



Master in Translation

Dissertation

**Culturally specific vocabulary and expressions in the English
translation of the Chinese novel *Huo Zhe* by YU HUA (*To Live*
translated by Michael Berry)**

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Abstract

Huo Zhe is a novel by Chinese contemporary writer Yu Hua published in 2012. The book has received widespread praise and has won a number of awards since its publication. It has been translated into Portuguese, French, Italian, Japanese, Korean, English, and other languages, which indicates the successful export of Chinese local culture. There are many culture-specific elements in the novel that give it its distinctive flavor and characteristics. This makes the translation of these cultural items one of the most important factors in conveying the Chinese cultural information to the target audience.

This thesis is a case study of Michael Berry's English version of *Huo Zhe* (*To Live*, 2003), analysing 264 cultural-specific items (CSIs), a concept proposed by Aixelá. Literature review, quantitative research, and exemplification will be adopted to analyse substitution strategies and conservation translation strategies.

Key Words: *To Live*; Culture-specific Items; Translation Strategies; Literature Translation

Resumo

Huo Zhe é um romance do escritor chinês contemporâneo Yu Hua publicado em 2012. O livro tem recebido muitos elogios e ganhou vários prêmios desde a sua publicação. Foi traduzido para português, francês, italiano, japonês, coreano, inglês e outras línguas, o que indica o sucesso da exportação da cultura local chinesa. Há muitos elementos culturais específicos no romance que lhe dão o seu sabor e características distintivas. Isto faz com que a tradução destes elementos culturais seja um dos factores mais importantes na transmissão da informação cultural chinesa ao público-alvo.

Esta tese é um estudo de caso sobre a versão inglesa de Michael Berry de *Huo Zhe* (*To Live* traduzido por Michael Berry em 2013), analisando 264 itens culturais específicos (CSIs), um conceito proposto por Aixelá. A revisão da literatura, a pesquisa quantitativa e a exemplificação serão adotadas para analisar as estratégias de substituição e as estratégias de conservação da tradução.

Palavras-chave: *Huo Zhe*; Itens específicos da cultura; Estratégias de tradução; Tradução de literatura

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1. Introduction

1.1 Research background

In the 21st century, cross-cultural communication has become a trend, which is how to maintain the characteristics of one's own national culture and intermingle with the cultures of various nationalities around the world in cross-cultural interlingual translation - an issue that every translator, language learner and language theorist have been exploring.

Literary works would shape a country's image and people interpret cultures by reading them. Literature tells the empathetic stories of human beings in a unique way, bringing people closer to each other, regardless of their genders, cultures, languages etc. Therefore, literary translation has been a popular topic in translation studies.

To Live, (*Huo Zhe* by Yu Hua (2012), translated into English by Michael Berry as *To Live* (2013)), describes the life of Fugui, the protagonist who has experienced the downfall of his family, the death of his relatives one after another, and finally the hardships of living with only an old yellow cow? during the Civil War and the Great Leap Forward and the Cultural Revolution. The book contains many culture-specific items, such as Chinese idioms, proverbs, etiquette, utensils, beliefs, geographical

features, customs and habits, and so on, all of which raise considerable challenges for translation.

Culture plays an indispensable role in forming one's lifestyle and thinking patterns. And the culture-specific items in this novel can, to a certain extent, reflect the social customs and habits of China over the past sixty years. Moreover, it has not only vividly depicted our protagonist Fugui, but also reflected the distinguishing features of traditional Chinese culture. It is therefore necessary for the researcher to explore how the culture-specific items in *To Live* are handled.

To Live was translated by Michael Barry, who is Professor of Contemporary Chinese Cultural Studies at the University of California. He's been doing research on Chinese literature and its translation for years. His translated books included *Nanjing 1937: A Love Story*, *Wuhan Diary* by Zhaoyan Ye in 1996 etc. A very important background of *To Live* is about politics, which is 'surely the backdrop of Yu Hua's novel but its power comes from the author's ability to question whether any political movement is capable of creating the utopias that leaders promise' (Winship, 2003:56). It's also worth noting how Barry understood and translated the cultural-specific items (CSIs) in the politically sensitive texts and he used a variety of translation strategies and techniques in his translation. This paper will, therefore, analyse the translation of CSIs in *To Live*.

1.2 Research purpose and significance

This paper will explain the translation strategies used by Barry in translating culture-specific items. Examples will be given for analysis. And it will deepen our understandings on CSIs translation strategies and techniques. This paper will also provide references for CSIs translation studies. It helps target readership to better interpret cultural differences, promoting the Chinese culture to the western audience.

1.3 Research methodology

This paper will adopt two research methods – quantitative research and exemplification. In order to ensure that the statistical results are as accurate and informative as possible, a large sample size is used, and the repetitive samples will be omitted. This paper will also quote translation studies books, papers and other references to support author's analysis by providing examples, in order to improve our understanding on Barry's translation of *To Live*.

2. Culture-specific Items (CSIs)

2.1 Definition of CSIs

Language is an indispensable part of culture, which reflects, records and disseminates culture. Similarly, culture influences and enriches language. Language contains the expression of certain cultural factors. Culture-loaded words, as typical cultural connotation, involve many aspects of specific cultural factors (Liu and Meng 2018).

Vocabulary is the most dynamic and active linguistic element in language, capable of reflecting the changes and growth of social life and social ideas in a sensitive and rapid manner. According to Li Zhaozhao (2003) and Li Yue (2006), the meaning represented by vocabulary can be split into two categories: denotation (literal meaning) and connotation (implicit meaning of words), which explains the cultural connotation of words, also known as culture vocabulary. Each term refers to a certain thing or phenomenon. In language, various cultures have distinct terms for the same thing or experience. This is due to each country's or nation's own development history, social structure, natural environment, religious beliefs, and national customs.

The notion of ‘culture-specific item’(CSI) is proposed by Aixelá. It refers to those notions without direct equivalence in the target language culture (Aixelá, 1996:58).

2.2 Classifications of CSIs

Eugene Nida (1945) defined culture into five subcultures in his article in *WORD — Linguistics and Ethnology in Translation-Problems*: "(1) ecological culture; (2) material culture; (3) social culture; (4) religious culture; and (5) linguistic culture" (Nida 1945, 196). Aixelá then separates culture-specific items into two categories: "proper nouns and common expressions, with the former divided into general proper nouns and load proper nouns" (Aixela 1996, 59). Proper nouns consist of names and nicknames, but common expressions refer to objects, institutions, habits, and opinions of each culture (Zavareh, 2021:18).

Some scholars in China also offered alternative interpretations for the categorization of the culture-specific item. According to Chen Hongwei, there are three sorts of culture-specific item: "material culture (all manufactured goods), institutional culture (society, religion, ceremony, education, blood system), spiritual culture (people's spiritual activities, behavior, beliefs, concepts, values, and thinking patterns)" (Chen 1998, 257). Liu Miqing (2003, 130) classifies culture-special item into five

symbolic categories: "onomatopoeic symbols, regional symbols, social symbols, material symbols, and ideological symbols". while for Xu Mingwu (2004, 71-72) there are seven categories of culturally unique objects: "conceptual patterns; customs and habits; history; cultural background, regions; religion; body language and gestures" (Mingwu 2004, 71-72). Therefore, both domestic and foreign scholars have discussed different categories of CSI.

2.3 Translation strategies discussions for CSIs

After evaluating three versions of translation of *The Maltese Falcon*, a detective book authored by Dashiell Hammett from America, Aixelá recommends eleven strategies and organizes them based on the "cross-cultural manipulation" level. These eleven strategies are separated into two categories: Cultural substitution strategies and cultural conservation strategies.

The following are some cultural conservation strategies:

(1) Repetition: make an effort not to alter the original reference.

- (2) Orthographic adaptation: transcription and transliteration are commonly utilized when the source reference is written in a different alphabet than the one used by the target readers.
- (3) Linguistic (non-cultural) translation: choose a comparable reference to the original but make it understandable by providing a target language version that may still be considered part of the source text's cultural system.
- (4) Extra-textual gloss: explanations of the culture-specific item's meaning are provided by designating it as a footnote, endnote, or other form.
- (5) Intra-textual gloss: the gloss appears as an indistinguishable component of the text.

The five strategies listed above are all conservation strategies, and they are all akin to Venuti's concept of "foreignization translation."---“the type of translation where a TT is produced that deliberately breaks target conventions by maintaining something of the foreignness of the original” (Shuttleworth and Moira Cowie 2014, 59). As among five conservation strategies, repetition, orthographic adaptation, and linguistic (non-cultural) translation are the most commonly utilized by translators.

