A Study of Translator's Translation Strategies from the Perspective of Nida's Cultural Classification—the Case of *Half Lifelong Romance* Translated by Karen S. Kingsbury

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Abstract

The translator plays a pivotal role in translation activities, who is the link among text, reader, author and editor. Based on the classification of culture by Eugene A. Nida, this paper mainly focuses on Karen S. Kingsbury 's translation strategy for *Half Lifelong Romance* under different culture elements, so as to bring some enlightenments for literature translation from Chinese to English.

Key words: the study of translators; translation strategy; *Half Lifelong Romance;* culture elements;

1. The importance of translation research

At present, China's implementation of the "BeltandRoad" strategy of going global does not only concern China's science and technology, economy, but also China's cultural products, such as film and television works, literary works. "Going out of cultural strategy" is conducive to let Chinese literature actively join the dialogue of world literature. If a country's literary vitality is to last forever, it needs to be in a dialogue of pluralistic literature, otherwise it will stand still. Le Daiyun said: Chinese literature should go to the world in the dialogue of the world literature. Only by understanding each other can we move toward dialogue, and only dialogue can reach each other.[1] Chinese literature must be in dialogue with the world. To be in line with the world, translation is inevitable. Translation has been acting as an intermediary and bridge between different languages and cultures since ancient times. Translation is also the exchange of cultural content in different language containers. [2] However, in the 1920s and 1930s, translation gradually evolved into an independent discipline.

(1) Cultural breakthroughs in translation

In traditional translation studies, more emphasis is placed on the comparison of words. Wang Hongzhi pointed out: Traditional translation studies, "holding a translation, comparing the original text, is not to say that there is a wonderful flower here. It is written in Danqing, that is to say that this sentence is misunderstood. That sentence is not fluent. It must be acknowledged that such a so-called translation study, Too much damage to this subject."[3] Such research is indeed very meaningful from the perspective of translation teaching and translation practice, but from the academic point of view, theory studies remain to be furthered.

It is impossible to see the combination of theory and practice, and the translation practice is limited, because of the lack of theoretical innovation. Currently, translation has been evolved from traditional literal analysis to cultural research. In the "比较文学原理新编"by Le Yunyun, she proposed that the study of comparative literature has risen to the study of comparative culture. Therefore, under the trend of global integration-- "Beltand Road, Cultural Going Out Strategy", our translation should also rise from the surface of the language to culture to some extent. Therefore, the

academic study of translation should regard translation as a kind of cultural information exchanged in a symbolic way under the dual cultural background of source language and target language.

(2) The necessity of study on the translator

In the academic research of translation, the translator also plays a crucial role in the entire translation process. In order to achieve a deep communication in culture, the most important consideration for translators is to break through the cultural barriers. In the second half of the last century, the study of translation theory has been further developed, and the cultural school of translation studies was born. Among them, Evan-Zohar's view on the operation of multiple systems, Lefever's "rewriting", Herman · The concept of "manipulation", "Avon-Zohar, Tuli's "multiple system", "form library", "classic", "normative" and other terms, Lefever on "ideology", " The "three factors" theory of poetics and "sponsor". In addition, the famous linguist Eugene A. Nida. Previously, his research, from the perspective of linguistics, put forward many important theories such as "functional equivalence" and further extended his own translation theory to the field of culture. For the cultural context of translation, he classifies culture as: ecological culture, material culture, religious culture, social culture, language and culture.

At the same time, in the process of translation research, the translator is also a research object that is easily overlooked. People pay more attention to the author of the literary works, not the translator. However, the translator is a link among the text and the reader, the author, and the editor. Therefore, translator research should also be a major object of translation studies. In recent years, everyone has paid more and more attention to translators' research, especially in 2012, Mo Yan won the Nobel Prize for Literature, translators invited from various languages to go to Sweden to participate in the award ceremony, to share the honor with them, and the public saw Howard Goldblatt silently paying behind. Throughout today's academic circles, the research objects of translators mainly focus on such sinologists, translators and some excellent young translators such as Howard Goldblatt, Yang Xianyi and Karen S. Kingsbury.

Translators 'daily life and career outside translation often affect their translation materials, concepts and strategies, and some even play a decisive role in their translation. [5] For example, Pearl S. Buck came to China with the missionary parents shortly after birth, and then returned to the United

States, several times between China and the United States. She is portrayed as a "cultural mixed-race" due to this double experience and repeated cultural shocks, an enlightened family environment and a good educational background. [6] Therefore, we found from the translation of Pearl S. Buck that many translations have Chinese thinking and language habits. As Pym said, there are three kinds of "translators" that we usually call. The first is the "translator" in the abstract sense. It is singular and will only be involved when discussing translations, regardless of the actual number of people; the second is a professional concept, also a singular form, with a certain economic and social status; the third is a person with flesh and blood, all kinds of people, so it is a plural form of "translator (translators)".Pym believes that only the third translator is the translator's most concerned. [7] We study translators. We should not only examine and study from the translation. We should start from the translator. All the information about the translator should be deeply explored.

