A Study of Essay Translation Under the Guidance of Werner Koller's Equivalence Theory: Take Texts in the First Volume of *Selected Modern Chinese Essays* by Zhang Peiji as Examples

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Abstract

As an important part of Chinese literature, Chinese essay plays an essential role in spreading Chinese culture. However, compared with other literary translations, studies of essay translations have been far left behind than those of others. Under this background, this thesis, leveraging qualitative analysis and based on Koller's equivalence theory, will deeply analyze some translated texts from Zhang Peiji's first set of Selected Modern Chinese Essays, including the following aspects: the translated texts presenting the original content corresponding to denotative and connotative equivalence; re-appearing of the original style to text-normative equivalence; transferring the original forms and aesthetics to formal equivalence and achieving communicative effect to pragmatic equivalence. In so doing, this thesis will further delve into the features of Koller's equivalence theory, present more perspectives on analyzing essay translations and try to shed some light on the future essay translation.

Finally, this thesis concludes that Koller's equivalence theory is very helpful in guiding the analysis of translated essays and bringing enlightenment to essay translation. The analysis finds that in his translations, Mr. Zhang Peiji not only has faithfully conveyed the original texts' contents, but also has maintained the original style and in some cases even represented the source text's aesthetics. Besides, he has also taken target readers into consideration as a way to achieve better communicative effect. What should be noticed is that the functions, frequency and usages among different aspects of equivalence are varied. Therefore, translators are supposed to adopt different translation strategies and techniques in accordance with specific situations so as to achieve better equivalence effect and improve translation

quality.

1. Koller's Equivalence Theory

Werner Koller devoted a great deal of research on equivalence theory. According to his equivalence theory, there are five aspects of equivalence. Among them, denotative equivalence has to do with the equivalence between target text and source text's referential or denotative meanings. It refers to that the source text and the target text have the same denotations, in other words to say, they convey the same linguistic facts; connotative equivalence has to do with the lexical choices from the perspective of the lexis containing emotions, feelings and the like; text normative is related to Reiss's text type theory, i.e., expressive type, informative type and appellative type. Among them, essay belongs to the expressive text. Different text types will be translated with different strategies (Reiss, 1989); pragmatic equivalence, also called communicative equivalence, has something in common with Nida's dynamic equivalence and Newmark's communicative translation. It is oriented towards the receptor of the text. Specifically, the target readers are supposed to receive the same effect like the original readers; formal equivalence, different from Nida's formal equivalence, may also be called "expressive equivalence." It has to do with the reappearance of forms, aesthetic and stylistic features of the source text (Munday, 2001, pp. 74–77).

On top of that, Koller also contended that equivalence is a relative concept in several respects: "it is determined on the one hand by the historical-cultural conditions under which texts (original as much as secondary ones) are produced and received in the target culture, and on the other by a range of sometimes contradictory and scarcely reconcilable linguistic-textual and extra-linguistic factors and conditions" (Koller, 1995, p. 196).

2. Studies on Translation of Selected Modern Chinese Essay

Liu (2020) analyzed *Autumn in Peiping* from Koller's equivalence theory and concluded that the equivalence theory functions as an important guidance for the translation of essay. In essay translation, excessively free translation or missed translation are very common. However, denotative equivalence and connotation equivalence can to some extend solve these problems. Meanwhile, text-normative equivalence can also regulate essay translation in terms of style. Similarly, pragmatic equivalence encourages the translator to take target readers into consideration and formal equivalence inspires the translator to choose appropriate translation strategies and techniques to convey the original aesthetics and improve translation quality.

Ren, Mu and Wang (2019) placed emphasis on the translation of culture-loaded words, which is important to realize connotative equivalence. They pointed out that there are a large number of cultural-bound words in essay translation. When translating them into English, Zhang Peiji adopted an array of translation strategies to achieve better effect of equivalence.

Wang (2018) maintained that in the process of essay translation, style is no less important than content. She analyzed *selected Modern Chinese Essay* from the perspective on reappearance of original texts' style by using the strategies of corresponding, recasting and decolouring. That has to do with Koller's text-normative equivalence.