The following substitution strategies are then listed:

- (6) Replacement: make use of a synonym or parallel reference.
- (7) Limited universalization: find another reference that is likewise from the linguistic culture but is more relevant to their audience and less particular.
- (8) Absolute universalization: find a more well-known culture-specific item or remove any foreign implications and use a neutrality reference for their audience.
- (9) Naturalization: incorporate the culture-specific item into the intertextual corpus perceived as specific by the target language culture.
- (10) Omission: culture-specific items that have no impact on reader understanding will be removed.
- (11) Autonomous creation: introduction of culture-specific items not found in the original text.

The six strategies listed above are part of the substitution strategy and are organized based on the substitution of the source culture.

Then, Aixelá proposes four types of criteria that impact the selection of translation strategies:

“(1) hypertext factors, such as the degree of social language norm of the target language, the nature and expectation of potential readers, the nature and purpose of the originator of translation, the working conditions, training and social status of the translator; (2) text factors, such as the image matching with the text, the established translation, and the degree of canonization of the source text; (3) the nature of culture-specific item, such as transparency, ideological status, reference to other cultures, and the previous translated versions; (4) factors within the text, such as the importance and frequency of the items in the text, and the coherence of the translation” (Aixela 1996, 65-70)

To Live is rich in cultural elements such as Chinese proverbs, idioms, historical references, social norms, and so on. As a result, Aixelá's culture-specific item translation methodologies are used in this thesis to deal with the translation of CSIs in the novel in a flexible and suitable manner.

3. Analysis of the CSIs in *To Live*

In this part, we will examine Berry's translation strategies for CSIs in *To Live*. In addition, we consider whether this translation achieves cultural functional equivalence according and examine the factors that influence translator's choice of translation strategies.

3.1 CSIs identification and translation strategies

The first part of this section identifies the CSIs used in this novel, and then the general translating strategies adopted by Berry are discussed.

3.1.1 Identification

Yu Hua's novel *To Live* provides the corpus for this thesis. In accordance with Nida's (1945) definition and classification of culture, 264 items are selected, and they are categorized into five categories, as follows:

- (1) Ecological culture-specific items. Climate, geographical location, and other environmental factors of a particular community are primarily considered. Examples include: “报晓 herald the break of day”“自留地 private plot”“晒场 bleachery”;
- (2) Material culture-specific items. Costumes, foods, daily necessities, production tools, etc., are all items that are specific to material cultures. Examples include “麻将(mahjong)”“旗袍(cheongsam)”“太师椅子 (old-fashioned wooden armchair) ”.
- (3) Social culture-specific item, social addresses, festivals, customs, measurement units, social organizations, etc. Examples include “阔老爷 (old rich master)”“行礼 (salute) ”“嫁妆 (dowry) ”.

- (4) Religious culture-specific items. *To Live* depicts some religious conventions and culture, especially from Buddhist and Taoist cultures, such as “前世 (past life)” “西天 (western paradise)”.
- (5) Linguistic culture-specific items. These include Chinese proverbs, idioms, slang, sayings, four-character structures, two-part allegories, etc, such as “上梁不正下梁歪 (if the upper beam is not straight, the lower ones will go aslant)”.

3.1.2 Translation strategies and techniques

At the same time, Aixelá (Aixela 1996) attempts to order them based on intercultural manipulation that applies to the translation of culture-specific items. Conservation, which involves less manipulative, includes repetition, linguistic translation, orthographic adaptation, extratextual gloss and intertextual gloss; while substitution includes synonymy, absolute universalization, limited universalization, deletion, naturalization and autonomous creation.

Berry primarily uses seven translation techniques when translating culture-loaded words in *To Live*: three conservation translation strategies: orthographic adaptation, linguistic translation, extratextual gloss; the other

four substitution translation strategies: absolute universalization, deletion, naturalization and autonomous creation.

As a result of collecting statistics on translation strategies for the novel, the thesis determined that Berry adopts the conservation translation strategy most frequently. He also frequently uses linguistic (non-cultural) translation and absolute universalization of the seven translation strategies. The following section discusses Berry's translation strategies and techniques in detail.

3.2 Analysis of *To Live*'s translation strategies of CSI

The following section will provide a detailed analysis of specific examples for each strategy.

3.2.1 Orthographic adaptation

According to Aixelá, orthographic adaptation refers to transliteration or transcription, for example, using Chinese Pinyin for references in the original novel expressed in a different alphabet from the target language. There are some Chinese specific costumes, measurement units, and some social and material culture-loaded words that are often explained using transliteration. In the English world, many transliterated words and phrases have developed their own fixed expressions, such as *kowtow*, *chongsam*, *mahjong*, etc.

Example 1:

ST: 沈先生一走，龙二成了这里的赌博师傅。 (Yu 2012, 16)

TT: After Mr. Shen left, Long Er quickly took his place as the top gambler in town. (Berry 2003, 21)

Example 2

ST: 我在城西广福桥那边买了一头小羊。 (Yu 2012, 99)

TT: I bought a lamb in the western part of town near the Guangfu bridge. (Berry 2003, 126)

To Live includes many people's names which are transliterated, including Long Er, who inherits Fugui's fortune. The name "Guangfu" in the novel refers to a local bridge with no other cultural or connotative meaning. Translating Chinese characters and places with Chinese Pinyin is a relatively suitable choice for Berry. Western readers would benefit from transliterating by hearing their pronunciations of "Long Er" and "Guangfu."

Example 3

ST: 二喜带来了二十多个人，全穿着中山服。 (Yu 2012, 143)

TT: Erxi brought more than twenty people with him, and everyone wore Sun-Yat-sen-style tunic jackets. (Berry 2003, 183)

The pioneer of modern Chinese revolution, Sun Yat-sen, designed a four-patch bag garment with a straight lapel and a bag cover after absorbing European and American costumes widely, which is known as the Sun Yat-sen suit and it has become one of the most popular standard clothes for Chinese men. Based on the novel background settings, most cadres wore Sun Yat-sen suits, including the county magistrate. To introduce westerners to this kind of suit, Berry uses transliteration, and the word "tunic" also explains the style and pattern of the suit.

Example 4

ST: 她喊道：“你儿子就值两百块？” (Yu 2012, 133)

TT: She screamed, “Your son’s life is worth only two hundred yuan?” (Berry 2003, 170)

Example 5

ST:摸到个两分（钱）的，想了想后就去摸了个五分出来，给苦根买了五颗糖。 (Yu 2012, 173)

TT: I reached my hand into my pocket and felt two fen (*money*), and after thinking for a second I pulled out five fen. I gave the money to Kugen so he could buy five pieces of candy. (Berry 2003, 222)

Berry transliterated Chinese money *fen* instead of converting it into foreign currencies so that the English readers would better understand the Chinese currency. A very important detail is Berry used *italics*, which indicated that it is a foreign currency.

Example 6

ST: 仆人高兴坏了，他像是要跪下来给连长叩头。(Yu 2012, 48)

TT: The servant was so happy, I thought he was going to kneel down and kowtow to the commander. (Berry 2003, 61)

Kowtow is an old Chinese etiquette in which you kneel on the ground with your hands and head on the ground. In the old Spring Festival, the younger generation was expected to kowtow to the elders, and this custom is still practiced in many places today. People used to kowtow to emperors in ancient times; today, most people kowtow when asking for assistance from others to demonstrate their sincerity. The servant who fights with Fugui in the original novel is prepared to kowtow to the company commander in order to express his gratitude for his not being killed.

3.2.2 Linguistic translation

In Aixelá's eleven translation strategies for CSIs, linguistic translation is also referred to as non-cultural translation, in that the original text's indicative meaning should be preserved as much as possible, and the original text should not be altered excessively. Translators should select a similar reference to the original but make it more comprehensible by the target readership. In addition to retaining the foreign culture of the original language in the target language, linguistic translation can introduce new ways of expressing oneself in the target language. In *To Live*, the following examples illustrate the use of linguistic (non-cultural) translation strategies:

Example 7

ST: “做牛耕田，做狗看家，做和尚化缘，做鸡报晓...” (Yu 2012, 5)

TT: “Oxen plough the fields, dogs watch over the house, monks beg for alms, chickens call at the break of day and women do the weaving.” (Berry 2003, 6)

“报晓 (baoxiao)” means to use sound to alert people to the dawn, the term is usually used to refer to the sound of bells and drums as well as the crowing of birds. In the novel, the chicken crows in the morning to inform poultry of the dawn, and people always get up when they hear the

sound of crowing by the chicken, a phenomenon that later becomes universal and is referred to by a more popular name – “打鸣 (Beeping)”. The protagonist Fugui uses such metaphor to convey to his cattle that as chickens must crow in the morning and cows must plough. Berry adopted linguistic translation to translate the cultural meaning of the item, in order to facilitate the reader's understanding of the meaning of the original text at a glance.

