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题　目：<u>**Discovering Cultural Gaps from Translated Works --- with the Case Study of Davis's Translated work: _Chinese Novels_**</u>

<u>从翻译作品中发现文化缺失</u>
<u>——以戴维斯的译著《中国小说》为例</u>

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Discovering Cultural Gaps from Translated Works

--- with the Case Study of Sir J. F. Davis's Translated Work:

Chinese Novels

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从翻译作品中发现文化缺失

——以戴维斯的译著《中国小说》为例

摘要

翻译是文化间的桥梁。在翻译过程中，文化缺失对译者是一个不小的挑战。所以，在翻译作品中，文化缺失必定有所体现。本文中，作者首先在理论上分析了这个现象。为此，在提出了两个翻译过程的模型后，以此为基础，分析解释了存在于翻译中的文化缺失以及如何来从翻译作品中发现这些文化缺失。然后，作者分析了戴维斯爵士的译著《中国小说》，并试图从中发现当时中国文化与英国文化的不同。

关键词：文化差距；翻译模型；《中国小说》；中国文化；英国文化；比较

Discovering Cultural Gaps from Translated Works

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Abstract

Translation is a bridge between two cultures. In translating, cultural gap is a big challenge for translators. So, cultural gaps must be reflected in the translated works to some degree. In this paper, the author firstly analyses this phenomenon theoretically. To do this, the author come up with two models of translating process, and shows the cultural gaps in translation and the way of finding cultural gaps from translated works. Then, the author analyses Sir J. F. Davis's translated work titled *Chinese Novels*, and observes the cultural gaps between China and England reflected in it.

Key words: cultural gap; translation model; *Chinese Novels*; Chinese culture; English culture; comparison

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Discover Cultural Gaps from Translated Works

---with Analysis of Sir J. F. Davis's Translated Work: *Chinese Novels*

Outline

Discovering Cultural Gaps from Translated Works

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I   Introduction

Given two cultures, it is plain that there are differences. But when asked what exactly these differences are, one might be at a loss for some time. This paper aims at providing a practical way of finding these differences from translated works.

In the Oxford Dictionary (Oxford University Press 2001), translation is defined as "the process of translating words or text from one language into another." This definition is very broad. It's easy to identify translation by subjects, such as technological translation and literary translation. As culture is the main concern of this paper, and literary works are more representative when discussing cultures, this paper confines the range of discussion to the translation of literature, and tries to find cultural differences from them.

The phrase "cultural differences" is too wide in a sense. Differences lie everywhere, and some are too trifle and didn't worthy of much discussion. So it is useful to use "cultural gap"[1] instead of "cultural difference" in order to refer to the differences which can capture our special intention. In this paper, the terms "cultural gap" and "cultural difference" are often interchanged although the existence of this small difference.

As the works of literature are deeply rooted in its culture, and the translated works are literature works of the target culture which might be quite different from the source, it comes a question for translators how to bring these differences or gaps into a single piece. Just as Eugene A. Nida and Reyburn (Nida and William 1981) pointed out, "In fact, difficulties arising out of differences of culture constitute the most serious problem for translators and produce the most far-reaching misunderstanding among readers." When the translator treats this intractable question, commu-

nication and clash of the two cultures is taking place in his mind. As a result of this communication, traces must be left in the final work of translating. Being aware of these traces, researchers can probe into the question why these traces be left and may get the answer from the existence of cultural differences.

To see this process more clearly, and clarify the process of translating and the exact shapes of these traces, a good model of translating process is in need.

II   Translation models

Modern translation has developed many theories which explain the process of translation. Nida's translation theory is one of the most influential ones in the world. He is one of the earliest theorists who first employed the modern linguistic approaches in analyzing and exploring the model of translation process. Other modern translation theories include Toury's and Gutt's translation theories.[2] These theories care about the exact and detailed process of translation but for the question in this paper this is not essential. So, this section provides two simplified translation models which are compatible to these modern theories.