Based on the perspective—the classification of culture by Eugene A. Nida, this paper focuses on Half Lifelong Romance translated by Karen S. Kingsbury, and mainly deals with the strategies applied by the translator under various culture elements, so as to bring some enlightenment for literature translation from Chinese to English.

2. Karen S. Kingsbury's English translation study

Karen Kingsbury, an English translator of Eileen Chang's novels, and a professor at Chatham University in the United States. In 2007, Eileen Chang 's novel "Love in a Fallen City" was translated by her, and it was sensational when it was published. It was included in the famous "Penguin Classic Library" in Britain. In an interview, Karen S. Kingsbury talked about the translation of "Love of the Fallen City" and thought that this novel would attract readers because the novel has vivid language, profound philosophical thoughts, rich social environment, distinctive characters and complete story structure. [8] She said that these factors are the main reason why she chose "Love of the Fallen City" as the subject of translation and research theme. Soon, another translation by Karen S. Kingsbury, *Half a Lifelong Romance*. After entering this library, it is after Qian Zhongshu that Eileen Chang became the second modern Chinese writer to enter the Penguin Classic Series. In the selection of translation, the translator's subjective commonality and external objective conditions play an important role. Eileen Chang's "Half-Life" contains unique writing and wording, psychological insight, Enriching the

translator's emotions and outlook on life can be better to understand what self-esteem, encounters and desires are, which has aroused the resonance of Karen Kingsbury 's emotions and works, and has become one of the reasons why she chose to translate "Half Life". The thoughts, the distinctive characters, etc., have never been translated since the advent, which is another reason for her translation of "Half-Life". At the same time, Eileen Chang's style of creation is influenced by the influence of Western literary works, the setting of the characters in "Half-Life" is similar to the novel --*H.M. Pulham.Esq,* the winner of the American Pulitzer Prize-winning writer John Marquand, which indicates that the target language readers will adapt well and quickly accepted this work. In summary, the translator's personal feelings or material choices greatly predict the success of this translation. Third, the translator's translation strategy under Nida culture classification

3. Translators' strategies under Nida's cultural classification

There are many translation theories. But the applicable categories are different. Different theories involve different aspects. A translation theory may only apply to one type of translations or may also apply to multiple types. This paper mainly discusses Nida's classification of culture, and the translation strategies adopted by Karen S. Kingsbury in the translation of *Half a Lifelong Romance* under various cultural backgrounds, thus further confirming her translation.

(1) Ecological culture

Ecological culture involves the names of a nation, the climate and so on. [10]

这一向正是酷热的秋老虎的天气，这一天傍晚倒凉爽了些。 [11]

The weather had been hot for several days running, the last blast of early autumn heat, but temperatures had dropped this evening. [12]

"秋老虎" is the short-term hot weather in China after the autumn. If the translator handles this climate with literal translation, according to the treatment of place names, such as: 六安 literally translated as "Liuan", foreign readers will be very puzzled. Based on this, the translator used the strategy of free translation when dealing with the translation of such folk sayings such as "秋老虎", abandoning the literal meaning of the original text, and adopting the method of "dynamic equivalence" to make the translation express ideas and language functions. The same method as the original. The

translation completely abandons the literal translation of the 秋老虎, because there is no expression of "autumn tiger" in English culture, which perfectly takes care of the reading habits and cultural thinking of English readers.

(2) Material culture

Material culture is the economic life and daily use of a nation, production tools, and science and technology.

曼桢又继续说下去，道："我姊姊那时候中学还没有毕业，想出去做事，有什么事是她能做的呢？就是找得到事，钱也不会多，不会够她养家的。只有去做舞女"。

"my sister　hadn't finished secondary school," Manzhen continued. "what kind of job could she get? Even if she did get a job, it wouldn't pay much. Not enough to support a family. Her only choice was to become a taxi-dancer."

The translator translates the "dancing girl" into "taxi-dancer". Before the May Fourth Movement, the dancers were invisibly called prostitutes, but not professional prostitutes. The dancers here refer to the services of accompanying dances at work, as well as sexual services as well. The translator used taxi-dancer, without the use of the prototype, to perfectly interpret the meaning of the dancer here. At the material culture level, the domestication strategy is adopted to facilitate the Western readers to accept it better.

(3) Religious culture

Religious culture includes a nation's religious beliefs, religious systems, religious writings, religious systems and regulations.