Example 8

ST: 我爹和我是远近闻名的阔老爷和阔少爷。 (Yu 2012, 7)

TT: Near and far, my father and I were known as the old and young rich masters. (Berry 2003, 10)

The terms "阔老爷" and "阔少爷" refer to the honorific title of the head of a wealthy family and his son, the protagonist Fugui's father and his name before his family declines. “老爷(laoye)” can refer to honorific titles given to nobles, officials, rich people, and gentry, equivalent to "Land Master" and "City God Master". In general, it refers to a man's honorific title, the head of the family's honorific title, the employee's honorific title of the employer, and the wife's honorific title of the husband. In old China, the rich disciples were known as “少爷 (shaoye)”. “少爷 (shaoye)” and “小姐 (xiaojie)” were the names of a distinguished family's son and

daughter, respectively, in ancient times. “阔(kuo)” here refers to "rich". Berry used the words "rich" and "masters", which have the same connotative meaning as the ST.

Example 9:

ST: 我是徐家仅有的一根香火, 我要是灭了, 徐家就得段子绝孙。
(Yu 2012, 8)

TT: I'm the only flame the Xu family still has burning. If I'm extinguished, the Xu family will be finished. (Berry 2003, 11)

“香火(xianghuo)” can refer to the incense and lights burned during worship of Buddha or ancestors, or to the person responsible for maintaining the incense fire in a temple. “香火(xianghuo)” also referred to the burning of incense and the offering of sacrifices to the ancestors by the later generation. Therefore, if the “香火(xianghuo)” is broken, there will be no offspring. Since Fugui is the descendant and heir of the Xu family, he claims if he dies, the Xu family's incense will be extinguished. Berry translated the literal meaning of “香火(xianghuo)” and it has been vividly described so that the target readers can easily visualize.

Example 10:

ST: 我赌博时也在青楼, 常玩的是麻将、牌九和骰子。

TT: The House of Qing was also where I usually gambled. I'd often play mah-jongg, nine card and dice.

'Mah-jongg, nine card and dice' are culturally Chinese terms because they're common folk games. Berry has not only transliterated 'mah-jongg', but also literally translated 'nine card and dice'. It's worth noting that the card games and rice rolling rules are quite different between China and western world. However, the translations are much easier for the English readers to understand.

Example 11

ST:...后面是一台披红戴绿的花轿... (Yu 2012, 31)

TT: Following him was a carriage covered with flowers and draped in red silk... (Berry 2003, 40)

“花轿(huajiao)”, also known as a “喜轿(xijiao)”, is a traditional Chinese wedding sedan. In general, it is decorated luxuriously and depicts jubilation and luckiness in red, hence its name “大红花轿(big red sedan chair)”. Traditionally, Chinese sedans are pulled by four coaches. Because Fuigui had ben unfriendly and indifferent, his father-in-law hired a carriage covered with red drapes and some flowers to take his daughter Fengxia home, since Fuigui gambles frequently in the city. As Berry uses linguistic translation, "carriage" refers to a vehicle that is pulled by horses, usually

with four wheels, and used to transport persons in the past. By using ‘carriage’ instead of creating new expression, it’s much easier for the target readership to understand, especially after he amplified interpretation that is, it’s not just a carriage you could find anywhere, instead, it “covered with flowers and draped in red silk”.

Example 12

ST: 医生点点头，在床边坐下，给家珍切脉。(Yu 2012, 128)

TT: The doctor nodded and sat down on the bed to take Jiazhen’s pulse.(Berry 2003, 164)

As a kind of diagnosis in traditional Chinese medicine, "切脉 (qiemai)" is also called "号脉(haomai)" or "诊脉(zhenmai)". In order to diagnose a patient, doctors use their index, middle, and ring fingers to touch the radial artery of their wrist. Fugui's wife Jiazhen becomes sick in the novel, so Fugui asks a doctor to examine her wife by taking her pulse at home. By using linguistic translation, the translator retains not only the indicative meaning of the original text, but also conveyed the cultural meaning of the item.

3.2.3 Extra-textual gloss

In Aixelá's eleven translation strategies, extra-textual gloss refers to some gloss added to transliteration or linguistic (non-cultural) translations to clarify vague parts of the original text, thus avoiding interfering with the reading process and making the original information clear for target readers.

For example:

Example 13:

ST: 那时候我们家境还没有败落，我们徐家有一百多亩地。(Yu 2012, 7)

TT: At the time our family circumstances had yet to take a turn for the worse. Our family had over one hundred mu of land. (Berry 2003, 10)

Note:

Chinese unit of area equivalent to 1/7 acre or 0.0667 hectares.

Example 14:

ST: 家珍那天晚上走了十多里夜路回到了我家。(Yu 2012, 18)

TT: That night Jiazhen walked over ten li in the dark to get home. (Berry 2003, 24)

Note:

Chinese unit of length equivalent to 1/2 kilometer or 1/3 mile.

Example 15:

ST: 我们琢磨着这羊能换回来百十来斤大米。 (Yu 2012, 103)

TT: We figured we'd be able to trade her for about one hundred ten jin of rice. (Berry 2003, 132)

Note:

A Chinese unit of weight equivalent to 1/2 kilogram or 1/3 pounds.

Chinese measurement units are "亩(mu)" and "里(li)", while Chinese weight units are "斤(jin)". "亩(mu)" refers to a unit of urban land area in China. One mu is equal to sixty square feet, and fifteen mu is equal to one hectare. Throughout the novel, Fugui uses more than one hundred mu of land to demonstrate the huge amount of land they own; li is a unit of length, one li equals 150 feet (500 meters) in a city; and jin is a unit of weight for Chinese people, one jin equals 0.5 kilograms. Berry uses transliteration and extra-textual gloss strategy because target language readers do not understand these Chinese units of measurement. This means he uses English units such as "acre" and "hectare" for "mu", "kilometer" and "mile" for "li" and "kilogram" and "pound" for "jin". So the

westerners can understand both the linguistic and cultural meaning of these words.

Example 16:

ST:队长陪着城里请来的风水先生在村里转悠开了，说是要找一块风水宝地煮钢铁。(Yu 2012, 83)

TT: The team leader accompanied the town fengshui expert on a leisurely stroll around the village. He wanted to find an ideal spot with perfect fengshui to smelt iron. (Berry 2003, 105)

Note:

Fengshui, also known as geomancy, is the Chinese art of determining the geographic location of a house, tomb, office, etc., that will have the greatest positive influence on the fortune of the individual, family or company that uses it.

China has a long history of “风水(fengshui)”, a mysterious skill. Originally, “风水” is a method of checking geography on the spot using the power of nature and the magnetic energy of the universe. “风(feng)” is energy, “水(shui)” is flow and change. The study of the environment and the laws of the universe makes up this philosophy. As a result of the

concept of "风水", man and nature are parts of one another, which aims to achieve "the unity of man and nature".

Originally, "风水" dealt with principles and methods of orienting locations, and building palaces, cemeteries, residences, and villages. Choosing the right place is a metaphysics. One interpretation refers to the edema disease caused mostly by wind evil; the other refers to the natural situation of a residential base and graveyard, such as the earth vein system and landscape direction. The term "风水" is used in the novel to describe the use of a natural terrain that is more conducive to boiling steel. It is the hope of the leader of the village team to find a place where steel can be boiled effectively.

The term "风水先生" refers to a person who specializes in studying the geographical situation of residential bases, graveyards, etc. So, the leader of the village team invites "风水先生" to find a suitable location in which to boil steel for the entire village. As demonstrated in this example, Berry uses an extra-textual gloss translation strategy, which has shown westerners the name of this type of Chinese metaphysics, and explained their connotative significance.

3.2.4 Absolute Universalization

Synonyms are words used across and within languages that are exactly or almost identical to one another. Translators use approximate equivalents to translate CSIs in their target culture. It is, however, difficult to find exact synonyms within and across languages; therefore, readers from the target culture might still be unfamiliar with CSI synonym.

Absolute universalization is one of Aixelá's eleven translation strategies, in which the foreign connotations are deleted, and a well-known CSI is selected as a neutral reference for the target audience, the process of adopting non-culture-specific items. In addition to translating culture-loaded word, Berry uses this strategy frequently. Examples are given as follows,

Example 17:

ST:年过花甲的私塾先生对我爹说：“你家少爷长大了准能当个二流子”。 (Yu 2012, 8)

TT: The next time he saw my father, my teacher, who was really getting on in years, told him: “I guarantee you that when that son of yours grows up, he’ll be nothing but trouble.” (Berry 2003, 10)

The Chinese character “花甲(huajia)” is also known as “花甲子(huajiazi)”. A branch of heaven and branch of earth recorded ancient time, which was subsequently intertwined. People called the 60 years “花甲(huajia)” because they went on and on, but it also refers to 60 years old. Fugui's teacher, who is over 60 years old, is referred to as “花甲(huajia)” in the novel. As Berry uses absolute universalization, he uses the phrase “getting on in years” to refer to old age as a whole, not to a specific age.

