of all the translators. But later translators realized that it was hard to be faithful, and only pursuit of faithfulness would make great betray to the content, form, style or spirit.

Later the American scholar Eugene A. Nida proposed a theory of “dynamic equivalence” (156) from the standpoints of linguistics and provided a relatively new concept. People began to put more focus on the differences between two languages and absolute faithfulness lost its dominant status in translation theory. People started to try to find the way in translation to overcome the differences. Escarpit stated that “translation is a kind of creative treason” (*Literature and Sociology* 364) which totally broke the traditional translation viewpoint. From then on, people drew more attention to the comparison of two languages from

cultural points.

Here comes out a question what the reasons for the creative treason of translators are? In fact, lots of researches have studied from the linguistic point of view such as the different content styles, linguistic patterns and etc. There are some other reasons which belong to the cultural point such as the translator's poetics, ideology and patronage. Andre Lefevere has proposed that some rewritings are inspired by ideology motivations, or maybe under the constraints of ideology; other rewritings are inspired by the poetics, or maybe under the constraints of poetics (7). The translator, the main factor of creative treason, is under the influence of the culture and shapes his own poetics and ideology, and then consciously and unconsciously makes creative treason in literary translation. So, three norms are associated with each other; they are translator's subjectivity, creative treason and culture which take main forms of poetics and ideology.

Chapter 1 Subjectivity of Translators

1.1 Evolution of Translators' Subjectivity

Translator was viewed as a servant over quite a long time. He must follow the original writer and try to cater for the reader. And the most elegant translation was viewed to have no translator's trace and translator should be an invisible man. Moreover, faithfulness to the original is regarded as the only standard for good translation. While with the development of the translation theory and the linguistic study, people find that there are many differences between two languages which cannot be translated. The only way to solve is to make some changes of the original. The translator, who makes changes of this kind is drawn more and more attention to for the hard working. The status of the translator is no longer a servant but be treated as the most important factor in the translation process.

1.1.1 From Servant to Creator

Over thousands of years, people regarded the translators as servants. Affected by this viewpoint, all the translators without exception put themselves in the servant

status consciously or unconsciously.

The translator first meets his master, which is the author. The translator's function is, in traditional translation study, only to convey what the author writes. Besides the author, the translator meets the readers and tries to make sure they can understand the author's meaning. In a sense, the translator is a servant of two masters, both the author and the reader. On the one hand, he has to follow the author's meaning and thinking and imitate what the author has said. On the other hand, he has to face to the reader, who buys the translation works. In this way, the translation is said to be nothing but to understand and help understand. Translator must listen to the master and can't decide anything himself. He is a servant and serves two masters at the same time: one is the author; the other is the reader. This is the awkward status of the translator.

Traditional translation study neglects the importance of the translator's role in the process of translation. In practice, it is of great importance that we should examine the process of translation and study deeply the role of the translator in literary translation. The well-known Italian proverb reveals a different attitude towards to the role of the translator in the process of translating: 'traduttori

traditori', which means translator traitor. A translator is one who decodes the source language and encodes it in the target language. He is not only a reader but also an author. In the process of understanding the original, the translator must understand the language, the style and the culture just like the source readers. After this kind of understanding, he should rewrite what he has obtained from the source works in the target language, and try to make the target reader understand the source writer's intension. All translators want to make the target works as the same as the original. But "the extent of his knowledge proficiency and perception determines not only his ability to produce the target text, but also his understanding of the source text" (Snell-Hornby 42). So absolute faithfulness is impossible and that makes the translator to be a traitor and creator. As a traitor and a creator, the translator will express what he has understood. He should think about how to select the proper words to convey the meaning, how to make the character as charming as the original works, how to revert the writers special style and so on. So more and more translators find it impossible for them to get rid of the subjective intervention and absolute equivalence is only idealism.

1.1.2 From Invisibility to Visibility

The viewpoint that the translator is supposed to be invisible in his translation

takes hold for quite a long time. And many people think that the translator's visibility is a betrayal to the original works. George Mounin, a famous French theorist thought that translator should be like a piece of glass which is too transparent to be sensed by the reader of the target text (111). In his opinion, the translator's work is just like the reflection of glass from the sunshine, without traces at all. And the more invisible the translator is, the more natural the translation is and the much closer to the original works. This viewpoint almost neglects the translator's hard working. Indeed, it is a kind of idealism. The translation, no matter how naturally, cannot be avoided of the translator's intervention and trace. For instance, with the same original works of Homer, three kinds of translation were given to us by George Champan, Newman and Matthew Amold. Each translation has somewhat differences from the others. And each is not as faithful as the original. But in fact, all of them are great translators and theorists.

Since 1990s, theorists have found what the invisibility implies. Venuti, in his book *The Translator's Invisibility* raised a radical argument that is a translator-centered translation insisting that the translator should inscribe him/herself visibly into the text (75). A translated text is judged successful by

most editors, publishers, rewriters, by translators themselves, when it reads fluently, when it gives the appearance that is not translated, that it is the original transparently reflecting the foreign text. The translator is also a reader first who is not at the same period with the author. He can only try to understand what the author wants to say. But according to his own way of thinking, life experiences, and method of writing he can't escape from the translator has to make some traces in translating. Therefore, it is impossible for a translator to be like a piece of glass and hence the translator becomes visible.

1.1.3 From Fidelity to Creative Treason

Over quite a long period, faithfulness and fidelity are supposed to be the most important standard in translation. In order to run after the original and the intension of the original writer, the traditional translation study focuses on how to give a faithful translation. Hence, scholars propose some concepts of this kind. This is promoted in Yan Fu's proposition of "the Trinity Principle of Faithfulness, Expressiveness and Elegance" (qtd. in 罗新璋 136). He firstly made clear declaration of the norms of translation, and his theory has been accepted for many years and played the dominant role in translation theory in China. After him, Zhu Guangqian broadened the definition of fidelity. He argued that fidelity should

include the faithful transition of the “expressiveness” and “elegance” of the original, and that fidelity to the original refers to the faithfulness not only in superficial literal meaning or words, but also in the emotion, thought, style, and acoustic rhythm and so of the original. Literary works are organic whole of emotion, thought, language, style, sound and meaning, and ideal translation should also be a faithful transition of all these elements as a whole. He also stated that absolute fidelity is just an ideal (qtd. in 罗新璋 448). Fu Lei put forward the theory of “spiritual likeness,” stating that spiritual likeness, rather than formal likeness, should be sought and given first importance in translation (qtd. in 罗新璋 558). Qian Zhongshu presented the theory of sublimity, which is similar to that of Fu Lei. He argues that the original flavor should be fully preserved meanwhile the translation should not sound foreign and stiff (qtd. in 罗新璋 698).

The American translation theorist Eugene A. Nida advocated the idea of “dynamic/functional equivalence” (156). It means that a translator should provide a translation which can be well understood by receptors of the target language text so that they can as fully appreciate as the original receptors responded to the original text. But cultural barriers exist, which the translators can’t escape from.

So the translator can't find a word-to-word fidelity, hence comes out the creation and treason in literary translation.

As stated above, fidelity does not hold the same definition as it is firstly been proposed. It has gone a further step in its interpretation after long period of translation practice. It should mean the sameness between the source and the target, which denotes the faithful rendering of word meaning, syntax, rhetorical devices, idea, and style. People realize that absolute fidelity was just an ideal and was impossible to realize in practice. Such an understanding of "fidelity" gives us the flavor of "creative treason" in literary translation practice.