A Translation model 1

In every translating tutorial, at the very beginning, it may give some principles as a guidance to produce a good translation. These principles may be different according to different authors. The most popular translation principles in China should be awarded to YanFu(严复)'s "faithful, expressive, elegant"(信、达、雅). In western, there are similar principles such as Tytler's Three Principles of Translation and Nida's "equivalence" principle. Researchers may come up with other principles with good reasons. In spite of the disagreements with the concrete principles and the difficulty of getting a set of ideal principles that satisfies all, no one doubts the fact that when one's doing translating, the translator is guided by some good translation principles.[3] These good principles should be accepted by a large quantity of people and they are

not principles which are selected according to the translator's own taste.

The translating process mentioned above can be described as the following model shown in Figure 1.
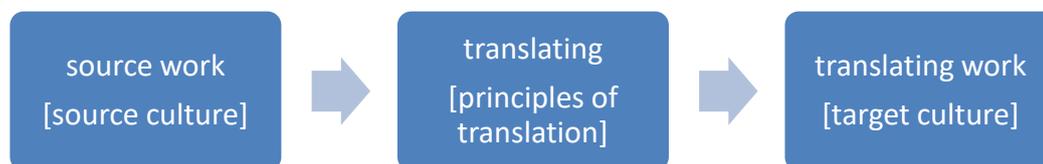

Figure 1   Translation model 1

In this figure, the changing of source work to target work is governed by the principles of translation. These principles enable the translator to deal with the difficulties he met when two cultures do not have a correspondence.

This model describes the most common translating practice. As a matter of convenience, this paper call the work produced by this process a standard translation.

Since the divergence of the principles of translation, the standard version of translation is not unique, and it may not exist for some works in a certain time because all the existing translations may do not meet the quality.

B Translation model 2

But there are variances. Not all the existing translated works belong to the standard versions. The model 1 has some limitation when one is trying to describe some peculiar translations, especially when the translator has some intended goals in his or her mind. This situation can be met in the following example:

Example 1: When the two cultures just started communication and both do not acquaintances with each other. Some pioneers want to use translation as a powerful and convenient tool to introduce one completely new culture to their own people. In this case, it is difficult for locals to understand the work of translation produced by the

standard version.

Since most commonly used principles regard "faithfulness" as one of the important rules,[4] some words or behaviors in the original work that are specified to the original culture tend to seem absurd to common locals. To make the translation readable, the translator must use lots of texts or footnotes to explain what has happened. Sometimes this is tedious both to the translator and to the reader and the goals that the translator expected can hardly achieve. Similar consideration can be also found in reader response criticism[5].

In this circumstance, some translators would like to abandon the "right" way of translation and take care of the target reader or target culture more. They may use adaption, borrowing, calque, compensation, paraphrase, omission, addition, footnote when translating and "faithfulness" seems to be at a low preference. Here's a new model is in need to describe this alike.
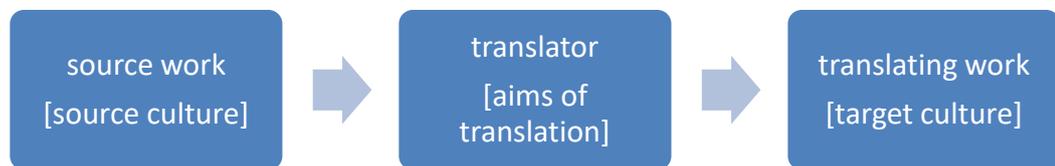

Figure 2   Translation model 2

Figure 2 shows a revised version of standard model which is called translation model 2. The main change lays in the middle box, the previous "translating" to the "translator" and "principles" to "aims". In this model, translator and his or her aims are the center of translating.[6]

In western, the role of the translator is often defined as an invisible mediator which clears the communication obstacles between the author and the readers but leaves no personal traces.[7] In the 1980s, people began to redefine the role of the translator and put the translator into an active and decisive role in the translation process.[8]

This model can describe a greater range of translated works and it also allows the translator use his own principles if he need according to his aims of translation.

Model 1 can be regarded as a special case of model 2 although they are used to describe two kinds of translations. When the translator set the aim of translating as producing a well-recognized good translation and then adopts the standard translation principles, he gets the model 1 and model 2 at the same time.

III Discovering cultural gaps from translated works

A The loss of information in translation

In terms of the capacity information, a literary work contains lots of information. It has literary information such as style; it has cultural information such as customs, values, attitudes, religion, hierarchies, etc. As the two cultures are different, it is impossible to map the information one to one---the problem of untranslatability. The unmatchable literary information and cultural information corresponds to the "linguistic untranslatability" and "cultural untranslatability"[9] respectively.