Example 18:

ST: ...我才知道赌博的赢家都是做了手脚的。 (Yu 2012, 14)

TT: ... I finally found out the winning party had everything set up.

“做手脚(zuo shou jiao)” is a Chinese expression, which means to move one's hands or feet to change something. It refers to doing something secretly to achieve a certain purpose and has nothing to do with hands and feet. The novel shows that people who gamble with Fugui always cheated so he failed every time. Berry applies an English phrase “had everything set up”, which means to prepare everything in advance so that English readers could understand both the Chinese meaning and its context meaning,

Example 19:

ST: 那么过了两三个月，也就坐吃山空了。(Yu 2012, 103)

TT: Two or three months later all the food supplies were gone, and nothing new was coming in.

“坐吃山空(zuo chi shan kong)” is a Chinese idiom means that after only sitting and eating, the mountain will be empty. In other words, it means to consume without producing, even if you have a mountain of fortune, you will end up with nothing left. The novel describes a month of rain before the harvest of rice in the field, followed by hot weather, causing the rice to rot. There is no surplus grain for the farmers at that time because the country is also experiencing a cultural revolution. Because of this, all the villagers depend on the few grains left in their families to survive. Food harvest and income do not exist, only expenditures. After two or three months, the grain is almost gone.

By using the absolute universalization strategy, Berry expresses the meaning of the idiom in the original text, which enables western readers to receive the same information as the original readers.

3.2.5 Naturalization

In Aixelá's 11 strategies of culture-specific items translation, naturalization is the process of incorporating CSI into the intertextual corpus specific to the language and culture of the target. CSIs are translated

from the source language into the target language during naturalization. It is important to note here that the proverbs used in the target language have different conceptual meanings, but they will result in similar reactions from the readers in the target language. Examples are provided as follows,

Example 20:

ST: 在当初那可是救命稻草。(Yu 2012, 110)

TT: At the time we were in dire straits. (Berry 2003, 141)

“救命稻草(jiu ming dao cao)” are Chinese metaphors referring to the straws drowning people clutch for survival and as a means of getting rid of difficulties. Berry translates the CSI in original language by using the CSI in target language, and then uses a naturalization strategy. Both English and Chinese expression convey the same meaning – the last hope.

Example 21:

ST: 我的两条腿拼命哆嗦...也会一枪把我送上西天。(Yu 2012, 50)

TT: My legs began to tremble uncontrollably...he'd still send me to heaven with a single bullet. (Berry 2003, 62)

Hell and death are described in “送上西天” in the original text. In the middle of a fight, Fugui argues with a man who is on his way to the city to find a doctor for his wife. Someone in the Kuomintang army wants to take them as able-bodied men. When the man fighting with Fugui asks for help from the company commander, the commander shot him with a gun as he is about to leave. The company commander would hit Fugui anyway if he wanted to run, so Fugui gives up the idea of running and prepares to be an able-bodied man. In this case, the translator uses naturalization strategies to translate “西天” to "heaven" and it's easy for the target readers to understand.

3.2.6 Deletion

Deletion is also called omission. In many cases, translator will not translate the texts, because it's confusing, obscure, or unnecessary. The given examples will demonstrate what and why Berry omitted translation.

Example 22:

ST: 说完我出门就往村里羊棚里去，心想这孩子太不懂事了，不帮着家珍干些家里的活，整天就知道割羊草，胳膊一个劲地往外拐。

(Yu 2012, 88)

TT: Heading off to the village livestock shed, I thought to myself, this kid really doesn't understand how things work in this world, He doesn't

help Jiazhen do any work around the house. All he knows how to do is cut grass for his lambs; he spends every spare second he has on those lambs. (Berry 2003, 112)

In modern Chinese dictionary, it means to turn your elbow out. "Turning outside" means selflessness, but it also means that you aren't close to others and can't recognize what's right and wrong. The term refers to causing harm to one's family, friends, or workplace. Yu Hua uses this common saying to express Fugui's behavior of feeding the sheep in the novel, because Fugui's son Youqing does not do housework, he only cares for his own sheep. This sentence is omitted in Berry's translation, because it emphasized what has been stated and the translation would be redundant.

Example 23

ST: “我家的喜事。” (Yu 2012, 32)

TT: Keeping a straight face, my father-in-law said loudly, “My family!” (Berry 2003, 40)

The term “喜事” refers to something that makes people happy and congratulates them. In general, it refers to marriage. After Fugui's family property is destroyed, Jiazhen's father comes to Fugui's house to pick up his daughter and leave. Because Fugui does not care about Jiazhen. Each family in the village is interested in finding out whose wedding is to take

place. "Has met such good fortune" is used by Berry in the translation of the first “喜事”, but it is omitted when was repeated. Its meaning and cultural information can be understood by target language readers because it appeared in the previous text.

3.2.7 Autonomous Creation

Aixelá believed that autonomous creation “is a very little-used strategy in which the translators decide that it could be interesting for their readers to put in some nonexistent cultural reference in the source text.” (Aixela 1996, 64) It refers to introducing culture-specific items not found in the original text. Berry also used this strategy in *To Live*, for example:

Example 24

ST: 有庆开始帮着干些自留地上的活 (Yu 2012, 95)

TT: Youqing began to help out with our small, private plot of land.” (Berry 2003, 122)

Defined by the agricultural collective economic organization, “自留地” is a small amount of land that is allocated to commune members for long-term use according to the law to provide for the needs of the commune members who wish to plant vegetables and other horticultural crops after China's agricultural cooperation has been concluded. In the novel, it refers

to the land assigned to Fugui's families by the commune. As a result, the commune allocates the land to him based on the population of Fugui's family, and Youqing works on the land that his family has been allocated.

Since the founding of the people's commune in 1958, the five mu land of the protagonist Fugui's family belongs to the commune, and only a small portion of farmland remains in front of their residence, Berry uses autonomous creation. By adding the word “small,” western readers can learn about the original background information.

Example 25

ST: 我念过几年私塾，穿长袖的私塾先生叫我念一段书时，是我最高兴的。（Yu 2012, 7）

TT: I studied for a few years at an old-style private school. When the schoolteacher, wearing the traditional long gown, called on me to read a paragraph aloud, it was my happiest moment.

The term “私塾(sishu)” refers to the private schools in old China. The textbooks included such as *Three-Character Classic* (*三字经*), *Four Books* (*四书*) and *Five Classics* (*五经*) etc. It was a type of non-governmental pre-school education institution that was established within a family, clan, or village. In the original text, Fugui attends this type of school, which is only accessible to landlords and the wealthy. However, the translation of

"private school 塾(shu)" in English can't necessarily reflect the cultural factors in these two phrases, so the translator adds the term "old-style", which can provide a specific meaning to the target language reader.

“长袖(changxiu)” has a connotative meaning for Chinese people, referring to those clothes that have long sleeves, particularly those that are worn for dancing, or by Chinese men in the old days. At that time, men with knowledge wore long gowns with long sleeves, such as private school teachers. To describe this type of costume, the translator adds the adjective “traditional” to help the target readers to imagine a typical old Chinese school teacher.

Example 26

ST: 那天我去找龙二时，龙二坐在我家客厅的太师椅子里。(Yu 2012, 38)

TT: That day when I went to see Long Er, he was sitting in the old-fashioned wooden armchair in the parlor. (Berry 2003, 47)

The palace and government office place “太师椅(taishi yi)” as a symbol of status and power. In traditional Chinese culture, “太师 (Taishi)” was the first counsellor of state and was supported by the emperor. With its broad body, armrests, and back, it can be arranged to form a three-fan, five-fan, or multifan enclosure, which represents the characteristics of

furniture in the Qing Dynasty. Berry employs an autonomous creation strategy and added the words "old-fashioned" and "wooden".

Example 27

ST: 以前我是做一天和尚撞一天钟。(Yu 2012, 5)

TT: I was like a monk caught up in his daily routine of ringing the bell, completely listless. (Berry 2003, 13)

In the 44th chapter of *A Little History of Civilization* says: “we are monks one day and clocks the next”. It means to live day by day, but with nothing to do. Moreover, it conveys a sense of reluctance and helplessness as well as a metaphor for muddled through things. This example illustrates Fugui's lack of impetus before gambling. A sense of purpose has emerged since he began gambling. It seems that he may even be able to recover more than 100 mu of land that his father lost, or even glorify his ancestors, but he is unaware of the fact that he has been defrauded. Berry adds the phrase “in his daily routine” in order to clarify the meaning of this sentence. This allows westerners to obtain the connotative meaning as well as cultural meaning of the sentence, enabling the target language reader to receive the same information as the source language reader.

3.3 Quantitative analysis of CSIs translation strategies in *To Live*

A summary of the translation strategies of the culture-loaded words in *To Live* is shown in the table below.