Based on the well-known Italian motto 'traduttore, traditore' with the meaning of translator traitor, the French sociologist Robert Escarpit proposed the theory and similar term 'creative treason' in his article *Creative Treason as a Key to Literature*. He held that the "creative treason" was an inevitable phenomenon in literary translation" (16-21). In his book *literature and Sociology*, he argued that translation was always a kind of creative treason. And he gave the definition of creative treason as a certain translation practice in which "the author is certainly betrayed by such a practice, but the betrayal gives him or rather his work a new

lease of life.”(364). He illustrated, “translation is treasonous because it places a text within a totally unexpected language reference system. It is creative because it gives the work an entirely new look so as to offer it another chance of literary interchange with a broader range of readers, and it gives the ordinary source text a new life of being a well-known masterpiece in the target language system, and it is also treason because it places the original work in a system of references (i.e. linguistics) which is not what the original work is originally intended for”. (qtd. in 王美华 137). Although this idea is not proposed right from the translation study, which is only proposed when explaining the ways in which the author of a literary text achieves his success and the relationship between the author and his readership, it really reveals the most important characteristics of translation. It is a pity that Escarpit himself does not concentrate on the deep study. But the two examples given by him are strong proofs for the theory. Take *Gulliver's Travels* by Jonathan Swift and *Robinson Crusoe* by Daniel Defoe for example. These two novels which are intended to reveal the corrupt of the upper society at that time with strong execrating are accepted as novels for the children for joy. This occurs because of the creative treason.

A comparative literary scholar 大家幸男 comments that “creative treason is the

most brilliant idea of Escarpit” (Tr.. 陈秋峰 & 杨国华 124). The scholar explained that creation in translation referred to a new survival of the original work in another language through the interpretation and understanding of the readership, while treason, what readers get from the original which the author himself never realizes or imagines (122).

The first person who introduces the term ‘creative treason’ into China is Professor Xie Tianzhen. He enriches the concept in terms of comparative literature and attaches more importance to the creative treason practice in culture communication. He studies the theory from three aspects: creative treason by mediators-translators, by receptors and by reception contexts. He states that the essential feature of creative treason in literary translation is introducing the original into a new reception context which is not familiar in the original writer’s view, and changing the form of the original (140). Hoping to make the original accepted in the new reception context, a translator changes the form or maybe content which is called creative treason in literary translation.

As we have known, the traditional role of translator is identified as a ‘servant’, whereas creative treason has become an unavoidable feature of translation. And it

seems that the faithfulness and treason become two extremes of the translation. To be honest, the translators always attend to one thing and lose another. All those who undertake literary translation will meet this dilemma. Translators begin to think of the characteristics based on their own practices. On the one hand, translators and the original writers don't live in the same historical period, so they have many different attitudes to the world. The languages and the way of expression changes with the time, the translator and the original writer have many different writing strategy and words of expression. So the translator cannot get rid of making some changes in the translation. On the other hand, translator is not a job for many translators. In fact, many translators are writers who masters two or even more languages and eager to introduce the foreign works into the target country. To be writers, they have their own familiar form and style or writing which will make great influence on the translation process no matter they realize it or not. In this activity, the translator brings his own subjectivity into the translating process in order to serve a specific purpose and intent. So translator is not only a servant but has his special status which is called subjectivity of the translator. The more developing of the creative treason in literary translation, the more focus should be put on the translator's status because the creative treason is mainly about the thorough conversion made by the translator in the language

level.

1.2 Establishment of Translators' Subjectivity

Yang Wu'neng is one of the scholars in China who notices the subjectivity earlier. He argues that; "People, in the past, often simply sum up the mode of literal translation as: original work→translator→translated work, while the author, especially the translator is ignored. The mode which can represent the characteristics of literary translation should be: Author→original work→translator→translated work→reader. The main body of literary translation, like other activities, is human being, namely, the author, translator and reader; the original work and translated work are the instruments or carriers for people to communicate, and also the object created by people. The translator as the core of the whole creative activities is of the most active functions. Afore, he is the reader relative to the original work and the author; behind, he is the author relative to the translated work and its readers. The author, with his dominant status, offers the whole activity base and restricts its scope; the readers, who are actually concerned with the value creation of the translation and original, are not in passive status. Therefore, '-' indicating correlation is instead of '→' in the above figure." (qtd. in 许钧 227-228)

The translator is both a reader and an author, but is not a servant. In the translation process, he will add his fore knowledge and understanding of the original work, that is the translator's subjectivity. The translator shows his subjective initiative in the translation in order to realize the intentions under the precondition of respecting the translation objects. It runs through the whole translation process, from the beginning of reading the original to the end of translating.

Lin Shu is a great translator in China. His translations win high praise among lots of people. But many of his translation exit creation and treason of the original. He doesn't treat himself as a servant but make most of his subjectivity in the translation process and make his translations appropriate to Chinese readers. Qian Zhongshu states that "I find myself prefer to read Lin's translation instead of Haggard's original. It is insufferable for me to fit to the words which are stiff in the original." (qtd. in 王向远 45). The translation is not the substitution of the original, and also the translator is not the servant to the writer. The translators should utilize the subjectivity to make the translation as good as the original or superior to the original.

Let's take some examples to illustrate how literary translator's subjectivity

interferes with the translation process. The famous writer and also translator Lin Yutang changes the foot of the original prose into free prose when translating a prose of Liu Zongyuan in order to maintain the whole flavor and aesthetics.

愚溪之上，买小丘，为愚丘。自愚丘东北行六十步，得泉焉，又买居之，为愚泉。愚泉凡六穴，皆出山下平地，盖上出也。合流屈曲而南，为愚沟。遂负土累石，塞其隘，为愚池。愚池之东，为愚堂。其南，为愚亭。池之中，为愚岛。嘉木异石错置，皆山水之奇者，以予故，咸以愚辱焉。

I bought a small hill above it and named it the "Folly Mount." Sixty paces northeast of the Folly Mount are springs, which I bought and christened "Folly Springs." The Folly Springs consist of six, all coming from the high grounds in different rivulets, which are called the "Folly Rivulets." I then had these springs dammed and surrounded with rocks and made into a pond, which is named the "Folly Pond." East of the Folly Pond stands the Folly Hall, and on the south stands the Folly Pavilion. In the center of the pond, I had a little isle made, called the "Folly Isle," the place is studded with choice, rare plants and special, selected rocks, and all have received the humiliating name of "Folly" because of me...(qtd. in 杨柳 107-108)

Foolish, stupid and folly have the similar meaning in English. Foolish means having no correct sense or judgement. Stupid means learning the knowledge slowly. Folly means some unwise and funny actions or ideas which have nothing relationship with the intelligence. The word “愚” in the original shows the likeness of the objects the writer buys. So the best word here is folly. But unless Chinese, English writers avoid of repeating of the same word in the passage. But Lin's translation uses the same word 'folly' in order to reveal the writer's likeness of the river. He also changes the ancient Chinese prose form into modern English style in order to make the whole translation as smooth as possible and readable. The translator refuses to be a servant but translates as a writer, and thus gives more elegance in the translation.

Another example is about Jin Di's translation of *Ulysses*, it shows how translator's subjectivity contributes to the emergence of creative treason clearly.

With?

Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer and
Whinbad the Whaler and Ninbad the Nailer and Finbad the Failer and
Binbad the Bailer and Pinbad the Pailer and Minbad the Mailer and
Hinbad the Hailer and Rinbad the Railer and Dinbad the Kailer and

Vinbad the Quailer and Linbad the Yailer and Xinbad the Phthailer.

(James Jorce 871)

与何人？

水手辛巴德，裁缝钦巴德，坚守人简巴德，会捕鲸鱼的惠巴德，
拧螺丝的宁巴德，废物蛋费巴德，秉公保释的宾巴德，拼合木桶
的品巴德，天明送信的明巴德，哼唱颂歌的亨巴德，领头嘲笑的
林巴德，光吃蔬菜的丁巴德，胆怯退缩的温巴德，啤酒灌饱的藺
巴德，邻苯二甲酸的柯辛巴德。（Tr.. 金隄 997）

Ulysses, as a masterpiece of “stream of consciousness”, is noted for the deviation from usual language use. In the example, Jorce uses no punctuation but a series of “and” in an unusual way in order to make preparation for the 40 pages stream-of-consciousness narration. The unusual use of language here creates a kind of aesthetic effect. While the translation deletes the conjunction word ‘and’, but use a series of adjective and noun phrases instead. Reading this kind of narration, people always have the sense of taking no breath which is just like reading sentences with lots of ‘and’ in English. This example shows the manifestation of translator’s subjectivity in translation process. In this way, creative treason takes place by changing the form in order to keep the meaning by

the translator.