The untranslatability makes some source cultural information must have lost when translating. The standard translation always wants to reduce this loss of information to a minimum if possible.[10]

Preserving cultural information is not the only preference in translating. Translators should also take care of other requests such as consistency, concise, etc. to become a good piece of literature. This calls on the preservation of literature information. The translator sometimes has to abandon the contemplation of keeping all the cultural information the source work has. Taking the following example:

Example 2: As language can describe any information.[11] So, it is possible for one to convey all the cultural information you like to another language. What you need to do is just paraphrase. But it can hardly call a translation if there's too much loss of literary values.

So, a good or standard translation can be defined as a translation which wants to achieve two goals at the same time: one is to raise its literary values as much; the other is trying to preserve as much information as possible. In Nida's theory, this is stated as "Translating consists in producing in the receptor language the closest natural equivalent to the message of the source language, first in meaning and secondly in style." (Nida and Taber 1982) So, in the good or standard translations, information is kept as possible. But this is not always true when considering a non-standard one, or the translated works produced by the model 2.

In translation model 2, the information the translator want to keep is depend on his own choice. So, in the process of translation, unnecessary loss of information is inevitable. What's more, the author might add some additional information to when he's glad to and this complicates the situation. Luckily, such change is not always too much otherwise the process might get the name of composition as a more proper one.

B Ways to discover cultural gaps

The loss of information in translation can be come down to the cultural gaps. Thus, cultural gaps can be inferred through works of translation. This can be done by asking the reasons for the loss of information. Why the translator aims to omit the information? Here gives an example.
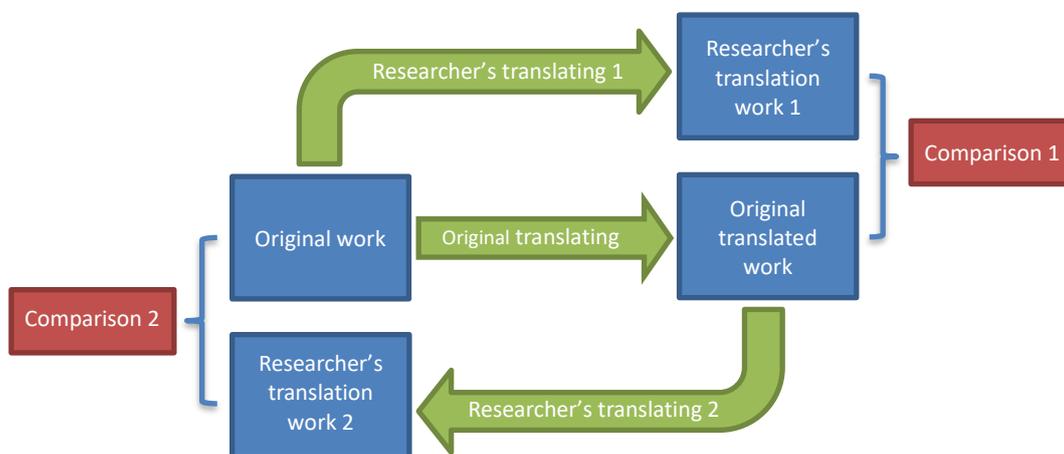
Example 3: When the Macartney Embassy visited china in the year 1792, in the translation of the British credentials, the translator omitted the sentences such as "To extend my congratulations to the fraternal friendship" which is a common used honorific word between European Emperors.[12]

On the surface, this is to achieve the goal of go to court, a diplomatic one. But in nature, this is because cultural gaps in treating foreign countries. In the view of Chinese people that time, the relationship between China and other countries is superior

and inferior, and not of equal. The translator then be aware of this difference and had to compromise.

Then how to find the information which loses in translating? The most straightforward way is to compare the original texts and the translated one.

When a researcher does comparison between the source and the translation, either he translates this language to that (name it as researcher's translation 1) or that back to this[13] (researcher's translation 2) in his mind to get a comparison. So, two kinds of comparison can be distinguished: researcher's translation 1 and researcher's translation 2.