Zhou (2017) contended that when translating Chinese essays, Mr. Zhang took full account of

the differences between Chinese and English and used some compensations to strengthen readability. He analyzed four kinds of compensations, including cohesion compensation, coherence compensation, intertextuality compensation, and information compensation. These compensation strategies are helpful to achieve Koller's pragmatic equivalence.

3. Introduction to Zhang Peiji and His Chinese-English Translation of Selected Modern Chinese Essay

3.1 Brief Profile of Zhang Peiji

Zhang Peiji (1921−), a famous translator, born in Fuzhou, Fujan Province in China. Starting his career as a translator in 1946, he worked as a translator and interpreter and was fond of literature. Ever since he engaged himself in translation practice, he has showed great enthusiasm in translating Chinese essays into English, as is shown by his *Selected Modern Chinese Essays* (in four volumes). All of these excellent works proved the painstaking efforts that he has taken in boosting the development of Chinese essay translation. His four sets of *Selected Modern Chinese Essays* are extremely popular among the public and could provide informative reference to Chinese modern essay translation.

3.2 Selected Modern Chinese Essays Translated by Zhang Peiji

Selected Modern Chinese Essays has four volumes, which is a collection of Zhang Peiji's translation of the most representative Chinese essays written by the most famous essay writers in modern and contemporary China. Since its publication, it has attracted the public attention and triggered heated debates. People from all walks of life, be they translation theorists, scholars, teachers, students, etc., are actively engaging in discussing and researching the four volumes. They conducted researches about these translated essays from different perspectives, such as contents, style, aesthetics, etc. With its initiative and enlightening features, *Selected Modern Chinese Essays has* inspired a cohort of learners to draw valuable essences as a way to spread Chinese culture.

4. A Case Study

4.1 Denotative Equivalence and Connotative Equivalence

Denotative equivalence and connotative equivalence place emphasis on lexis terms and seek equivalence of lexical meanings between source text and target text. In translation, connotative equivalence is more difficult to achieve than denotative equivalence. As Koller (1989: 189) put it: "it (connotative equivalence) is one of the most difficult problems of translation, and in practice is often only approximate." The reason is that in most cases, translators cannot translate the source text literally but need to take a lot of factors into consideration, such as culture factors, social background, the original author's emotion and intention, etc.

4.1.1 Translation of Denotative Meanings

As Geoffrey (1981) put it: "denotative meaning refers to logical, cognitive or denotative content." It is the literal and explicit meaning stated in a dictionary and accepted by the

public who use the word or phrase. Generally speaking, a certain denotative meanings is relatively fixed: "the denotation of an expression is invariant" (John, 1995). Therefore, the translator will translate it literally.

Source Text: 你有了决心要研究一个问题，自然会**撙衣节食**去买书。

Translated Version: As long as you set your mind on studies, you will naturally **cut down on food and clothing** to buy books.

(Hu Shih, *Never Give Up the Pursuit of Learning*) ［Zhang Peiji, 2007, p. 21］

Although "撙衣节食" is a four-character phrase with Chinese characteristic, it simply means saving cloth and food. Thereupon, here Zhang has literally translated it into "cut down on food and clothing" to convey the exact meaning and content, which has reached denotative equivalence.

Source Text: 诸如此类，其实只是一种社交上的客套，和**"顿首""百拜"**同是仪式的虚伪。

Translated version: All these are, in fact, nothing but civilities of social life, as hypocritical as the polite formula **dunshou (kowtow) or baibai (a hundred greetings)** used after the signature in old-fashioned Chinese letter-writing.

(Xia Mianzun, *Mid-life Loneliness*) ［Zhang Peiji, 2007, p. 31］

Both "顿首" and "百拜" are unique in China. Their denotative meanings are relatively fixed, so here Zhang transliterated them and added literal meanings to convey their denotative meanings. Besides, in order to help foreign readers better understand the two unique expressions, he added some explanations. In so doing, he has not only made his translation achieve denotative equivalence, but also helped spread Chinese culture.

4.1.2 Translation of Connotative Meanings

Different from denotative meanings, connotative meanings are much more personal, subjective, and unique by nature. As Geoffrey (1981) put it: "Connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content. Connotations vary considerably according to culture, historical period, and the experience of the individual." Connotative equivalence thus is much more difficult to be realized. In some cases, connotative equivalence can only be relatively achieved.