The translator changes some elements of the original during the translation process. It is the subjectivity of the translator. For a long time, the translation studies focused on the language level and ignored the translator's subjectivity. But as the most important factor in the literary translator, translator is the connection of the author and reader. He is an interpreter, receptor, and at the same times a creator. The translator's subjectivity runs through the whole translation process, at the beginning of reading the original to the end of interpreting.

Chapter 2 Creative Treason from Translators' subjectivity

2.1 Translators' Creative Treason in Literary Translation

In the translation practice, the translator stands in an embarrassing status especially in literary translation. We all know that it is not the same and sometimes even just the opposite between the surface meaning and the deep meaning in literary words. And the deep meaning is the real intension which the original writer wants to express. As a reader, the aim to understand a work is to master the deep meaning. While as a translator, it is a big problem to transfer the surface meaning meanwhile the deep meaning. Which aspect can be neglected? The only way is to make some changes of the surface meaning or the deep meaning so as to balance the two aspects at the same time. The translator more or less will alter some contents, forms, structure, or images of the original. Thus the creative treason takes place in the translation process. And in the process of changing, the translator is no longer a servant but a creator and a writer. The subjectivity of the translator leads to the creative treason in literary translation. The creative treason in literary translation is quite a strong proof to the translator's

subjectivity. The two elements can't be separated from each other.

2.1.1 Translators' Creation in Literary Translation

Creation means producing something new. But it seems that the translation is the code transformation between two languages. It is true that the translation will never escape the tyranny of the original, but translation is not simple as mechanical code transformation process. It is a complex process during which the translator will focus not only on the original but also on the value of his own. Translation needs to overcome the communication barrier between two languages and people of mutually two different cultures. Nonliterary translation, such as translating technical texts, business documents, political speeches etc. can reach the ideal translation goal which is neither inferior to nor exceeds to the original. But literary translation can't achieve the goal. Literary translation has its special feature to convey "the original artistic mood in another language" and enable "the reader to be enlightened, moved, and to undergo aesthetic experience in the process of reading the version just as reading the original: (罗新璋 10) .

Susan Bassett, the leader of the manipulation school of translation studies, claims that "translation is, of course, a rewriting of an original text" and that "rewriting

can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation” (1)

A translator is supposed to make the fullest possible use of the best words and expressions of the target language to make his translation understood, enjoyed and appreciated by the reader. A translator is first a reader then a writer. A good translator is to decode the original text properly and then reproduce it in another language. In the translation process, the subjectivity of the translator can't be ignored. Here is a translation by William Hung:

从菊两开他日泪

孤舟一系故园心

The sight of chrysanthemums again loosens the tears of past
memories.

To a lonely detained boat I vainly attach my hope of going home.

(qtd. in 汪介之 & 唐建清 383-384)

The understanding of ‘他日泪’ is translated as ‘the tears of past memories’. But in the original, memory is not mentioned as a word. It can be felt in the deep meaning of the poem. The translator adds some words that are revealed in the

deep meaning of the original in order to make target reader easily understand. Although the creations occur here, it is still based on the tone of the original. The translation gives the target reader the same powerful feeling of the original. It is the translator's creative capability that endows the original with new forms.

2.1.2 Translators' Treason in Literary Translation

Treason is viewed to have the meaning of betrayal and offensive. However, Andre Lefevere pointed that "translators, to lay the old badge to rest once and for all, have to be traitors, but most of the time they don't know it and nearly all of the time they have no other choice" (13). "Since no two languages are identical...it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translations. The total impact of a translation may be reasonably close to the original, but there can be no identity in detail." (Nida 156). Treason is reasonable and furthermore Xu Jun observed that maybe faithfulness and treason constitute two sides of literary translation; awkward "faithfulness" may lead to treason and flexible "treason" may reveal real faithfulness (41-42).

So treason in literary translation is inevitable result. The two languages; different

cultures and the different viewpoints between the author and the translator lead to inevitable treason. The treason in literary translation shows the translator's impersonal deviation from the original work so that the translator will achieve some subjective desires.

The treason in literary translation is prominent in poesy translation which owns a simple form but deep and profound contents. It is hard for translators to satisfy with both the form, content, and implied meaning. Let's take Xu Yuanchong's translation of 《锦瑟》 (“*The Sad Zither*”) written by Li Shangying for example

锦瑟无端五十弦，一弦一柱思年华。

庄生晓梦迷蝴蝶，望帝春心托杜鹃。

沧海月明珠有泪，蓝田日暖玉生烟。

此情可待成追忆？只是当时已惘然。

Why should the zither sad have fifty strings?

Each string, each strain evokes but vanished springs:

Dim morning dream to be a butterfly;

Amorous heart poured out in cuckoo's cry.

In moonlit pearls see tears in mermaid's eyes;

From sunburnt emerald watch vapor rise!

Such feeling cannot be recalled again;

It seemed long lost e'en when it was felt then. (许渊冲 317)

The translator neglected the original form of seven-character which is the typical poem structure in Tang Dynasty instead of imitating the Shelley's style. And the first sentence is translated as a question, but the original is just a declarative sentence. The word '无端' shows the writer's gloom inner feeling, but not a question. But the treason here can also give people the same miserable feeling as the original. The main idea of the original has been kept and the aesthetic feeling has been obtained by asking a needless answered question.

2.1.3 Translators' Creative Treason in Literary Translation

Although presenting the creation and treason separately above, creation and treason can't separate from each other clearly in literary translation. In fact, they are harmonious. Any changes lead to be different from the original, and thus it is creation in view of the original; in this way, it is not step by step, word by word translation, it is betray to the original, then it is at the same time treason. Creative treason is the form of all translation activities in that the original is rendered in a new linguistic system and obtain a new life for the original.

The representations of translator's subjectivity are also the representations of creative treason in literary translation. We admit the translator's subjectivity is to recognize the creative treason in literary translation. The creative treason shows the translator's choices, that is the translator's subjectivity.

In the following passage, the focus will be on the representations of the translator's creative treason in literary translation.

2.2 Representations of Translators' Creative Treason

As we have known, a translator is not only a traitor but also a creator. When translating, he more or less will be affected by himself because of his own worldview, standpoints and attitudes, so it is extremely normal that different translators present different versions of the same literary works.

Prof. Xie Tianzhen generalizes the representations of the translator's creative treason in his book *Medio-translatology* into two types: consciousness and unconsciousness. There are four kinds: individualistic translation; misinterpretation and omitted translation; abridged translation and edited translation; retranslation and adoption. The former two kinds belong to

unconscious creative treason and the latter two belong to conscious ones.

(146-157)

2.2.1 Individualistic Translation

The form and the meaning of language are not absolutely equivalence, the language itself is meaningful vague and every translator has his own prominent translation principle, life experience, personal feelings, educational and cultural background, social ideology, literary accomplishment, and ways of thinking. That is why we can read different translations of the same original by different translators. So individualistic translation is the reflection of the translator's unconsciously control on the linguistic choices, techniques and rhetorical disposal.

The following example is two translations of "*Romeo and Juliet*" written by Shakespeare.

My only love sprung from my only hate!

Too early seen unknown and known too late!

Prodigious birth of love it is to me,

That I must love a loathed enemy.