Since every researcher can have his specific translation when comparing, dose the comparison can get meaningful results? So, it is necessary to confine the translations in the researcher's mind to some specific types of translation to make the result be objective.

Let the researcher's translating 1 being the standard translation defined by the translation model 1 and the researcher's translating 2 being the translation with full information reservation shown in Example 2. Once the two kinds of translations are restricted, the result can be independent to researcher's own taste and a more objective conclusion can be made.

The two kinds of comparison have different effects. In comparison 1, the original translation is compared to a standard translation. So the differences show the traces

translator's own preference when he was doing translation. As the translator's preference always affected by his culture, we get cultural gaps from the special actions of the translator.

In comparison 2, the source text is compared to a "back translation" of the translation being studied. A full list of differences can be listed. Some of these differences are due to the untranslatability and reflect the cultural gaps between the two cultures.

Thus, conclusions about the cultural gaps reflected in the translation works can be made. This is exactly what the paper will do with one of the translated works of Sir J. F. Davis's in the next section.

IV Analysis of *Chinese Novels*

A Background information

Chinese Novels is a translation by Sir John Francis Davis which was published in the year 1822. The full name of the book is pretty long: *CHINESE NOVELS, TRANSLATED FROM THE ORIGINALS; TO WHICH ARE ADDED PROVERBS AND MORAL MAXIMS, COLLECTED FROM THEIR CLASSICAL BOOKS AND OTHER SOURCES. THE WHOLE PREFACED BY OBSERVATIONS LANGUAGE AND LITERATURE OF CHINA.*

The book contains 5 parts. The first part, as the title has indicated is a preface titled Observations on the Language and Literature of China. The following three are his translation of three short stories from a Chinese collection of novels named *Twelve Towers* (十二楼) by LiYu (李渔). These three stories are the first story of this collection, namely *The Shadow in The Water* (合影楼), *The Twin Sisters* (夺锦楼), and *The Three Dedicated Chambers* (三与楼). The last section is a collection of Chinese proverbs about 126 pieces.

Sir J. F. Davis (1795-1890) was a British diplomat, Sinologist, and the 2nd Governor of Hong Kong. (Wikipedia 2010) Since he's long experiences living in China and his cute observations, he has quite an abundant knowledge about China. He is one

of the most important British Sinologist that time and wrote a lot of books about China, and several translations. Here's a list of several of his works: (百度百科 2009)

Three Delicated Rooms	《三与楼》	1815
An Heir in His Old Age	《鸟声喧》	1817
Chinese Novels	《中国小说选》	1822
Chinese Moral Maxims	《贤文书》	1823
The Fortunate Union	《好逑传》	1829
The Sorrow of Han	《汉宫愁》	1829
Poesis sinicae commentarii	《汉文诗解》	1834

Table 1 Translations of Davis

The Chinese: A general description of the Empire of China, and its Inhabitants	《中国人：中华帝国及其居民概述》	1836
Sketches of China	《中国见闻录》	1841
China: during the war and since the peace	《交战时期及媾和以来的中国》	1852
Chinese miscellanies : a collection of essays and notes	《中国杂记：散文和笔记集》	1865

Table 2 Books of Davis

The historical background can be seen from Qian Zhongshu's description: "Both the seventeenth century and the eighteenth belong to what may be called the pre-sinological age of Chinese studied: the interest in China was at that time rather humanistic than philological or pragmatic." (Zhongshu 1940) The mark point from the pre-sinological age to modern British sinology is the trip of Macartney Embassy's to China in 1792.

We can see from the works of Davis that he is right at the beginning of modern

sinology age. The early sinologists are professional in their study about China and they use various ways to introduce Chinese culture to their homeland. Here's what Davis's thought:

> One of the most effectual means of gaining an intimate knowledge of China, is by translations from its popular literature, consisting principally of drama and novels. We can see that his translations all have a special intention, which is to introduce Chinese culture to England. The following words by Davis are clearer: it remained for the English to give the first correct account of a nation, whom they discovered to be neither perfectly wise, nor perfectly virtuous. (Davis 1822)

Form the motivations of his translation we can see that these translations belong to the translation model 2 and be similar to Example 1. And since he is to introduce a culture to another, it is expected that quite a few information about cultural gaps exists in his translation.