Source Text: 那真是连祖宗三代的楣都要倒尽，那里还有什么"官人请！娘子请!"的**唱随之乐**可说呢？

Translated version: With such a terrible misfortune befalling your family, how could you still have **wedded bliss** to speak of？

(Yu Dafu, *A Chat about Marriage*) ［Zhang Peiji, 2007, p. 168］

In Chinese, "唱随之乐" means that couples treat each other politely and have a harmonious relationship, which responds to the former phrases "官人请！娘子请!" (a kind of courtesy or

politeness). However, such expressions are special and unique in China and quite difficult to grasp their meanings for foreigners. Hence, here Zhang used "wedded bliss" to generalize the actual connotations and represent the implied connotative meaning. In so doing, connotation equivalence is successfully realized.

Source Text: 照大体看来，想租房子的时候，是无眷莫问的，想做官的时候，又是朝里无**裙**莫做官的。

Translated Version: Generally speaking, one who has no family dependants is not supposed to rent a house, one who has no **petticoat influence** in the government should refrain from becoming an official.

(Yu Dafu, *A Chat about Marriage*) 〔Zhang Peiji, 2007, p. 168〕

In Chinese, "裙" literally refers to "dress". Besides, it is also used as a metaphor to express the figurative meaning "connections or influences with other people". The later expression is unique in China. If translated literally, foreign readers may feel confused. Hence, Zhang here translated it into "petticoat influence" to bridge the cultural gap and used its figurative meaning to imply the real connotation, which helps reach connotative equivalence.

4.2 Text-Normative Equivalence

Text-normative equivalence is associated with text types. Essay is classified as expressive text, so the reappearance of style is very important. Here we analyze how Professor Zhang has realized text-normative equivalence from three perspectives: corresponding, recasting and decolouring.

4.2.1 Corresponding

Corresponding means imitating the source-text's style and focuses on the identification with the original style. It is the most common method in reappearing the original style (Wang, 2018). Here we will analyze this method respectively from lexical level and sentence structure.

Source text: 燕子**去了**，有**再来**的时候；杨柳**枯了**，在**再青**的时候；桃花**谢了**，有**再开**的时候。

Translated version: **If** swallows go away, they will **come back again**. **If** willows wither, they will **turn green again**. **If** peach blossoms fade, they will **flower again**.

(Zhu ziqing, *Transient Days*) 〔Zhang Peiji, 2007, p. 55〕

This essay is very expressive and elegant. The three parallel sentences present a beautiful rhyme and engage readers in profound thinking. In translation, Zhang imitated the source text and also represented the three parallel sentences "if…; if…; if…," achieving the reappearance of artistic style of the original text and reaching text-normative equivalence.

Source text: 只是一片**澄明如水**的气氛，**净化一切，笼罩一切，使人忘忧**。

Translated version: The **all-pervading** and **all-purifying** atmosphere of **water-like**

placidness makes one forget all cares and worries.

(Ke Ling, *The Lane*) 〔Zhang Peiji, 2007, p. 267〕

This essay describes the unique charming and secluded features of the lane. In this sentence, "澄明如水", "净化一切", and "笼罩一切" express the limpid, quite atmosphere dominating the lane. Zhang used "water-like", "all-pervading" and "all-purifying" perfectly corresponding to the esthetic features of the lane and pictured a worries-free and cares-free environment, which imitates the expressive style of the essay and reaches text-normative equivalence.

4.2.2 Recasting

Sometimes if corresponding fails to fully represent the original style, recasting will be adopted. Recasting refers to recreation of the original style and structure of the source text (Wang, 2018). It serves as a way to better convey the real intention and the esthetic effect of the source text to achieve text-normative equivalence.

Source Text: 秋并不是**名花**，也并不是**美酒**，那一种**半开**、**半醉**的状态，在领略秋的过程上，是不合适的。

Translated Version: Unlike **famous flowers** which are most attractive when **half opening**, or **good wine** which is most tempting when one is **half drunk,** autumn, however, is best appreciated in its entirety.

(Yu Dafu, *Autumn in Peiping*) 〔Zhang Peiji, 2007, p. 158〕

Considering the relative separated source sentences, Zhang here recast them respectively: "名花" (famous flowers) closely followed with "半开" (half opening) and "美酒" (good wine) with "半醉" (half drunk) as a way to enable readers to taste the aesthetics of the text. Meanwhile, Zhang didn't translate the later part literally but explicitly presented the real meaning that "autumn is best appreciated in its entirety." In this way, Zhang has reappeared the author's in-depth intention and the text's graceful style, which has reached text-normative equivalence.