恨灰中燃起爱火融融，

要是不应相识何必相逢。

昨天的仇敌，今日的情人，

这场恋爱怕要种下祸根。(Tr. 朱生豪)

我唯一的情人竟生在我唯一的仇人家里！

未识之前相逢太早，已识之后却已太迟了！

在我心中茁生的爱恋真是无法衡量，

我竟不得不爱一个嫌恶的仇人。(Tr. 曹未风)

(qtd. in 董桂荣&冯奇 33)

In the original, the word 'prodigious' has two meanings of 'huge' and 'ominous' or maybe this word is used as a pun here. Zhu thinks the original maybe emphasis on the latter meaning, while Cao thinks just the opposite. So they translate differently according to their own understanding of the same original. The different choices of translating are not only on the words selection, but also on the rhyme style. Zhu's translation with 'aabb' rhyme which is appropriate to the original but Cao's has no rhyme which is free prose. The same original has been translated into two different versions which cannot distinguish from better or not, because they all express both the literal meaning and deep meaning of the original.

The translators find the best translation words and understanding from their own individual understanding, which is the individualistic translation. In these two versions, the different style and words give us different emotion of the inner heart of Juliet.

The following example is a translation by Wang Shouyi of a poem.

春潮带雨晚来急，野渡无人舟自横。

spring sends rain to the river

it rushes in a fold in the evening

the little boat tugs at its line

by the ferry landing

here in the wilderness

it responds to the current

there is no one on board (qtd. in 谢天振 139)

Wang Shouyi changes the style of poetry into prose. It is creative treason of the rhyme to the original. It is known that poetry is the most difficult to translate because it is hard to find equivalence rhyme style between different languages especially between Chinese and English. Wang's translation focuses on the

meaning beauty and gives the same tranquil and peaceful feeling. And Wang's translation is easier to be accepted by English readers.

Some of the translations are rendered under the form and style of the original flavor, but some are of the target flavor because of the individualistic translation choice of the translator. The former which tends to strengthen the source culture is called domesticated translation, while the latter which tends to strengthen the target culture is called foreignized translation. They are two categories of the individualistic translation.

2.2.1.1 Domesticated Translation

Domesticated translation refers to the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for target language readers. Qian Zhongshu is one of the advocates of domesticated translation. He states that the original flavor should be fully preserved meanwhile the translation should not sound foreign and stiff (696-697).

The translation of *Gone with the wind* is a good example. In Fu Donghua's translation, many names are translated like Chinese names instead of imitating the

sound of the English pronunciation as others. He translates the dramatic personae's name into 郝思嘉 for Scarlett O'Hara, 方东义 for Tony Fontaine, 韩媚兰 for Melanie Hamiltom. All the names are like Chinese men or women. The names of places in his translation also sound like Chinese places without translation trace. He translates Jonesboral into 钟压坡 and Charleston into 曹氏屯。

Another typical example is Su Manshu's translation of poem "*A Red Red Rose*".

The original is as follows:

O my luve is like a red, red rose,

That's newly sprung in June.

O my luve is like the melodie,

That's sweetly play'd in tune.

.....

And fare thee well, my only luve!

And fare thee weel, a while!

And I will come again, my luve,

Tho' it were then thousand mile! (qtd. in 吴伟仁 295)

炯炯赤墙靡，首夏初发苞。

惻惻清商曲，眇音何远姚。

.....

掺怯别予美，离隔在须臾。

阿阳早日归，万里莫踟躅！(qtd. in 谢天振 149)

In this translation, the rhythm is neat like the poem in Tang Dynasty. The words are gallant, but the original is not as beautiful as the version. The original is simple and lively. The writer writes the poem by using the flavor of a farmer's feeling who has no knowledge, while the version by Su is quite different. It sounds like a knowledgeable man who knows many gallant words. The structure is also changed due to the translator's own purpose. He is mastered for this kind of sentence structure with the same numbers of words in each sentence and the last pronunciation in each sentence as the foot of the poem. But it is not the taste of the original. In this version, it is hard to smell the original's flavor.

2.2.1.2 Foreignized Translation

Some translator is against to the domestication way. They argue that translation is not only introducing some works into the target language and society, but also to introduce the new words, sentence, even structure and new ways of expression.

That is called foreignized translation which designates the type of translation in which a target text deliberately breaks target conventions by retaining something of the foreignness of the original. Lu Xun is the advocate of this point. He argues that, “.....这样的译本，不但在输入新的内容，也在输入新的表现法。我以为抓好陆续吃一点苦，装进异样的句法去，古的，外省外府的，外国的，后来便可以据为己有。.....必须这样，群众的言语才能够丰富起来” (Such translated texts intend not merely import new elements but also to introduce new ways of expressing to the original...I think we should take toilsome efforts to adopt novel sentence patterns from earlier times, or from other parts of our nation, or directly from foreign countries. Gradually we can include them as part of our own culture. Only in this way can the language of the masses be ultimately enriched) (qtd. in 庞丽霞 41).

The American poet Pound's translation is a good example for Lu Xun's opinion.

风雨凄凄，

鸡鸣喈喈。

既见君子，

云胡不夷？

Cold wind, and the rain,

Cock crow, he is come again, my ease. (qtd. in 王贵明 25)

We all know that the main body of English is subjective and predicate. The version of Pound deletes the verbs which breaks the English grammar rules and reads totally Chinese-like. The versions imitate Chinese classic poem writing strategy in which images are parallel, and the link verbs and conjunctions are omitted. But in this way, Pound develops his own way of poem writing in America, which is imagism. And in America, the imagist movement bloomed under poets of his kind.

The Chinese translators also follow the strategy of foreignized translation in their versions. Translator Mu Dan translates "*The Love Song of J. Alfred Prufrock*" with the influence of foreignized translation.

Should I, after tea and cakes and ices

Have the strength to force the moment to its crisis!

是否我，再用过茶、糕点和冰食以后，

有魄力把这一刻推到紧要关头? (qtd. in 谢天振 150)

This poem is translated imitating the original sentence structures. He introduces “冰食” as a new vocabulary into Chinese and the way of speaking which puts the

adverbial phrases at the back of the sentence. In this way, many new words are introduced into China. Many fashionable ways of speaking nowadays such as “我走，先” are introduced into China under the influence of foreignized translation.

2.2.2 Misinterpretation and Omitted Translation

Misinterpretation and omitted translation result from the translator's lack of in-depth understanding of the source language in both the linguistic and the cultural aspect. Professor Xie Tianzhen claims that most of the misinterpretations are “unconscious creative treason” and “reflect the collision, distortion and deformation between different cultures”. (151)

As we know, due to the two different languages themselves, the cultural and ideology barriers, translator's creative treason in literary translation is inevitable.

The creative treason occurs in order to make the translation more elegant and much easier accepted in target language. But firstly, it should be a basic meaning correct translation. The translations which basic meaning is incorrect should not be considered as a kind of creative treason and should not be advocated.

Tao Yuanming's sentence “阿舒已二八” is translated into “A Shu is eighteen

years old". In fact, in China, "二八" means sixteen years old. Another example comes from Pound's translation:

昔为娼家女，今为荡子妇。

荡子行不归，空床难独守。

And she was a courtesan in the old day,

And she has married a sot.

Who now goes drunkenly out?

And leaves her too much alone. (qtd. in 祝朝伟 360)

Pound translates "娼家女" and "荡子" into "courtesan" and "sot", which completely mistake the original image. "荡子" in Chinese refers to the men who works far from home, but not drinkable man. "娼家女" in Chinese means the girl at that time who is survival as a singer and keeps herself as pure as the other girls without sexual affairs with men, which is quite different from courtesan. Pound fails to reveal Chinese ancient culture and images in the old poems.

This kind of errors will cause wrong cultural intercourse. Some obstacles for translation are the images in some literary works and poems, especially in old Chinese poems. The poetic images are mixed and weaved into several lines.