In this paper, we will talk about his translation *Chinese Novels*. As we have noted above, the novels he selected all come from LiYu's *Twelve Towers*. Here's some information about LiYu.

LiYu (1610-1680), lived in late Ming and early Qing dynasty. He is a famous litterateur and dramatist. His works full of romance and sometimes been regarded as foible at his time. But his works seem attractive to foreigners. Many of his works were translated into English, Japanese, French, German, Latin, etc. in the early nineteenth century. Later, some of his works in Thai, Portuguese, Spanish, and Korea also came forth. (羽离子 2001) His works has a great influence in Europe and many western researchers have a high opinion of him. He himself and his works are also interesting research topics by people all over the world today.

B Cultural gaps between China and England found through *Chinese Novels*

In preparing this section, the author of this paper compared the original text by LiYu and the translated work of Davis and makes a list of all interesting differences found when doing the two comparisons. After summing-up, the author list some of the cultural gaps found.

In the following text, [OW] refers to the "original work". And similarly, [OT] means "original translation"; [T1] means "researcher's translation work 1"; [T2] means "researcher's translation work 2". [OT] (p53) means that the text can be found in the page 53 of the published original translated work (Davis 1822).

1. Subtitles in novels

Davis omits the subtitles of each story so that it fits European novel styles. Here are examples:

(1) [OW] 第一回：防奸盗刻意藏形 起情氛无心露影

[OT] (p53) Section Ⅰ

[T2] 第一回

(2) [OW] 第二回 受骂翁代图好事 被弃女错害相思

[OT](p65) Section Ⅱ

[T2] 第二回

By comparison 2 between [OW] and [T2], it is easy to find this difference in literature tradition. But does this change is a custom by most translators or its just Davis's personal preference? We need comparison 1, i.e. the standard translation which reflects the most recognized behavior. As the lack of standard version of this novel, we use the similar case. In the classical translation of A Dream in Red Mansions(红楼梦) by Yang XianYi(杨宪益) (Xueqin and E, A Dream of Red Mansions 2001) and another version by David Hawkes (Xueqin, The Dream of the Red Chamber 1996), the subtitles are all translated. In the translation of The Romance of the Three Kingdoms(三国演义) by Moss Roberts (Guanzhong 2005), subtitles also been translated.

So, why Davis choose not translating? One reason that is reasonable is that he

uses the tradition of English. From this, we can get the information of cultural differences in this point, of a literary one.

This is also an example shows that the power of non-standard translation. If the translation you studied is the translation of A Dream in Red Mansions by Yang or David, you won't notice this cultural difference. On the surface, a non-standard translation loses more information, but in fact, this loss of information contains additional information of culture.

2. Time associated with emperor names

(1)[OW] 元朝**至正**年间

[OT] During the reign of **a certain** Emperor of the Yuen dynasty

[T2] 在元朝**某位帝王**统治期间

(2) [OW] 明朝**正德**初年

[OT] Early in **the reign of an Emperor**, of the Ming dynasty,

[T2] 明朝**某皇帝**统治初期

(3) [OW] 明朝**嘉靖**年间

[OT] During the reign of the **twelfth Emperor** of the Ming dynasty

[T2] 明朝**第十二位皇帝**在位期间

We can see that Davis make the time of the story vague. He translated the dynasty but omit the exact emperor. This reflects that most British do not know much about Chinese history at that time, thus Davis thought it is not helpful and not in need of making the time too clearly, especially the time is associated with emperors which are unfamiliar to British people.

3. Complex ranks

(1) [OW] 姓屠的由**黄甲**起家，官至观察之职；姓管的由**乡贡**起家，官至**提举**之职。

[OT] the former of whom had obtained **the highest literary distinctions**, and had exercised the office of an Inspector General of a Province; while Kwan had

attained to **a lower rank**, and an **inferior office**.

(2) [OW] 做了几任**有司**，此时亦在林下。

[OT] who had filled some **subordinate offices**, but was now, like Kwan, un-employed.