Table 4.1 Translation strategies of culture-loaded words

| Culture-loaded words | Translation strategies | | | | | | | Total |
|----------------------|-------------------------|---------------------------------------|---------------------|---------------------------|----------------|----------|---------------------|-------|
| | Conservation | | | Substitution | | | | |
| | Orthographic Adaptation | Linguistic (non-cultural) translation | Extra-textual Gloss | Absolute Universalization | Naturalization | Deletion | Autonomous Creation | |
| Ecological culture | 1 | 8 | 2 | 1 | 0 | 1 | 2 | 15 |
| Material culture | 5 | 17 | 2 | 5 | 4 | 1 | 2 | 36 |
| Social culture | 3 | 94 | 2 | 29 | 9 | 4 | 3 | 144 |
| Religious culture | 0 | 6 | 0 | 1 | 1 | 0 | 1 | 9 |
| Linguistic culture | 0 | 45 | 0 | 11 | 2 | 1 | 1 | 60 |
| Total | 9 | 170 | 6 | 47 | 16 | 7 | 9 | 264 |
| Percentage | 3.40% | 64.40% | 2.30% | 17.80% | 6% | 2.70% | 3.40% | |
| Total Percentage | 70.10% | | | 29.90% | | | | |

As shown in table 4.1, 70.1% of the cases are conservation and 29.9% are substitution. Michael Berry relies primarily on conservation translation strategies. Linguistic translation is the main strategy to preserve the original CSIs, while absolute universalization is the main strategy to replace them.

The following section examines the rate at which *To Live's* translation strategies achieve functional equivalence.

Table 4.2 *To Live's* Rate of Achieving Culture Functional Equivalence

| | Seven Types of Translation Strategies | Achieve Culture Functional Equivalence | Not Achieve Culture Functional Equivalence | Rate of Achieving cultural Functional Equivalence (%) | Rate in All Translation Strategies (%) |
|--------------|---------------------------------------|--|--|---|--|
| Conservation | Linguistic Translation | 157 | 13 | 92.40% | 64.40% |
| | Orthographic Adaptation | 9 | 0 | 100% | 3.40% |
| | Extra-textual Gloss | 7 | 0 | 100% | 2.70% |
| | Total | 173 | 13 | 69.90% | 70.50% |
| Substitution | Absolute Universalization | 44 | 3 | 93.60% | 17.80% |
| | Autonomous Creation | 8 | 1 | 88.90% | 3.40% |
| | Naturalization | 15 | 1 | 93.80% | 6% |
| | Deletion | 5 | 1 | 83.30% | 2.30% |
| | Total | 72 | 6 | 92.30% | 29.50% |
| | Total | 245 | 19 | 92.80% | |

According to table 4.2, the translator's primary strategy is linguistic translation, which is used 170 times total, of which 157 items achieve cultural functional equivalence indicating 92.4% of linguistic translations achieve cultural have been functionally equivalent. Additionally, absolute universalization is applied 47 times, in which 44 items' translations achieve functional equivalence. Therefore, the absolute universalization rate of cultural functional equivalence is 93.6%. Naturalization has a cultural functional equivalence rate of 93.8%. Moreover, orthographic adaption and extra-textual gloss are used for 9 and 7 times respectively, and they

both achieve complete functional equivalence for all CSIs. Further, autonomous creation and deletion are used 9 times and 6 times, respectively, resulting in 88.9% and 83.3% rates. The functional equivalence rate for all 264 CSIs is 92.8%.

In addition to cultural functional equivalence, this thesis also examines the rate at which five kinds of CSIs achieve cultural functional equivalence.

Table 4.3 *To Live's* Rate of Cultural Functional Equivalence with Five Types of Culture-Specific Items

| Five Types of Culture-loaded words | Achieve Cultural Functional Equivalence | Not Achieve Culture Functional Equivalence | Rate of Achieving Cultural Functional Equivalence (%) |
|------------------------------------|---|--|---|
| Ecological culture | 15 | 0 | 100% |
| Material culture | 29 | 7 | 80.60% |
| Social culture | 137 | 7 | 95.10% |
| Religious culture | 6 | 3 | 66.70% |
| Linguistic culture | 58 | 2 | 96.70% |
| Total | 245 | 19 | 92.80% |

According to table 4.3, only all ecological culture translation can result in cultural functional equivalence, which means that ecological culture has a 100% rate of cultural functional equivalence, followed by

linguistic culture with a rate of 96.7%; and social culture with a rate of 95.1%. Material culture and religious culture have the lowest rate - 80.6% and 66.7%. Therefore, based on the data above, we can make the conclusion that ecological, material and linguistic culture-loaded words have significantly higher possibility to achieve cultural functional equivalence, compared with material and, especially the religious culture-loaded words.

3.4 Factors influencing the translation of CSIs in *To Live*

Aixelá (Aixela 1996) listed and explained a variety of factors such as hypertext factors, text factors, the nature of culture-specific items, and factors within the text, and then he divided them up into 15 reasons. In conjunction with the factors influencing the choice of translation strategies presented above. This paper concluded factors influencing the choice of translation strategies being the translation ideas of Michael Berry, cultural reception imbalance, readers' expectations in the target language, and translations of previous culture-loaded word. Several examples are given in the translation to illustrate these factors.

3.4.1 Translation thoughts of Michael Berry

Dr. Michael Berry studied modern Chinese literature and film at Columbia University and now works at UCLA. He has developed

translation thoughts throughout his education and translation experience. His brother's experiences in Japan inspired Berry to study abroad as well. In university, he read a lot of classic world literature, and realized that he had to travel to appreciate other cultures. As a result of Berry's one-year study at Nanjing University in 1993, he mastered Chinese and gained an understanding of Chinese culture. Upon studying classical Chinese in Taiwan in 1995, he developed a lifelong interest in Chinese culture and literature. Berry translated Yu Hua's novel *To Live* after graduating from University, and realized the joy of translating contemporary Chinese literature. Afterwards, he translated *My Sister*, *Wild Child*, and *Love in 1937* by Ye Zhaoyan. Apart from being a professional Chinese to English translator, Berry also developed his own translation ideas and habits, striving to convey both the original language form and the original cultural image, while pursuing the invisibility of the translator.

According to Berry (Yun 2014) in an interview with Professor Wuyun:

“As a translator, I hope readers won't be able to see Michael Berry's style. It is my hope that I play the role of a transparent individual. Through me, the original can express its spiritual world in an English environment. Translating well is my goal. In my opinion, if I have a personal style in the translation, I am not a successful translator.”

It seems that Berry's translation idea is consistent with Lawrence Venuti's translator's invisibility theory, in which case, the translation of a foreign text was "as if been written in their original language". (Venuti, 1995:179)

3.4.2 Cultural reception imbalance

Foreign countries are increasingly interested in contemporary Chinese literature. The quality and quantity of translated contemporary works introduced overseas have significantly improved over the past decade. However, due to the differences between Chinese and English languages and culture, culture export is facing challenges. A very convincing example came from the literary translation of Nobel Prize works.

According to Li Jianjun (Li 2013), the adjudicator of the Nobel Prize for literature were unable to comprehend the original text because there were huge obstacles to cultural communication and literary exchange.

In the Chinese Writers Association, there are only 1.3% of members who have had their works translated and introduced to the west. On the contrary, China publishes a significant number of foreign contemporary literary works every year whereas Chinese contemporary novels account for a very small percentage of translated works in the American literary

market (Liu and Xu 2014). There is an apparent imbalance between Chinese-English translations and English Chinese translations.

3.4.3 Readers' expectations in the Target Language

It needs to be noted, however, that to a certain extent, the orientation of the domestication strategy is in opposition to cultural communication, whereas foreignization is capable of effectively preserving the heterogeneity of the original text. It is inevitable to seek a compromise between conservation and substitution translation strategies.

To Live is based on a turbulent period of Chinese history, encompassing the Anti-Japanese War, the Kuomintang and Communist Party civil war, the founding of the People's Republic of China, land reform, the great leap forward, the cultural revolution and reform and opening up. Many important historical events are implicitly depicted in the narrative of the article (Yu 2003). Due to the limits of words, it may not be possible for the translator to explain each historical event individually to foreign readers. To help readers understand the profound connotations of the novel, he explains the historical background of the novel in the post translation section.

The translator added 16 notes to the entire book considering the difficulty of reading. Such as "软骨病" has been translated directly into

"soft bone disease". The English equivalent is "osteomalacia", which is a very professional medical term that is difficult for English readers to understand. On the annotation part, he gives the transliteration form of "Ruan Gu Bing." And Berry mentioned in the interview that he does not wish to create too many obstacles for the reader during the reading process.