Owing to the features of language, one word has several deep meanings which can give us great room to imagine. The deep meaning is melt into each word and sentence. It is hard for a translator to translate without complete understanding of information given by the source works. But it is also resolvable. This kind of mistranslation can be corrected if people translate with great caution. To be a translator, one should consult more books and search for as many references as possible about the culture of the original and also the target, so as to give an at least meaning correct translation. Translators should be extremely serious in the process of translation in order to overcome this kind of mistakes. So misinterpretation of this kind cannot be categorized into creative treason.

Omitted translation refers to some neglected details in the translation. For instance, Sentence “烟花三月下扬州” is translated into “Mid April mists and blossoms go”, whereas omits “扬州” which is a beautiful city in China. What’s more, while reading the Chinese original, people will let the mind fly to southern small city which is beautiful in spring, and gives us a vivid picture of the scenery. In the version by John Turner, the sentence is just like a declaration of the phenomenon which happens in spring normally. And the imagination of the beautiful city disappears. This kind of omission is because of the misunderstanding of the

culture. Translators should try to avoid of this kind of translation which is betrayal to the spirit of creative treason.

2.2.3 Abridged and Edited Translation

The ultimate purpose of the translator is to present the translation to the reader. So catering to the reader's taste and aesthetic habits will be the most important attitude for the translator. How to deal with some disagreeable content is a problem. In order to "satisfy the interest of the TT readers, the consideration of the distribution of translated works, or other moral and social conditions of the receiving country" (谢天振 154-155), the translator abridges some contents.

Wu Guangjian uses this method in his translation of 《侠隐记》 (*Three Musketeers*), he deletes the descriptions of scene, the discussion parts, and the contents that have little to do with the plot and characters which Chinese readers are not familiar with. Some parts of the original have been deleted, but the version still gets great success since it is easy for the readers to read and understand. Xie Tianzhen comments that, "On the one hand, his deletion is based on the reader's literary proficiency at that time, for he expects that readers will feel bored in reading such long and complex descriptions. On the other hand, the traditional

Chinese novel excludes scenery descriptions. If it is translated word by word, it will not be easily accepted by Chinese readers.” (155). Chinese novels emphasize plots; it begins the story without long description of the time and environment. English novels highlight the scenery and psychology, but Chinese novels reveal the scenery during the whole writing and always describe the characters' psychology according to a third person's introduction. It happens always that Chinese writers delete some description of scenery, atmosphere, and psychology. Edited translation is also a kind of abridge, since both of them lay emphasis on the development of the plot and neglect some unimportant and unnecessary parts. However, the difference is: abridged translation reduces the contents of the original by deleting some contents, but the edited translation adds some sentences which broadens the content and meaning of the original.

Lao She's works *Camel Xiangzi* is translated by the American Evan King. The original author's purpose is to expose the miserable life of the lower class of the society and unchangeable state. But Evan King's version changes the flavor into happy ending which subverts the image of the heroine. Though the version deviates from the original, it is popular accepted in America.

In fact, abridged translation and edited translation are closely related. They both have a strong influence in literary translation.

2.2.4 Retranslation and Adaption

“These two methods are referred to as a special kind of creative treason in literary translation” (谢天振 156). They make the original work distort twice.

Retranslation is to translate literary works which is not written in current languages in virtue of a current language and then translate to another language according to the current language translation. In fact, we should translate according to the original, so that we can master the writer's style and thought and be as faithful as we can. But there are some originals we can't easily found or maybe we are not familiar with that kind of language, we should translate from some other translations. In late Qing Dynasty, Kang Youwei, Liang Qichao translated the western works from Japanese as they had been to Japan for many years and knew Japanese better than English.

Literary works which is not written in current language (such as Greek, Oracle) are difficult to translate from the original because there are few people who master those old languages. The translators have their own interpretations and understand,

and even add their own language style and personalities. Therefore, there will be many changes of the original after twice or third translation.

For example, the two translations of “Aesop’s Fable” are differently translated from English version and original Greek language by Luo Niansheng.

Version 1 from the English version is:

《龟兔》（《意拾喻言》）

禹疏九河之时，凡鸟兽鱼鳖纷纷逃匿，适兔与龟同行。其兔常骂龟曰：“吾见行之迤邐慢顿者，莫如汝也！何不如我之爽快麻利，岂不便捷乎？”龟曰：“汝谓我迟迟吾行者，何不与汝相赌乎？”遂指一处曰：“看你与我谁先到此，则胜之。”兔乃欣然共赌。兔思龟行如是之慢，殊不介意，行至半途，不觉昏然睡去。及醒，其龟已先到矣。悔之曰：“宁可耐而成事，莫恃捷而误功也。”骄兵必败，其是之谓乎？

Version 2 from the Greek original is:

《乌龟和兔子》

乌龟和兔子争论谁跑得快。他们约定了比赛的时间和地点，就出发了。兔子自恃天生腿快，对比赛毫不在意，竟躺在路边睡觉去了。乌龟知道自己走得慢，勇往直前，毫不停歇。这样，乌龟从

睡着的兔子身边爬过去，夺得了胜利的奖品。这故事是说，奋发

图强往往胜过恃才自满。（qtd. In 余协斌 & 陈静 49-50）

The differences between the two translations are obvious. The former adds some conversations between the rabbit and the turtle and the description of the two animal's characteristics. In version 1, the time that the story happens is also added. That is the distortion from retranslation.

Adapted translation is the transformation of literary mode, style, language and letters. The adapted translation occurs mainly in the drama and poetry translation. This kind of creation treason lies in the adaption of the style in literary work.

For example, the drama of Shakespeare is written without rhyme, but most of Chinese translators use the style of prose to translate. This translation misleads Chinese reader to believe the original of Shakespeare is also written in that style.

The two famous drama writer Tian Han and Xia Yan respectively translated the novel *Resurrection* into drama in 1936 and 1943. Both of the two dramas made deep effect at that time. As the translators' understanding of the original and special intension, all the two dramas delete the flavor of religion in the original,

although the plot and content is faithful, the tone and style of the translations is Chinese trend. In Tian's translation, the unimportant Poland soldiers in the original are given prominence to because of the war between China and Japan.

The representations of creative treason in literary translation give us a vivid picture of translators' subjectivity in the process of translating. The translator who is a live man instead of translation machine always translates under his own subjectivity. As we have stated that the absolute faithfulness is enable, and the creative treason is inevitable. Here comes the question why it is inevitable? What is the reason? The following chapter will focus on the reasons that cause this kind of inevitability.

Chapter 3 Inevitability of Creative Treason in Literary Translation

As we know, faithfulness has taken up the centre status in translation theory for quite a long time, and creative treason is thought as unfaithfulness before. In fact, it is not. There are some reasons that affect the translators while translating and make the creative treason inevitable.

Andre Lefevere in his book *Translation, Rewriting and the Manipulation of Literary Fame*, states that “translation is a rewriting of an original text” and “all rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way” (7). He states “faithfulness is just one transnational strategy that can be inspired by the collocation of a certain ideology with a certain poetics. To exalt it as the only strategy possible, or even allowable, is as utopian as it is futile” (51). He proposes that three factors basically determine the image of a work of literature as projected by a translation: the translator’s ideology, the poetics, and the patronage. In this way, translator’s creative treason in literary translation is inevitable

3.1 Inevitability from Translators' Poetics in Literary Translation

Poetics is an important factor in analyzing the translators' creative treason.

Lefevere defines poetics as follows:

A poetics can be said to consist of two components: one is an inventory of literary devices, genres, motifs, prototypical characters, situations and symbols; the other a concept of what the role of literature is, or should be, in the social system as a whole. (26)

There are no two people in the world who write in the identical style, own the same way of composing structures and are familiar with the same devices. A translator is also a writer, who can only try to grasp the poetics of the original writer, but he can't escape from his own way of writing. Therefore, no matter how hard he tries to make his translation close to the original, the translator's poetics will be more or less different from the original poetics. In this way, the creative treason comes out. The poetics has three aspects: language forms, textual grid and literary standpoint.