(3) [OW] 太守

[OT] the office of chief magistrate

(4) [OW] 刑尊署樱刑尊

[OT] a deputy

(5) [OW] 青年进士

[OT] possessed high literary rank at an early age

(6) [OW] 白丁秀才

[OT] scholar of the third degree

Unlike the place which is specific to one country, the ranks of management are essential to every country. In the translation of ranks, he uses different strategies. If the rank has a similar position in England, such as (3) the office of chief magistrate, he translated it to the corresponding name which reflects the function of the rank. But as the Chinese ranks are too complex and cannot find similar situations in western, he just leaves the information of relative high or low.

4. Respect in calling names

(1)[OW] 管提举

[OT] Kwan

[T2] 管

(2)[OW] 屠观察

[OT] Too

[T2] 屠

(3)[OW] 姓路，字子由

[OT] named Loo-kung

[T2] 叫路公

In the translation of names, we can see that, in China, people do not call a person by his name directly, but in Briton, this is common. We can see from these examples that in China, the name either have his position of rank added or his literal stylistic name(字). This is to show respect in China. But in the translation, Davis did not care this tradition in China. From this, we can perceive difference in the natural character between Chinese and British: connotation, politeness vs. frankness, directness.

5. Attitude towards talking about age

(1)[OW] 玉娟**长**珍生**半岁**

[OT] They were both **very nearly of an age**

[T2] 他们年龄都很相近

(2)[OW] 同胞生下二女，**止差得半刻时辰**。

[OT] two daughters, twins, were born to them.**[omit]**

[T2] 他们生下了双胞女儿

In western, the age is of personal information, and talking about age is regarded as impolite. From the translation, we can see that the information of age all loses, even if this does not have any hostility. The cultural explanation can be the different attitude towards personal information between the two cultures.

6. Treasure and money

(1)[OW] 二十锭元宝

[OT] twenty pieces of treasure

[T2] 二十件财宝

The word "元宝" have its English name as "Gold ingot", but Davis use treasure instead. This can also get an explanation from culture. In western culture, the novels about exploration are all inspired by the allure of treasure. Gold is just one kinds of

treasure they are mad about. So, when the Chinese version of treasure "gold ingot" appear in the novel, Davis use treasure instead instinctually or deliberately.

7. Classical Chinese verse

(1)[OW] 竟写几行大字贴在厅后，**道**："凡系内亲，勿进内室。…

[OT] had already pasted up a prohibition in large characters, **to the following effect**: " No relations are allowed to come in here,

[T2] …有这样的效果…

(2)[OW] 其诗**云**："绿波摇漾最关情，何事虚无变有形？

[OT] of which **the purport was**, " That the troubled face of the water was the

[T2] 其大意是…

(3)[OW] 就写几行大字在几案之上，**道**："素性不谐，矛盾已久。

[OT] wrote down a few lines on the table at which they were sitting, **to the following effect**: Since the disagreement and enmity have so long existed,

[T2] …有这样的效果…

The translation of preceding words which leads some speech is pretty abnormal. The word "道", "云" all have the meaning of saying. His translation seems go a long and indirect way. But why he does this? Firstly, not all the preceding words are translated as this. This situation appears when and only when the text following are in the style of classical Chinese verse. This is a wonderful part of Chinese culture but in English culture, there have no correspondence. It is difficult to present this feature of Chinese language in English, but Davis didn't reconcile to the ignorance of this. So, the struggle of the two cultures in his mind leaves the traces here.

8. Consanguineous relations

(1)[OW] 何况**儿女亲家**？

[OT] this applies with equal truth to **our case**.

(2)[OW] 没有把**亲母**告做被犯、**亲家**填做干证之理

[OT] it was not usual for persons, **so closely connected,** to proceed to law against each other.

(3)[OW] 不曾见说"会打官司**共枕头**"

[OT] but seldom of any between **such near connexions** as these

We can see from these examples that English is inadequate in expressing the consanguineous relations of people. In Chinese traditional culture, the concept of family is of important. Chinese use the model of family everywhere: in managing country, in managing army and so on. But in western, this is not true. Here shows this cultural difference.

9. Dirty words

(1)[OW] 只为珍生蓄了**偷香**之念

[OT] The fact was, that Chin-seng, being **determined upon a meeting**

[T2] …决心一见

(2)[OW] **千乌龟，万老贼**，骂个不了。

[OT] He then called him by **all sorts of names**, and abused him heartily.