4. Conclusion

4.1 Findings

The purpose of this thesis is to analyse the translation strategies employed by the translator for culture-specific items in *To Live*, and then investigates how these translations achieve cultural functional equivalence, as well as the factors influencing translators' choice of translation strategies. Aixelá's translation strategies of CSIs are used to analyse the translation of *To Live*, as a means of constructing a more credible and systematic analysis. The analysis is also based on Nida's classification of culture and classifies culture-loaded words into five categories. A detailed study of the extent to which these words' translations achieve cultural functional equivalence was conducted. Three major findings were obtained.

First of all, Berry uses all seven translation strategies, namely linguistic translation, absolute universalization, naturalization, transliteration, autonomous creation, extra-textual gloss, and omission. According to Berry, linguistic translation is the most important strategy for keeping the original culture-specific words and absolute universalization is the most important strategy for substituting the original culture-loaded words. Of all the seven translation strategies used in *To Live*, linguistic

translation is the most frequently used strategy, accounting for 64.4% of all culture-specific words translation.

The paper also reflects on the translation philosophy of translator Berry, who endeavors to communicate the original language form as well as the original cultural image in order to achieve invisibility for the translator. Furthermore, absolute universalization accounts for 17.8% of the most frequently used strategy. Following that is naturalization (6%), and transliteration (3.4%). Berry transliterates certain items with fixed English expressions, such as "Mahjongg", "cheongsam", "yuan" and so on. The percentage of autonomous creation (3.4%) is the same as that of transliteration (3.4%). Moreover, he also adds notes for some words that may be difficult for westerners to comprehend, resulting in 2.7% of extra-textual gloss, and 2.3% of omission.

Secondly, as to whether or not these translations achieve cultural functional equivalence, in ecological culture-loaded words (100%), cultural functional equivalence is achieved at the highest rate; in linguistic culture-loaded words (96.7%), the rate is almost the same as in linguistic; material culture-loaded words (80.6%) have the fourth highest rate; and religious culture-loaded words have the lowest rate (66.7%).

Since there is a relatively greater cultural gap between China and western countries, translators should pay attention to religious culture-

loaded words in literature work when translating, making some notes if necessary. It was determined that 92.8% of the 264 culture-loaded words achieved cultural functional equivalence, which indicates that the translator has conveyed to the readers the cultural connotation and contextual meaning of most of the CSIs in the original text. The target language reader will be able to obtain the same information about the majority of words as the original text readers. In addition, it is obvious that transliteration and extra-textual gloss are culturally functionally equivalent to 100%, so appropriate and accurate notes can assist westerners in better understanding Chinese culture. Translators can add relevant notes to Chinese words with rich cultural connotations or words that are difficult to understand for target audiences when translating culture-specific words, and that translators can also use transliteration for those with fixed translations in English to achieve cultural functional equivalence.

Translators can choose from a variety of strategies when dealing with culture-specific words, such as linguistic translation, in which the original style are preserved as much as possible. Other important translation strategies may include absolute universalization and naturalization. It is important to avoid omissions when dealing with culture-specific words so that the translation work will not convey the same cultural meaning as the original work, which will result in cultural functional equivalence not being achieved.

There are also several factors influencing translators' choices of translation strategies, including translation ideas of Michael Berry, the culture reception imbalance, the readers' expectation in the target language, etc.

4.2 Limitations and Further discussions

This paper examines only 264 culture-loaded words in this novel, therefore the corpus is relatively small. In this regard, further research should be conducted regarding the culture-specific words in Yu Hua's novels, such as *Brothers* and so on.

Additionally, this paper does not compare the culture-specific words in *To Live* with Portuguese versions due to the author's limited Portuguese language skills but it proposes a comparative analysis of the translation of CSIs in *To Live* from different versions for the purpose of improving the objectivity and persuasiveness of the analysis.

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7. Appendix

Attachment 1: Ecological culture-loaded words and translations in *To Live*

| Number | Source Text | Page | Target Text | Page |
|--------|-------------|------|--|------|
| 1 | 田埂 | 2 | The ridge between the fields | 3 |
| 2 | 报晓 | 5 | Chicken call at the break of day | 6 |
| 3 | 拉犁 | 5 | Pulling the plow | 7 |
| 4 | 亩 | 7 | Mu (Chinese unit of area equivalent to 1/7 acre or 0.0667 hectares) | 10 |
| 5 | 里 | 18 | Li *Chinese unit of length equivalent to 1/2 kilometer or 1/3 mile. | 24 |
| 6 | 五亩好田 | 38 | Five mu of good fertile land | 48 |
| 7 | 胡同 | 49 | Alley | 62 |
| 8 | 长江 | 62 | The Yangtze River | 80 |
| 9 | 自留地 | 95 | Private plot of land | 122 |

| | | | | |
|----|-------|-----|--------------------------------|-----|
| 10 | 城西广福桥 | 99 | The Guangfu Bridge | 126 |
| 11 | 公社 | 103 | Commune | 131 |
| 12 | 东边村口 | 126 | The eastern end of the village | 160 |
| 13 | 村西 | 126 | From the west | 161 |
| 14 | 晒场 | 133 | Drying field | 171 |
| 15 | 农闲 | 140 | The slow season | 179 |

Attachment 2 : Material culture-loaded words and translation in *To live*

| Number | Source Text | Page | Target Text | Page |
|--------|-------------|------|---------------------------|------|
| 1 | 草鞋 | 2 | A pair of straw sandals | 3 |
| 2 | 咸菜 | 3 | The pickled vegetables | 3 |
| 3 | 绸衣 | 6 | Silk outfit | 8 |
| 4 | 铜钱 | 7 | Coins | 10 |
| 5 | 长衫 | 7 | The traditional long gown | 10 |
| 6 | 馒头 | 9 | A pair if steamed buns | 12 |
| 7 | 银元 | 11 | A silver coin | 15 |
| 8 | 松花蛋 | 11 | A preserved egg | 14 |
| 9 | 轿子 | 11 | Rickshaw coolie | 15 |
| 10 | 本线装 | 8 | String-bound edition | 10 |
| 11 | 一团乱麻 | 12 | A bit strange | 17 |
| 12 | 麻将 | 13 | Mah-jongg | 18 |
| 13 | 牌九 | 13 | Nine card | 18 |

| | | | | |
|----|---------|-----|--|-----|
| 14 | 拨浪鼓 | 18 | A toy rattle | 23 |
| 15 | 旗袍 | 18 | Cheongsam | 2 |
| 16 | 小煤油灯 | 18 | A kerosene lamp | 24 |
| 17 | 药渣 | 21 | shit | 27 |
| 18 | 地契和房契 | 25 | The title deed for the house and property | 32 |
| 19 | 披红戴绿的花轿 | 25 | A carriage covered with flowers and draped in red silk | 40 |
| 20 | 太师椅子 | 38 | Old-fashioned wooden armchair | 47 |
| 21 | 门槛 | 43 | The door | 54 |
| 22 | 大饼 | 53 | Flatbread | 68 |
| 23 | 扁担 | 82 | A shoulder pole | 105 |
| 24 | 包子 | 93 | Steamed buns | 119 |
| 25 | 家底 | 98 | Real resources | 126 |
| 26 | 地瓜 | 104 | Sweet potato | 139 |

| | | | | |
|----|-------|-----|--|-----|
| 27 | 斤 | 103 | Jin * A Chinese unit of weight equivalent to 1/2 kilogram or 11/3 pounds | 132 |
| 28 | 山珍海味 | 111 | An unheard-of delicacy | 143 |
| 29 | 中山服 | 121 | Sun Yat-sen-style tunic suit | 155 |
| 30 | 飞马牌香烟 | 139 | Flying Horse cigarettes | 172 |
| 31 | 花布 | 143 | Cotton print | 182 |
| 32 | 大前门香烟 | 143 | Front Gate cigarettes | 183 |
| 33 | 大字报 | 149 | Big character posters * Big character posters, or da zi bao, are large posters featuring handwritten slogans, announcements or protests, and are one of the key forms of political expression, and often political dissent, in modern China. They played an important role during the Culture | 192 |

| | | | | |
|----|----|-----|---|-----|
| | | | Revolution and the Democracy Wall Movement (1978-1979) | |
| 34 | 分 | 173 | fen | 221 |
| 35 | 姜汤 | 178 | Ginger soup | 228 |
| 36 | 元 | 180 | Yuan | 231 |

Note: Those translations marked “*” in attachment are provided with notes in the translated book with the mark in appendices.