3.1.1 Language Forms

Every language has its own way of expressing. The translators employ translation to accord with the language forms in the target culture. Some sentences are more acceptable if translated into some Chinese slangs, dialects and idioms instead of translating literally.

Sentence 1: A guilty person gives himself away by conspicuously protesting his innocence.

Version 1: 心虚的人不慎出卖自己。

Version 2: 此地无银三百两。(qtd. in 郑海凌 108)

Sentence 2: Where there is a will there is a way.

Version 1: 只要有意志，就会有办法。

Version 2: 世上无难事，只怕有心人。(qtd. in 郑海凌 108)

Both the two translations of each sentence are literal correct. But we are eager for choosing version 2 in each example because it is more natural and sounds beauty in Chinese. Version 2 in each example follows the Chinese way of speaking,

while version 1 seems to be foreignized. So people accept version 2 natural though they are not translated word by word.

Fu Donghua also agrees with it. He explains his reason for creative treason in the preface of his version for *Gone with the Wind* is “since the original can’t equal with the masterpieces of the noted writers in early times, translating a novel of this type is different from that of classics. A translation word by word would have tired the audience” (4). In order to make the foreign work acceptable to the target culture, translators often adapt it to its poetics.

Another example is Lv Shuxiang’s translation of *Mother and the Boarders* written by Rosemary Taylor.

‘Couldn’t she get pregnant back in Michigan? Any particular magic in this house?’

‘Maybe,’ said Mother.

Father pondered on that, ‘What do you mean by “maybe”?’

‘Well ...Rose Kane is going to have one.’

...

‘And,’ added Mother, ‘We are, too.’

‘Great jumping grasshoppers!’ Cried Father, ‘ Why don’t you tell a fellow?’

“她在密西根就怀不了孕吗？咱们这个房子里有仙气吗？”

“也许，”母亲说。

父亲想了想。“你这个‘也许’是什么意思？”

“这个……甘太太也有了。”……

“再还有，”母亲随随便便的找补一句，“咱们也有了。”

“乖乖龙底东！”父亲直叫唤。“你怎么不直爽点儿说哇？”

(qtd. in 刘重德 43-44)

In this version, the exclamation ‘great jumping grasshoppers’ is translated into “乖乖龙底东”by using the dialect of Jiangsu Province which expresses the feeling of happiness. If the exclamation is translated literally as “蹦跳的大蚂蚱”, the target reader will be totally confused and the original happiness will be declined.

3.1.2. Textual Grid

The textual grid is the collection of acceptable literary forms and genres in which

texts can be expressed (Bassnett & Lefevere 13).

It is well known that traditional Chinese novels have their own rigid writing patterns that differ from the ways in which novels in the west tend to be constructed. The most striking feature of the textual form of Chinese novel is the format of *Zhanghui*. This style is widely used in old Chinese novels which consists a couplet heading at the beginning of each chapter with the function of summarizing the central idea of the whole chapter and urging the reader to go on reading.

Take one of the titles in *Shui Hu Zhuan* as an example. The Chinese heading “史太郎夜走华阴县，鲁提辖拳打镇关西” is translated as:

Version 1: ‘Shin Chin escapes by night from Hua Ying. Captain Lu kills the bully of Guangxi with his fists’ (trans. Pearl Buck 47)

Version 2: ‘Master Shi leaves Huayin Country at Night

Master Lu Pummels the Lord of the West (trans. Sidney Shapiro 57)

The second translation seems to be much closer to the original, but it still fails to be as close as the original. ‘at Night’ and ‘of the west’ does not own the same

structure which is in the original.

Another feature is that traditional Chinese novel tends to rely on dialogue and action to reveal the character's mental state rather than long passages of psychological description. And there are few descriptions of atmosphere of the novel in Chinese novel rather than in foreign novel. The foreign works usually have long psychological and environmental description, and use lots of flashback, while the Chinese works usually starts the plot and story immediately at the beginning of the literary works.

Another feature is that Chinese novels are narrated from the third person point of view. So when meeting the first person novels, the translator usually changes it into the third person. Take the translations in the Qing Dynasty for example. Almost all Chinese novels are written from the third person point of view. And Chinese writers and readers have been used to this kind of narration. But most of the foreign works are written from the first person. In order to cater for target poetics, translators at that time, change the first person point of view into the third person's.

Yan Fu's translation of the Huxley's *The Ethics of Evolution* is a good example.

It may be safely assumed that, two thousand years ago, before Caesar set foot in Southern Britain, the whole country-side visible from the windows of the room in which I write, was in what is called “the state of Nature.”

赫胥黎独处一室之中，在英伦之南，背山而面野。槛外诸境，历历如在几下。乃悬想二千年前，当罗马大将恺彻未到时，此间有何景物。（《翻译研究论文集》，480）

Yan fu changed the first person point of view in the original to the third person point of view in the translation which was not only familiar to the writer himself but also to the target readers.

Foreign novels use some modern literary techniques that are rarely used in Chinese novels. The former uses the flashback while the latter just narrates the story according to the time. When the foreign novels are introduced into Chinese, the creative treason of the different techniques occurs naturally. When Lin Shu translated *David Copperfield*, he added a note in the fifth chapter: ‘In western fiction, what should happen later is often described first, which is abrupt to the Chinese readers. This is just because of foreigners and we have different narrative

techniques. While I was translating the story, I made some minor shifts in the narrative just for convenience of the readers.’(qtd. in 钱钟书 28).

3.1.3 Literary Standpoint

Literary standpoint refers to the translator’s proposition and outlook. Translators have their own specific literary standpoints and outlook; more often they are bred by the target culture which has great influence on the translation process. China has a long history of poetry and there are well-established models. Chinese poetic tradition dates back thousands of years ago. It has the form of The Book of Songs, the Songs of Chu, five-character line, seven-character line, Song lyrics and lyrical songs of Yuan drama. They all have strict metrical patterns and foot.

Contrary to the examples above, Weng Xiangliang adopts rhymeless English prose to render the lyrical songs of Yuan drama as follows:

天净沙 秋思

枯藤老树昏鸦，

小桥流水人家，

古道西风瘦马。

夕阳西下，

断肠人在天涯。

Autumn

Crows hovering over rugged trees wreathed with rotten vine-the day is about done. Yonder is a tiny bridge over a sparkling stream, and on the far bank, a pretty little village. But the traveler has to go on down this ancient road, the west wind moaning, his bony horse groaning, trudging towards the sinking sun, farther and farther away from home.

(qtd. in 黄国文 90-91)

For the translation, two matters are quite important which are artistic quality and structure. But regarding to the translation of classical Chinese poetry, the structure and the artistic quality can't be both translated beautifully and faithfully to the original. Sometimes translators can only focus on only one aspect just as the above. The translator tries best to give the same deep artistic beauty of the original, but the structure is destroyed.

Some translators who are familiar with their own literary standpoints also translate the foreign works by rendering with the Chinese classical structure. The different translations of Byron's *The Isles of Greece* can show this point clearly.

The isles of Greece, the isles of Greece!

Where burning Sappho loved and sung,

Where Delos rose, and Phoebus Sprung!

Eternal summer gilds them yet,

But all, except their sun, is set.