[T2] 他用各种名字骂个不了。

(3)[OW] 料想**茅茨**里面开不出好花

[OT] it was not likely that fair flowers should be produced from **reeds**

[T2] 料想**茅草**里面开不出好花

(4) [OW]看见所住之屋与富贵人家的**坑厕**一般，自己深以为耻。

[OT] Being ashamed of the dwelling which they now inhabited

[T2] 羞于现在的居所

In these examples, Davis obviates the dirty words. Perhaps this is because such words are not proper in writing in England. Of course, this is just a presumption which we can validate this using other data.

10. Marriage tradition

(1) [OW] 虑开**无父之门**

[OT] it would be a **dangerous precedent**.

[T2] 这将是危险的先例

(2) [OW] 是辟**无媒之径**

[OT] the **precedent** would be equally **pernicious**.

[T2] 这个先例也是很恶劣的

(3)[OW] 六礼同行，三茶共设，四婚何以并行？

[OT] [omit]

In the translation of marriage tradition, we can see that Davis omit the detail in his translation. How to treats marriage is an important part of a culture. As a translation aimed at introducing Chinese culture to England, this omission perhaps is due to the consideration of the difficulty of acceptance of this for English people. We can infer that they do not have so many regulations in marriage. And this is an interesting cultural gap.

11. Errantry

(1)[OW] 侠客

[OT] such generous friends in general

[T2] 如此慷慨的朋友

(2)[OW] 义士

[OT] men of justice

[T2] 正义的人

(3) [OW]**结义**的朋友

[OT] **very worthy** friend

[T2] 非常值得的朋友

Form these translations we can see that the errantry in the source didn't reflect well in the translation. China has the tradition of approving errantry. In England, there

are similar heroes such as Robin Hood. But these two kinds of errantry have slight differences. This cultural gap make Davis can't understand the Chinese errantry and this reflects in his translation here.

12. Commandment and religious commandment

(1)[OW] 要劝富厚之家不可谋**人**田产

[T1] which admonished persons of opulence to refrain from contriving schemes for the acquisition of **people's** property

[OT] which admonished persons of opulence to refrain from contriving schemes for the acquisition of their **neighbors'** property

[OW] 要劝富厚之家不可谋**邻居**田产

At the first glance, we may be surprised at the translation of people to neighbor. When we consider the English culture, the answer became clear. In Bible, The Ten Commandments have one called: You shall not covet your neighbor's house.

13. Attitude toward doctrine

There are a lot of omissions in the translation. They can be classified into different groups and have different possible reasons.

At the beginning part of the stories, the author has some doctrines which show the intention of writing the story. This is also a tradition of Chinese novels. In the translation, Davis omits these parts so that at the beginning of each story, the main story directly begins. Here's an example shows what the original author discuss at the beginning:

(1)[OW] 词云：世间欲断钟情路，男女分开祝掘条深堑在中间，使他终身不度是非关。堑深又怕能生事，水满情编炽。绿波惯会做红娘，不见御沟流出墨痕香？

……

总是要使齐家之人知道防微杜渐，非但不可露形，亦且不可露影，不是阐风情，又替才子佳人辟出一条相思路也。

[OT] [omit]

14. Characters

When there are long speeches in the original text, Davis omitted them. He made some notes about reasons of doing this.

[Note] * The conclusion, which in the original consists merely of a further conversation, repeating what the reader already knows, has been a little curtailed in the translation.
[Note] * A tedious soliloquy of Chin-seng in the original is shortened in the translation.
[Note] * Here is omitted a rhapsody of the author's, in which he compares the ladies to flowers, and the hero to a tree; and the hero to the moon, and the ladies to two light clouds; gravely ending with calling them " a brace and a half of Deities."
[Note] * Here follows a long speech from Kwan to his wife, about his reasons for keeping his nephew at a distance, the real motive, perhaps, being his enmity to his brother-in-law.

From the above notes, we can see the reasons of his omission: repetition, tedious soliloquy, rhapsody, and long speech. These all relate to the nature of man's character: concise, straightforward or fussy, circumbendibus.

15. Other examples

Using similar methods, we can find more about cultural gaps from the differences in translation. Here provides some more interesting examples without analysis.

(1)[OW] 不衫不履
[OT] Beggary

(2)[OW] 明堂大似厅屋

[OT] Rooms, which should be different, were all alike.