Source text: 去的尽管去了，来的尽管来着；去来的中间，又怎样地**匆匆**呢**？**

Translated version: What is gone is gone, what is to come keeps coming. **How swift** is the transition in between**!**

(Zhu ziqing, *Transient Days*) 〔Zhang Peiji, 2007, p. 55〕

According to the whole essay, the source text author expressed the transience of time and sighed the passage of time. Here Zhang put "匆匆" (swift) before "去来的中间" (the transition in between) to stress the original author's emotion. Besides, since the author's real intention is to exclaim the flash of time rather than putting forward a question. Hence, Zhang here changed the question mark into exclamation mark and made the text more profound and expressive, which brings better effects and reaches text-normative equivalence.

4.2.3 Decolouring

Decolouring is a kind of compromise strategy. In some cases, the source text can't be totally translated or fully reappeared, so the translator has to give up some elements of source text to maintain something more important (Wang, 2018). In this case, some contents would be decoloured during the translation process to achieve text-normative equivalence.

Source text: 真正的朋友，恐怕要算**"总角之交"或"竹马之交"**了。

Translated version: Real friendship between two persons originates perhaps from the time of life when **they were children playing innocently together.**

(Xia Mianzun, *Mid-life Loneliness*) ［Zhang Peiji, 2007, p. 31］

Here "总角之交" and "竹马之交" have similar meaning which is about friendship gained in childhood. Such expressions are exclusive in China, embedded with cultural elements. Since the original text tends to be an argumentative essay and the emphasis is on reasoning things out, there is no need to burden readers with such cultural terms and make them confused. Thereupon, Zhang integrated the two phrases together and simply paraphrased them so that this essay's concise style is reappeared, which reaches text-normative equivalence.

Source Text: 巷，是城市建筑艺术中一篇**飘逸恬静**的散文，一幅**古雅冲淡**的图画。

Translated Version: The lane, in terms of the art of urban architecture, is like a piece of prose of **gentle gracefulness** or a painting of **classic elegance and simplicity**.

(Ke Ling, *The Lane*) ［Zhang Peiji, 2007, p. 267］

In this sentence, "飘逸恬静" is translated into "gentle gracefulness" and "古雅冲淡" into "classic elegance and simplicity". Zhang decoloured the Chinese four-character form and skillfully leveraged "adverb plus noun" model which is more common for western readers. In this way, though the four-character form is abandoned, Zhang has revealed the special charm of the lane and presented the graceful style of the text, which corresponds to the realization of text-normative equivalence.

4.3 Pragmatic Equivalence

Pragmatic equivalence, also called "communicative equivalence", is oriented towards receivers of the text. In some cases, compensations are required to help foreign readers better comprehend the target text. There are mainly four types of compensation: cohesive compensation, coherence compensation, intertextuality compensation and information compensation (Zhou, 2017). Here we will analyze how Zhang has achieved pragmatic equivalence by adopting those compensation methods.

4.3.1 Cohesion Compensation

Cohesion compensation can be likened to weave a semantic network with conjunctions, demonstrative pronouns, tenses, voices, etc., as a way to connect different semantic parts of the text so that the target text is more logical and readers can better understand the translated text.

Source Text: 中华民族现在所逢的史路，是一段崎岖险阻的道路。在这段道路上，实在亦有一种奇绝壮绝的境至，使我们经过此段道路的人，感得一种壮美的趣味。但这种壮美的趣味，是非有雄健的精神的，不能够感觉到的。

Translated Version: The Chinese nation is now confronted with a rugged and dangerous section of its historical course. **Nevertheless**, there is also in this section a spectacle of enormous magnificence that inspires in us passers-by a delightful sensation of splendor. **And** this delightful sensation, **however,** can only be shared by those with a heroic spirit.