Liang Qichao's translation is:

（沉醉东风）咳！希腊阿！希腊阿！你本是和平时代的爱娇，你本是战争时代的天骄！撒芷波歌声高，女士人热情好，更有哪德罗士、菲波士荣光常照。此地是艺文旧垒，技术中潮。即金在否？算除却太阳光线，万般没了！

Ma Junwu translates as follows:

希腊岛，希腊岛，诗人沙孚安在哉？爱国之诗传最早。战争平和万千术，其术皆自希腊出。德类、飞布两英雄，溯源皆是希腊族。吁嗟乎！漫说年年夏日长，万般销歇剩斜阳。

The following is Su Manshu's version:

巍巍希腊都，生长奢侈好。

情文何斐斐，茶辐思灵保。

征伐和亲策，陵夷不自葆。

长夏尚滔滔，颓阳照空岛。(qtd. in 谢天振 146-147)

Comparing the four versions with the original, we can observe that poetry gives most spacious room for creative treason. Each translator has his own literary standpoint of poem structure and he will choose his familiar form when translating. Liang Qichao advocates using the modern vernacular Chinese to write literary works and to translate. So his translations are all written in that kind of structure. Reading his translation, people can get the feeling of just normal modern way of speech. Ma Junwu is familiar with ancient seven-character archaism poem style, so the Chinese words“哉”and “吁嗟乎”which are the symbols of that kind of poem are found in his translation. However, Su Manshu likes to use the classical Chinese structure with easy words which lays stress on the integral beauty of the original. Although the versions are different, every of them maintain the meaning and beauty of the original. And different literary standpoints of the translators give people the chance to read different but beautiful translations.

3.2 Inevitability from Translators' Ideology in Literary Translation

Andre Lefevere points out that the translator's ideology can be what he willingly embraces or what is imposed on him as a constraint by some form of patronage

(41). It refers to the body of ideas reflecting the social needs and aspirations of an individual, a group, a class or a culture. Ideology influences our political sphere, convention and belief. Literary translators are under the constraint of ideology because the society ideology makes great impact on the translator. And when he translates, he may unconsciously or consciously make some changes to the original in order to maintain the dominant ideology or the present system in his country and time. That is to say that translation has often been done in the service or under the constraints of some ideology and it is no surprise that texts were often tampered with by translators deliberately or unintentionally, not only when their content was in conflict with the ideology to be served, but sometimes also when it was not deemed to be good enough for the purpose (Chang Nan Fung).

More emphasis should be put on ideology for that poetics is closely linked to ideological influence. So it is quite important to examine the effect of ideology in creative treason through three aspects. They are political ideology, ethical and moral values and aesthetic preferences.

3.2.1 Political Ideology

Political ideology of the society and of the translator has a strong influence on

translation. The more political tension is the more constraints the translator will meet. Under the gloom tension atmosphere, people have no right to express themselves openly and loudly, and they must follow the government's taste of expression. In this way, the translator can only endure the constraints of the society and translate by using the languages and the contents that are accepted by the society. So the unaccepted parts of the original must be changed and betrayed. Many translators in late Qing Dynasty produced a lot of translations which are not faithful to the original, but of great creative treason because of the constraint of ideology. These translations are seen as unfaithfulness, but if we examine the translations carefully, we'll get the idea that it is for the ideological reason to the unfaithfulness.

As we know, Lin Shu is a great translator in Late Qing Dynasty. Except the alternations given by the poetics, creative treason in terms of ideology leads us to reveal great influence of the dominant ideology at that time from the translation of Uncle Tom's Cabin given by Lin Shu. He deletes so many parts concerning Christianity in the original which are too trivial for Chinese readers.

“...But, to poor Tom, there it (the Bible) lay, just what he needed, so

evidently true and divine that the possibility of a question never entered his simple head. It must be true; for, if not true, how could he live?,,, his Bible seemed to him all of this life that remained, as well as the promise of a future one.”(Harriet 142-143)

Version 1 (汤姆得此言)直捣心胃深处,觉方寸略为之慰。(trans. 林纾 67)

Version 2 然而,对于可怜的汤姆来说,那本《圣经》就在他面前,正是迫切需要的东西;显而易见是真实的、神圣的;因此他那单纯的头脑里从来没有想过还可能存在什么疑问。它肯定是真实的;否则的话,他怎么活得下去啊?.....他觉得《圣经》是他在尘世间硕果仅存的东西,同时也是他来世的希望。(trans. 黄继忠 135)

On the way to the new master's house, Tom felt his only spiritual bailment is the Bible, and then he could accept all the sufferings passively. The description here shows vividly the important role of the Bible in European society. But Lin Shu omitted it and only translated in one simple sentence. The creative treason occurs here just because the ideology does not have the same role and status in the target language comparing in the original language. And people can't get the same feeling of the Bible and the description in target society.

Another example is the translation of Anne Frank's diary. This is a diary written by a Jewish girl during her more than one year of hiding from the Nazis. Later Anne Frank's father collected his daughter's diary and wanted to publish both in the Netherlands and in Germany. Because there are some contents of disclosing atrocities conducted by Nazi Germany and the tortures endured by the victims, especially the Jews, when translating into Germany, it should not contain condemnation strong enough to offend the German reader. So the creative treason of the diary occurs. The most famous creative treason in the diary's translation is the Dutch sentence 'er bestaat geen groter vijandschap po de wereld dan tussen Duitsers en Joden'(there is no greater enmity in the world than between Germans and Jews), which is translated as, "there is no greater enmity in the world than between these Germans and the Jews". It is clear that Anne Frank's diary expresses the hating of all Germany, but in the translation, the mode changes into hate of those who directs the Nazi.

As we know that the war between western countries and Qing Dynasty began under the name of drug. For Chinese cocaine is the symbol of evil. So in translating the stories of *Sherlock Holmes*, how to deal with Holmes' dependence on cocaine and morphine is a big problem. In this situation, Holmes' dependence

on cocaine is unreasonable and sinful. So the translator should choose to ignore the mention of drugs. Unwilling to damage the original, the translator chooses a smart way to mention the drugs in translation. In the Sign of Four, there is a lengthy dialogue on drug. The translator didn't delete it but to changed to another way to say. When Sherlock Holmes teases Watson about trying some cocaine himself, Watson replies that his health is still too shaky to expose the drugs. Watson uses a good reason for disapproving the drug, but Holmes has to use it to overcome stimulation. The creative treason here gives a kind of physical reliant to the drugs of the heroine to Chinese readers. And at that time health problems were the most common excuse given by Chinese opium-addicts. So the Chinese can accept the content of the drugs.

3.2.2 Ethical and Moral Values

Morality is concrete, historical, with regional and national features. Every society has an inherited ethical system which guides people's behavior and their moral standards. It is hard for a nation to tolerate threats from what it regards as immoral or unethical. The degree of tolerance varies from cultures and nations and even times. In translation, when foreign morality shocks to the target culture, translators may suppress it and adapt it to the target culture. While if the translator

is against the current morality of the target culture, he may introduce the threats from his translation.

China is a country with a more than 2,000 years of feudalism. The long-term feudal culture has brought about an ethically sensitive society. The ethical norm undoubtedly exerts some influence on the determination of translation strategies on the translator. One example for analyzing this point is the translation of H.Rider Haggard's *Mentezuma's Daughter*, which should literally translated as 《蒙特祖马的女儿》, was translated as 《英孝子火山报仇录》 by Lin Shu, in which he elaborated how the heroine went through all kinds of tortures to make revenge for his mother. And this title appears to chase the filial moral in China. For the same reason, Dickens' *The Old Curiosity Shop* (literally translated as 《老古董店》) was translated as 《孝女耐儿传》.

The comedy *Lysistrata* written by Aristophanes is comic works about sex. It tells how the women launch a sex strike to force their men to make peace. Different translators give different versions. The words they choose to express the bold narration in the original are different. The different images and explanations renditions lie in the different ideological systems and moral values in different

countries. These translations show clearly that the translators are affected by the constraints of the ideology.

The long-term feudal system makes Chinese much more conservative. So sex is regarded as vicious and shameful. This attitude is also apparent in modern translation in China as the following example illustrates:

Mercutio: If love be blind, love cannot hit the mark.

Now will he sit under a medlar tree,

And wish his mistress were that kind of fruit

As maids call medlars when they laugh alone.

Oh Romeo, that she were, oh that she were

All open et cetera, thou a poperin pear!