(3)[OW] 地气太泄，无怪乎**不聚钱财**

[OT] The ground and the air were very damp. It certainly could **not sell for much**.

(4)[OW] 即使少吃无穿，也还要死守，何况支撑得去，叫他不要思量。

[OT] but I will still hold out, though you try to starve me into compliance with your demands.

(5)[OW] 求一个示下，**不知果否**？

[OT] to request your information on the subject, **being quite ignorant of the truth**.

(6)[OW] 他一身充了**三役**，

[OT] He has on this occasion acted a **double character**,

V   Conclusion

From the analysis of *Chinese Novels*, we can see that the abundant information about cultural differences hidden in the translations. The information is concrete and vivid, and provides a new perspective of thinking about two cultures.

A non-standard translation is a temporary behavior at special historical context. With the communication of the two cultures becoming more frequent and the knowledge of both cultures becoming more and more, we need a standard translation in the end. If we analysis a series of translations with the character of this process, we can find that the differences in comparison 1 becoming less and less, but some differences in comparison 2 seem exist forever. This is the evidence of the changing of degree of mutual cultural understanding and the evidence of the existing of cultural gaps in essence.

This method also has limitations. Many of the gaps found by this way have some kinds of uncertainty. On the one hand, the standard translation that is vital for comparison 1 sometimes be a difficult task for researchers. On the other hand, the uncer-

tainty is due to the conjectures we made when explaining the cultural root of the abnormal behaviors of the translator. In fact, we do not know exactly what the translator's real meaning is when he selects the deviation translation from the norm. We settle this problem by coming up possible reasons, and check these reasons with other data.

In the general task of finding the cultural gaps, analysis of translated works can give useful messages and useful clues for researchers. In cooperation with other research methods and data, we can gain a better understanding of culture of both sides.

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[1] *"A culture gap is any systematic difference between two cultures which hinders mutual understanding or relations."* (Wikipedia 2010)

[2] A discussion and comparison of these three translation theories by Nida, Toury and Tutt can be found in (Huang 2009).

[3] 郭宏安先生在其《恶之花》译跋中说："一个动笔翻译的人可以没有系统周密的理论,却不可以没有切实可行的原则。"（波德莱尔 2002）

[4] "比较中西翻译理论史上有广泛代表性和重大影响的翻译原则，可以发现一条共同的翻译总则：一切翻译都必须忠实于原文。"（马金龙 2001）

[5] *"Reader-response criticism is a school of literary theory that focuses on the reader (or 'audience') and his or her experience of a literary work, in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work."* (Wikipedia 2010)

[6] Scholars in the Manipulation School were convinced that, "from the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose" (Hermans, The Manipulation of Literature: studies in

literary translation 1985)

7 Norman Shapiro said, "I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a plane of glass." (Venuti, The Translator's Invisibility:A History of Translation 2004) "The more fluent the translation, the more invisible the translator, and presumably, the more visible the writer or meaning of the foreign text" (Venuti, Rethinking Translation–Discourse,Subjectivity and Ideology 1992)

8 "Translation tells us more about the translator instead of the author." (Hermans, Translation in Systems: Descriptive and Systemic 2000)

9 Catford (Catford 1965) distinguishes linguistic and cultural untranslatability: "In linguistic untranslatability the functionally relevant features include some which are in fact formal features of the language of the SL text. If the TL has no formally corresponding feature, the text, or the item, is (relatively) untranslatable." For cultural untranslatability, "What appears to be a quite different problem arises, however, when a situational feature, functionally relevant for the SL text, is completely absent in the culture of which the TL is a part."

10 "it is assumed that the perfect translation, i.e. one which does not entail any losses from the original…" (Pedro 1999)

11 This is due to the arbitrariness of language. Nida and Charles R. Taber also consider: "Anything that can be said in one language can be said in another, unless the form is an essential element of the message" (Nida and Taber 1982)

12 See the footnote 3 on page 13 of (但兴悟 2006)

13 The process of researcher's translating 2 have some slight difference compared to the back-translation. According to (Wikipedia 2010), a back-translation is "a translation of a translated text back into the language of the original text, made without ref-

erence to the original text". But in the researcher's translating 2, the translating should have reference to the original text.

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