Attachment 3: Social culture-loaded words and translation

| Number | Source Text | Page | Target Text | Page |
|--------|-------------|------|-----------------------------------|------|
| 1 | 游手好闲 | 2 | Carefree job | 3 |
| 2 | 扬长而去 | 2 | Stifle their chuckles | 3 |
| 3 | 荤故事 | 3 | Dirty stories | 4 |
| 4 | 酸曲 | 3 | Sad songs | 4 |
| 5 | 儿媳 | 3 | Daughter-in-law | 4 |
| 6 | 佃户 | 6 | The workers | 9 |
| 7 | 老爷 | 6 | Master | 9 |
| 8 | 阔老爷、阔少爷 | 7 | The old and young rich masters | 10 |
| 9 | 败家子 | 7 | The prodigal son of the Xu family | 10 |
| 10 | 孽子 | 7 | A bastard | 10 |
| 11 | 私塾 | 7 | The private school | 10 |
| 12 | 《千字文》 | 8 | The Thousand Word Essay | 10 |
| 13 | 先生 | 8 | Teacher | 10 |

| | | | | |
|----|-------|----|--|----|
| 14 | 花甲 | 8 | Getting on in years | 10 |
| 15 | 二流子 | 8 | Noting but trouble | 10 |
| 16 | 一根香火 | 8 | The only flame | 11 |
| 17 | 青楼 | 10 | The House of Qing | 13 |
| 18 | 国军 | 11 | The Nationalist troops | 14 |
| 19 | 青天白日旗 | 11 | Small colored flags | 15 |
| 20 | 蒋介石 | 11 | Chiang Kai-shek | 15 |
| 21 | 黑心肠 | 12 | You coldhearted bastard | 16 |
| 22 | 赊账 | 14 | Set up an account on credit | 18 |
| 23 | 南腔北调 | 14 | A mixed accent | 19 |
| 24 | 跑堂 | 15 | Waiter | 20 |
| 25 | 做了个揖 | 16 | Clasped his hands and bowed to long Er and his men before turning to leave | 21 |
| 26 | 手气 | 16 | Doing exceptionally well | 22 |

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|----|-------|----|--|----|
| 27 | 栽了 | 16 | Lost | 22 |
| 28 | 出我的丑 | 17 | Make a fool out of me | 23 |
| 29 | 丈人 | 21 | My father-in-law | 27 |
| 30 | 请安 | 21 | Yell out “good morning” to | 27 |
| 31 | 小脚 | 31 | Bound little feet | 39 |
| 32 | 我家的喜事 | 32 | My family | 40 |
| 33 | 娶亲嫁女 | 31 | Wedding | 40 |
| 34 | 浪子 | 34 | Scoundrel | 43 |
| 35 | 半晌 | 37 | For a long time | 46 |
| 36 | 老相识 | 47 | We’ve known each other for a long time | 48 |
| 37 | 讲点交情 | 47 | Had a heart | 48 |
| 38 | 回嘴 | 39 | Talk back | 49 |
| 39 | 风光风光 | 40 | The wonderful feeling | 50 |
| 40 | 叫花子 | 40 | Beggar | 51 |

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|----|---------|----|--|----|
| 41 | 行礼 | 42 | Pay your respect to Master Long | 53 |
| 42 | 哈哈腰 | 42 | Bowed | 53 |
| 43 | 收山 | 42 | I've given up | 53 |
| 44 | 撒腿 | 44 | She made off toward her | 55 |
| 45 | 请郎中 | 46 | Get a doctor | 57 |
| 46 | 下田 | 46 | Down to the field to work | 58 |
| 47 | 收黑钱 | 46 | Which made their money by questionable means | 58 |
| 48 | 看在家珍的份上 | 46 | To save Jiazhen a little face | 58 |
| 49 | 县太爷府上 | 46 | The estate of the county magistrate | 58 |
| 50 | 公子 | 46 | The magistrate's son | 59 |
| 51 | 壮丁 | 48 | The conscript us | 60 |
| 52 | 连长 | 48 | The company commander | 60 |

| | | | | |
|----|------|----|------------------------------|----|
| 53 | 扣头 | 48 | Kowtow | 61 |
| 54 | 老全 | 50 | Old Quan | 63 |
| 55 | 抗战时 | 50 | The War of Resistance | 63 |
| 56 | 共产党 | 50 | Communist | 63 |
| 57 | 游击队 | 50 | Guerrilla detachments | 63 |
| 58 | 赶庙会 | 51 | It looked like a temper fair | 65 |
| 59 | 旧相识 | 51 | Some old friends | 65 |
| 60 | 解放军 | 52 | The Liberation Army | 65 |
| 61 | 收拾我们 | 52 | Teach us a lesson | 66 |
| 63 | 猫着腰 | 56 | Arch their backs | 71 |
| 64 | 蒋委员长 | 56 | The Generalissimo | 72 |
| 65 | 丧气话 | 57 | Depressing stuff | 72 |
| 66 | 盘缠 | 61 | Travel allowances | 78 |
| 67 | 土地改革 | 65 | Landlord | 83 |

| | | | | |
|----|--------|----|---|-----|
| 68 | 倒大霉 | 65 | Was really in deep trouble | 83 |
| 69 | 地主 | 65 | Landlord | 83 |
| 70 | 不买账 | 65 | Wouldn't give in to his threats | 83 |
| 71 | 五花大绑 | 66 | All tied up | 84 |
| 72 | 报销 | 66 | Wiped out | 84 |
| 73 | 替死鬼 | 67 | Took my place as the fall guy | 85 |
| 74 | 出息的日子 | 70 | Have a good future | 88 |
| 75 | 纳鞋底 | 78 | Knitting a pair of soles | 99 |
| 76 | 人民公社 | 79 | The people's communes | 100 |
| 77 | 共产主义 | 80 | Communism | 101 |
| 78 | 充公 | 80 | Be given up | 102 |
| 79 | 一百个不愿意 | 80 | Deep down he was filled with reluctance | 102 |
| 80 | 一手 | 80 | With his own two hands | 102 |
| 81 | 串门 | 81 | From door to door | 103 |

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|----|---------|----|---|-----|
| 82 | 风水先生 | 83 | Fengshui expert * Fengshui, also known as geomancy, is the Chinese art of determining the geographic location of a house, tomb, office, etc., that will have the greatest positive influence on the fortune of the individual, family or company that uses it. | 105 |
| 83 | 馊主意 | 86 | A lousy idea | 109 |
| 84 | 国庆节 | 88 | National Day | 112 |
| 85 | 软骨病 | 92 | Soft bone disease | 117 |
| 86 | 心里是七上八下 | 92 | With my thoughts in disarray | 117 |
| 87 | 报喜 | 93 | Bring the good news | 118 |
| 88 | 记工分 | 94 | Keep track of work points | 120 |

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|----|------|-----|--|-----|
| | | | * A unit indicating the quantity and quality of labor performed and the amount of payment earned in rural communes | |
| 89 | 法西斯 | 97 | A fascist | 124 |
| 90 | 国民党 | 97 | The Nationalists | 124 |
| 91 | 没了家底 | 98 | No one on the village had any real resources | 126 |
| 92 | 叫好 | 100 | Rooting for him | 129 |
| 93 | 大模大样 | 101 | I proudly went over to him | 129 |
| 94 | 争气 | 101 | You made your dad proud | 129 |
| 95 | 算账 | 101 | I'd get even with him | 129 |
| 96 | 上了年纪 | 102 | The older people | 131 |
| 97 | 婆家 | 115 | A husband | 148 |
| 98 | 切脉 | 128 | Take Jiazhen's pulse | 164 |

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|-----|--------|-----|----------------------------------|-----|
| 99 | 办后事 | 128 | Her funeral | 164 |
| 100 | 转业 | 132 | Transferred to | 169 |
| 101 | 文化大革命 | 133 | Cultural Revolution | 170 |
| 102 | 毛主席 | 133 | Chairman Mao | 170 |
| 103 | 相亲 | 137 | Come for the wedding | 176 |
| 104 | 未过门的女婿 | 138 | Unofficial son-in-law | 176 |
| 105 | 出嫁 | 138 | Get married | 177 |
| 106 | 嫁妆 | 139 | Her dowry | 177 |
| 107 | 亲事 | 139 | The match | 178 |
| 108 | 聘礼 | 139 | Those gifts | 178 |
| 109 | 没过门 | 141 | Hasn't even got to the alter yet | 181 |
| 110 | 好福气 | 141 | lucky | 181 |
| 111 | 两口子 | 142 | The little family | 181 |
| 112 | 破费 | 143 | Go bankrupt or anything | 182 |

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|-----|----------------|-----|--|-----|
| 113 | 披红戴绿 | 143 | An emerald green cart draped with red sashes | 183 |
| 114 | 娶亲嫁女 | 143 | Got married | 183 |
| 115 | 大手大脚 | 144 | extravagance | 184 |
| 116 | 艳福 | 144 | Lucked out | 184 |
| 117 | 最气派 | 144 | None of their weddings compared to Fengxia's | 184 |
| 118 | 实心眼 | 145 | Had a good heart | 185 |
| 119 | 丢了魂 | 145 | It felt like our spirits had gone with her | 185 |
| 120 | 千万不要忘记 阶级斗争 | 150 | Never forget Class Struggle | 192 |
| 121 | 在大风大浪中 前进 | 150 | March Forward Through the Great Storms | 192 |
| 122 | 红卫兵 | 150 | The Red Guards | 193 |
| 123 | 点头哈腰 | 150 | He addressed her | 193 |