茂丘西奥：爱情如果是盲目的，就射不中靶。此时他该坐在枇杷树

下了，希望他的情人就是他口中的枇杷。——啊，罗密

欧，但愿，但愿她真的成了你口中的枇杷。

(qtd. in 姜&文 231)

Comparing the translation with the original, we find that two lines are deliberately omitted. The reason is that the omitted two lines contain metaphors about sexual

organs. Taking into account the Chinese's conservative attitude toward sex, translator made the decision to avoid mentions them in the translation.

Not only are we against of foreign morals in translation, many of the Chinese great works are unacceptable in foreign society. The famous works *Luotuo Xiangzi* (which is also translated as *Camel Xiangzi*) written by Lao She is a good case. *Camel Xiangzi* has got a high literary status in modern Chinese literature. The novel depicts the bitter, futile struggles of a young handsome puller, Xiangzi, whose ambition is to save enough money to buy a rickshaw of his own. But the social forces of Peking at that time make him fail to fulfill his intension and endure the miserable life without any way to escape. This novel is characterized by an obsessive concern with the moral sickness of modern civilization and the pervasion of personal alienation in modern society. The author's criticism about personal alienation in this work may be best illustrated by the concluding remarks of the novel, which is also the summing-up of the tragedy of Xiangzi and China. In the end, Xiangzi can't escape the life and have no good result with his girlfriend. But Evan King translated the last session as follows:

In the mild coolness of summer evening the burden in his arms stirred slightly, nestling closer to his body as he ran. She was alive. He was

alive. They were free. (trans. Evan King 135)

We all know that Lao She wants to express that in the corrupt society, the individual fight with the society has no use. But in foreign culture, it ends with the victory and they are always quite sure about it. And Lao She wrote this ending with the hoping to tell the people that heroine individualism has no way to escape from miserable life, the only way is to unit together. But the translation by King denied it totally. The creative treason occurs just because the moral values difference.

3.2.3 Aesthetic Preferences

People in different cultures hold different conceptions about what is beauty. Something is regarded as beauty in other cultures maybe just opposite. It is natural that the translator chase for the target reader's aesthetic values. And the translator is also influenced by the aesthetic value of the society he lives in. The language is the most important factor which reveals the aesthetic sense as the surface form of the literature. The translator should master the feature of literary language and try to give a vivid picture of the aesthetic sense in the translation from the creative treason of the original aesthetic form or words. The following is an example for

this viewpoint.

...yet, as it sometimes happens that a person departs his life, who is really deserving of the praises the stone-cutter carves over his bones; who is a good Christian, a good parent, a good child, a good wife or a good husband; who actually does have disconsolate family to mourn his loss,..... (W.M.Thackeray 3)

不多偶尔也有几个死人当的起石匠刻在他们朽骨上的好话。真的是虔诚的教徒，慈爱的父亲，孝顺的儿女，贤良的妻子，尽职的丈夫，他们家里的人也的确哀思绵绵的追悼他们。...

(trans. 杨必 3)

The same word “good” in original has been translated into different Chinese words. In this way, the version is much more vivid as to translate the word “good” into the same “好”. And the word good is general while Chinese translations “虔诚的”, “慈爱的”, “孝顺的”, “贤良的”, “尽职的” are more specific. In china, a good Christian should be religious, a good parent should be fatherly, a good child should be dutiful, a good wife should be virtuous and a good husband should be duteous. The translation also reveals the society standard of the different society roles, and the deep feeling is not the same with what is in western. But these

words are the best aesthetic collusion in Chinese.

Some translations of the titles of the name also show the influence of the aesthetic to the translator while translating. The two famous French novels: *La Cousine Bette* and *Le Pere Goriot* should be translated as 《表妹贝德》 and 《高里奥大伯》, while considering with the Chinese ideology, Fu Lei translated them as 《贝姨》 and 《高老头》 respectively, which are more natural in China for the aesthetic preferences.

3.3 Inevitability from Patronage in Literary Translation

Besides poetics and ideology, patronage can be exerted to the translator by persons, groups of persons, a religious body, a political party, a social class, the publishers as well as the media. So it is impossible for people only to judge the translation process from the linguistic or ideology points. The translation should be translated when it is needed. It is maybe due to the customs motivation.

Lefevere divides patronage into three elements. One is an ideological component which is the choice and development of the form and the subject of literature. The second is the economic component or the profit motive by another name which is

mainly concerned and profits given to the translator. The last one is the status element which refers to the status which patrons endow the translator within a certain supporting group.

The selected works to be translated must suit for the atmosphere of politics. For example, in 1950s and 1960s, the Russian novels were widely spread in China. Because Russia was a friend to China and the developing model was what Chinese wanted to learn from. So a lot of works were introduced into China. And it was fashionable to recite one or more paragraphs of Russian novels. Even today, the Chinese books of middle school contain many Russian novels. Students are also asked to recite some beautiful paragraphs. The spread of Russia novels in China is the promotion by the patronage that is not only a man but the government.

The poetics, ideology and patronage are the reasons which cause the translator's creative treason in literary translation. There is no super status of the three reasons that cause the translator's creative treason in literary translation. They own the same important role. And each of them affects the other two reasons. It is because the influences of ideology, translators have their own poetics and society

acceptable poetics. Any patronage applies himself to develop his country's ideology, for this special reason, translators have to weaken the original ideology and poetics, but to strength the target ideology and poetics. So translating is a complex process, and creative treason in literary translation cannot be evitable.

Conclusion

In the previous chapters we have discussed the creative treason from the translators' subjectivity. As we have mentioned, creative treason is a commonly accepted theory in literary translation at present time. And in order to get a deeper understanding of the theory, we should combine it with the theory of translators' subjectivity. It is quite a long history that a translator is viewed as a "servant" to the author and reader. Translators try not to leave any traces in translation. At that time, the translator was just like a dancer dancing on the author's tune. Meanwhile, the standard and idealized translation viewpoint was faithfulness. To be faithful to the original seemed to be the only pursuit of all the translators. But later translators realized that it was hard to be faithful, and only pursuit of faithfulness would make great betray to the content, form, style or spirit. The most active factor, translator, makes creative treason in literary translation is translator.

In the translation practice, the translator stands in an embarrassing status especially in literary translation. We all know that it is not the same and sometimes even just the opposite between the surface meaning and the deep

meaning in literary words. And the deep meaning is the real intension which the original writer wants to express. As a reader, the aim to understand a work is to master the deep meaning. While as a translator, it is a big problem to transfer the surface meaning meanwhile the deep meaning. Which aspect can be neglected? The only way is to make some changes of the surface meaning or the deep meaning so as to balance the two aspects at the same time. The translator more or less will alter some contents, forms, structure, or images of the original. Thus the creative treason takes place in the translation process.

There are four kinds of creative treasons, individualistic translation, misinterpretation and omitted translation, abridged and edited translation and retranslation and adapted translation in literary translation are the best illustrates. The translator is no longer a servant but a subject in the translation process, and becomes the most important factor of the creative treason. Likewise, creative treason of the translator reinforces the subjectivity of the translator in the translation process. The two terms are interwoven.

As we know, faithfulness has taken up the centre status in translation theory for quite a long time, and creative treason is thought as unfaithfulness before. In fact,

it is not. There are some reasons that affect the translators while translating and make the creative treason inevitable.

Andre Lefevere in his book *Translation, Rewriting and the Manipulation of Literary Fame*, states that “translation is a rewriting of an original text” and “all rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way” (7). He states “faithfulness is just one transnational strategy that can be inspired by the collocation of a certain ideology with a certain poetics. To exalt it as the only strategy possible, or even allowable, is as utopian as it is futile” (51). He proposes that three factors basically determine the image of a work of literature as projected by a translation: the translator’s ideology, the poetics, and the patronage. In this way, translator’s creative treason in literary translation is inevitable

Translation theory is a complex study, and many elements and aspects of the study orientation will influence each other just as translator’s subjectivity and creative treason. So try to reveal more about the spirits of the translation, we should combine the independent elements together in order to give a more vivid view of literary translation.

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