可是对于年轻人，三年五载就可以是一生一世。他和曼桢从认识到分手，不过几年的工夫，这几年里面却经过这么许多事情，彷佛把生老病死一切的哀乐都经历到了。

But　in that brief span, they'd had a full measure: all the joy and the sorrow that comes with (as the old saying has it) 'birth, old age, illness, death.

Lifetime from Cao Xueqin's "Dream of Red Mansions" refers to a lifetime. This view is a kind of Buddhist monastic view in "Dream of Red Mansions", which is considered to be that Life is the number of years you live and Life is your reincarnation. Buddhism believes that people will

reincarnate after death. Protestantism, Catholicism and Judaism are the three major religious groups in the United Kingdom and the United States. The values, attitudes and ethics of Anlgo-American people are greatly influenced by these three religious' ideas. Therefore, when translating a religious problem, the translator adopts a domestication translation strategy. In order to adapt the target language reader to his religious culture, she translates "lifetime" into "in a brief span".

(4) Social culture

The traditional customs, lifestyles, characteristics and forms of social activities, habitual titles of individuals, society and classes.

不会是敲我们的竹杠吧？

"Don't you think the price should be lower here., out on the edge of town?' Shuihui said. 'Are they cheating us？"

"敲竹杠" is a discourse in Chinese proverbs that is deceived by sellers. The expression of "敲竹杠" in the Anglo-American social culture is little known. The translator domesticates it in order to take care of the reading habits of Western readers when dealing with Chinese and Western cultural translations.

(5) Language and culture

Language culture is the language itself as a part of culture. It also causes translation problems. Since the two languages belong to two different language systems, the translation will design different language features, and these different characteristics may be reflected in the voice, Morpheme, vocabulary and syntax.

过年吃蛤蛎，大概也算是一个好口彩——算是元宝。

Clams at New Year — I'll bet it's for good luck．They 're yuanbao，little lumps that look like a stack of coins．

"元宝" is translated as "yuanbao"，which employs the foreignization strategy here, considering the differences between the two nationalities and preserving the characteristics of the original text, mainly because there is no concept of ingot in Western readers. If direct literal translation is used, the reader of the translated text will not read smoothly. So, the translator annotates it later--"little lumps

that look like a stack of coins". This not only allows English readers to enjoy the unique reading experience, but also subtly conveys the connotation of Chinese culture. Of course, the translator is trying to convey the original style when dealing with some Eileen's Chang's style sentences, but considering the reader's acceptance, she has to adopt a translation strategy combining domestication and foreignization.

Fourth, the conclusion

3. Conclusion

It can be seen from the analyses above that the translators involved in the translation of different cultural backgrounds are translation strategies that combine foreignization and domestication. They try to preserve the language and cultural differences of the original text and bring the target language readers into the original language culture, but in the case that some cross-culturalism cannot be alienated, in order to take care of the reading habits of the target language readers, the domestication strategy has to be adopted. The fundamental task of translation is to faithfully reproduce the original thoughts and styles. The original ideas and styles have a strong exotic atmosphere. It is difficult to accomplish this mission without using foreignization methods in translation. Therefore, it is impossible to always follow only one translation strategy in translation. Excessive domestication or foreignization can detract from the quality of the translation.

Translation is the ladder for Chinese literature to enter the world stage. However, the process of translation can be in China. It is not feasible to confine itself to the transformation of literal form. It must be expanded to the change of cultural connotation. Most scholars believe that the lack of Chinese and English-proficient translators in China has resulted in poor translation and ultimately made it difficult for Chinese literature to enter the world. As Wang Ning calls for, "In the process of translating Chinese literature effectively into the English world and even the whole world, we should pay more attention to the cultural acceptance of the target language, which is essential for the spread of culture and literature abroad." [13]

As a cultural coordinator, the translator should strive to balance and coordinate the eastern and Western cultures so that the translation. Translator research has become a major trend in translation studies, especially in Sociology of translation, translation history and translator decision-making.

Translators 'choices are rational and irrational. They are in a complex and changing historical society. They face the requirements of translation norms and translator ethics, and have different abilities, beliefs, responsibilities and preferences. They have a certain degree of autonomy, but cannot fully control their translation activities, even if they sometimes claim to be "completely free". [14]

In addition, this paper also has relative limitations. When discussing the translator's translation strategies, it still focuses on domestication and foreignization. At the same time, it is hoped that later studies can explain the translator's translation strategies from different aspects of the translation so as to better bring Chinese literature to the world and achieve the true meaning of the " Belt and Road". Only in this way can the original text be effectively integrated into the heterogeneous culture and Chinese literature will be able to participate in the dialogue of world literature.

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