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|-----|-------------|-----|-------------------------------------|-----|
| 124 | 标语和大字报 | 150 | Slogans or character posters | 193 |
| 125 | 走资本主义道路的当权派 | 151 | You're the capitalist roader | 194 |
| 126 | 富农 | 151 | Rich peasants | 194 |
| 127 | 走资派 | 151 | Any capitalist roaders | 194 |
| 128 | 白色统治 | 152 | A white terror | 195 |
| 129 | 凶多吉少 | 152 | The grim of possibilities | 196 |
| 130 | 吃了三天的拳 | 153 | Withstand three days of beating | 196 |
| 131 | 你送的葬 | 165 | You buried both Youqing and Fengxia | 211 |
| 132 | 收作 | 159 | Bury | 203 |
| 133 | 苦根 | 165 | Bitter root | 211 |
| 134 | 奶孩子 | 168 | A woman breast-feeding her child | 215 |
| 135 | 翻脸 | 169 | Lose his temper | 216 |

| | | | | |
|-----|------|-----|---------------------------------------|-----|
| 136 | 命根子 | 169 | The core of our lives | 216 |
| 137 | 香火 | 173 | Hope for Xu family | 221 |
| 138 | 变个法子 | 173 | Trying a new tactic | 222 |
| 139 | 包产到户 | 175 | The output quotas for each family | 224 |
| 140 | 半晌 | 176 | For a while | 225 |
| 141 | 光宗耀祖 | 180 | Would bring honor to our ancestors | 231 |
| 142 | 没出息 | 181 | useless | 231 |
| 143 | 风光 | 180 | Screw around | 231 |
| 144 | 看热闹 | 182 | See the excitement | 233 |

Attachment 4: Religious culture-loaded word and translation in *To Live*

| Number | Source Text | Page | Target Text | Page |
|--------|-------------|------|--|------|
| 1 | 化缘 | 5 | Beg for alms | 6 |
| 2 | 送上西天 | 50 | Send me to heaven | 62 |
| 3 | 做一天和尚撞一天钟 | 9 | I was like a monk caught up in his daily routine of ring the bell, completely listless | 11 |
| 4 | 丈二和尚摸不着头脑 | 93 | I had no idea what he was talking about- what kind of great deed had we done? | 118 |
| 5 | 不怕雷公打 | 109 | If you're not afraid of the god of thunder striking you down | 140 |
| 6 | 前世有仇 | 161 | Have a score left over from another life | 206 |
| 7 | 一只脚踏到阴间去 | 116 | One foot in grave | 149 |
| 8 | 下辈子 | 121 | Your next lifetime | 156 |

| | | | | |
|---|------|-----|------------------------------------|-----|
| 9 | 回光返照 | 131 | “last radiance of the setting sun” | 167 |
|---|------|-----|------------------------------------|-----|

Attachment 5: Linguistic culture culture-loaded words and translation in
To Live

| Number | Source Text | Page | Target Text | Page |
|--------|-----------------|------|---|------|
| 1 | 支支吾吾 | 3 | Kept beating around the bush but wouldn't explain | 4 |
| 2 | 偷鸡摸狗 | 3 | Putting the moves | 4 |
| 3 | 信口开河 | 4 | Spoke endlessly and irresponsibly | 5 |
| 4 | 逃之夭夭 | 4 | Get out of there – the faster the better | 5 |
| 5 | 皇帝召我做女婿，路远迢迢我不去 | 5 | The emperor beckons me; he wants me to marry his daughter. The road to the capital is long and distant; I don't want her. | 7 |
| 6 | 朽木不可雕也 | 8 | Hopeless | 10 |
| 7 | 近来无恙 | 10 | How have you been feeling lately? | 14 |

| | | | | |
|----|---------------|----|---|----|
| 8 | 前世做狗吠叫了一辈子换来的 | 12 | Repayment for having been a barking dog in the last | 15 |
| 9 | 拐弯抹角 | 13 | Roundabout way | 17 |
| 10 | 软硬不吃 | 13 | Either soft or hard tactics | 17 |
| 11 | 男人都是馋嘴的猫 | 13 | Men are nothing but a bunch of gluttonous cats | 18 |
| 12 | 做了手脚 | 14 | Had everything set up | 18 |
| 13 | 上梁不正下梁歪 | 22 | If the upper beam is not straight, the lower ones will go aslant. | 28 |
| 14 | 一惊一乍 | 22 | shocked | 28 |
| 15 | 输了个精光 | 22 | I had nothing left | 29 |
| 16 | 一五一十 | 20 | systematically | 26 |
| 17 | 乌龟王八蛋 | 18 | Asshole | 23 |
| 18 | 自找苦吃 | 26 | Making things hard on yourself | 33 |

| | | | | |
|----|--------|----|---|----|
| 19 | 人都要散架 | 26 | Every joint in my body felt dislocated | 33 |
| 20 | 老爷像是熟了 | 30 | The master's had an accident | 38 |
| 21 | 和盘托出 | 35 | Completely confided | 43 |
| 22 | 比比皆是 | 35 | Was full of people like Fugui | 44 |
| 23 | 不知所措 | 35 | Awkward | 44 |
| 24 | 道听途说 | 35 | Just like gossip or hearsay | 44 |
| 25 | 无精打采 | 36 | I had no energy | 45 |
| 26 | 不顺眼 | 37 | Offensive farmers | 47 |
| 27 | 人穷志短 | 38 | Poverty lowers the ambition of man | 47 |
| 28 | 救急不救穷 | 38 | You can save someone in times of emergency, but not from poverty. | 47 |

| | | | | |
|----|--------------|----|--|----|
| 29 | 笨鸟先飞 | 39 | Slow birds need early start | 48 |
| 30 | 你我之间不必多礼 | 42 | There's no reason for the two of us to be so formal | 53 |
| 31 | 免得日后也落到你这种地步 | 42 | I'm quitting while I'm ahead so as to avoid ending up like you someday | 53 |
| 32 | 我的货一下子就上来了 | 47 | All at once my temper flared | 59 |
| 33 | 啃你家祖坟里的烂骨头 | 47 | I'd rather gnaw at the rotten bones in your ancestor's graves than beg from you | 59 |
| 34 | 心都寒了 | 50 | My heart froze | 63 |
| 35 | 大难不死必有后福 | 67 | If you escape a calamity with your life, there is bound to be goof fortune to follow | 85 |
| 36 | 你屁股又痒啦? | 74 | Is your ass getting itchy | 94 |

| | | | | |
|----|--------------------|-----|--|-----|
| 37 | 做牛做马地干活 | 76 | That family worked her like an animal | 96 |
| 38 | 这都是命 | 85 | It all came down to fate | 108 |
| 39 | 一口吃不成个大胖子 | 85 | After all, taking on bite never made anyone fat | 109 |
| 40 | 胳膊肘一个劲往外拐 | 88 | Omitted | |
| 41 | 作个交代 | 91 | Deal with this cauldron business later | 116 |
| 42 | 口气真大 | 96 | Got a big mouth | 122 |
| 43 | 丢了自己的脸， 丢了我儿子的脸 | 98 | I had made my son lose face, not to mention having | 123 |
| 44 | 天无绝人之路 | 103 | There's always a way out | 131 |
| 45 | 坐吃山空 | 103 | All the food supplies were gone, and nothing new was coming in | 132 |

| | | | | |
|----|-----------|-----|--|-----|
| 46 | 做了亏心事也不脸红 | 109 | Wang Si was guilty but he didn't even blush | 140 |
| 47 | 救命稻草 | 110 | We were dire straits | 141 |
| 48 | 从牙缝里挤出来的 | 112 | This rice came down between my father's teeth | 144 |
| 49 | 套套近乎 | 113 | Chum up to us | 145 |
| 50 | 祸不单行 | 116 | Calamities never come singly | 149 |
| 51 | 尸骨未寒 | 125 | I had only just put his body into the cold earth | 159 |
| 52 | 良心上交代不过去 | 129 | I wouldn't have been able to live with myself | 165 |
| 53 | 七上八下 | 138 | Feel anxious | 177 |
| 54 | 挑三拣四 | 139 | So picky | 178 |
| 55 | 问长问短 | 145 | Ask her all about hoe she'd been doing | 186 |

| | | | | |
|----|-----------------|-----|--|-----|
| 56 | 三天两头 | 147 | Every other day | 188 |
| 57 | 手把手 | 148 | Teach her step by step | 189 |
| 58 | 捡不了什么便宜 | 161 | It doesn't matter if they take a few extra bites | 204 |
| 59 | 留的青山在，不 怕没柴烧 | 161 | As long as the green mountain remains, there's no reason to worry about firewood. | 206 |
| 60 | 三三两两 | 166 | In small groups | 215 |