(Li Dazhao, *National Crisis vs Heroic Nation*) ［Zhang Peiji, 2007, p. 1］

In the source text, the original author first described the difficult and harsh situation of Chinese nation, but then he stressed the bright side and beneficial aspects which can only be shared by brave people. In order to make the whole paragraph more cohesive, Zhang here added cohesive words like "nevertheless", "and" as well as "however" to make the text more fluent and logical and understandable. With cohesion compensation, communicative effect is realized and pragmatic equivalence reached.

Source Text: 事实并不是这样。生活并不是一个悲剧。它是一个"搏斗"。

Translated Version: **However**, that is not how things are, **for** life is not a tragedy, **but** a "struggle"

(Ba Jin, *Preface to the Torrent Trilogy*) ［Zhang Peiji, 2007, p. 84］

Considering the former part is different from the later one, here Zhang added "however" to achieve a natural transition. Besides, he also added "for" and "but" as well as changed the punctuation period into comma to explicitly present the logic and connection between these sentences. In so doing, readers are able to have a better understanding of the source text's real meanings and pragmatic equivalence is reached.

4.3.2 Coherence Compensation

Coherence is also a component of a semantic network, yet its connection is not a surface word mark or grammar marker but the deep relationship between various discourse meanings in discourse. It requires the translator to realize the implicated relations between different parts, the deep meanings, and even overtones of the original text in order to achieve pragmatic equivalence.

Source Text: 雨声继续着，长夜在滴滴声中进行。我的心感到无比的寂寞。怎么，是屋漏么？**我的脸颊湿了**。

Translated Version: The rain continued to fall. The long night wore on amidst its dripping sound. I was seized with acute loneliness. Well, was the roof leaking? Or was it **my tears** that **had wetted my cheeks**?

(Ba Jin, *Dream*) ［Zhang Peiji, 2007, p. 79］

In this paragraph, the originated author didn't say he was crying, so readers need to guess the relationship between "是屋漏么？" and "我的脸颊湿了". Chinese readers may easily

understand the real meaning, yet it doesn't mean that foreigners can successfully pick up the implicit meaning. Therefore, here Zhang added "or was it my tears that..." to explicitly present the actual meaning as a way to reach the communicative effect and pragmatic equivalence.

Source text: 爱逐臭争利，锱铢必较的，请到长街闹市去；爱轻嘴薄舌的，争是论非的，请到茶馆酒楼去；

Translated version: **Those who** strive after fame and gain, and haggle over every penny, please go to the downtown area! **Those who** are sharp-tongued and quarrelsome, please go to the teahouse or restaurant!

(Ke Ling, *The Lane*) ［Zhang Peiji, 2007, p. 267］

In these sentences, the originated author used a lot of four-character phrases and parallel sentences to stress the difference between the lane and other places. In translation, while explaining these phrases and maintaining the parallel sentences, Zhang also added the subject "those who..." to each sentence as a way to help readers better understand the logic of the text; Zhang also changed the semicolon to exclamation mark so that the lane's distinctness and the author's intentions reach readers' comprehension, which achieves pragmatic equivalence.

4.3.3 Intertextuality Compensation

Intertextuality compensation refers to a connection between one text and other texts. When faced with a new text, the reader will associate it with other texts he already knew, so intertextuality compensation is like a shortcut for the target readers to understanding the target text and an effective channel to achieve pragmatic equivalence

Source text: 事虽经纬万端，但纵观全局，**合则对国家有利，分则必伤民族元气**。

Translated version: Complicated as the matter was, an overall view of the situation will show that **united**, the country and the nation **benefit**; **divided**, they **suffer**.

(Liao Chengzhi, *A Letter to Chiang Ching-Kuo*) ［Zhang Peiji, 2007, p. 363］

In this sentence, "合则对国家有利，分则必伤民族元气" was translated into "united, the country and the nation benefit; divided, they suffer." It derives from a Western proverb " United we stand, divided we fall"(团结则存，分裂则亡). Here the intertextuality compensation fosters target text readers to feel familiar with the translated text and have a better understanding of it so that pragmatic equivalence is reached.

Source text: 学无止境，一生的时间都嫌太短。

Translated version: Art is long, life is short.

(Liang Shiqiu, *Learning and Personal Inclination*) ［Zhang Peiji, 2007, p. 222］

Here Zhang didn't literally translated the source text but skillfully borrowed a similar part from other work. "Art is long" is from a famous western poem *A Psalm of Life* written by Longfellow. Such intertextuality compensation helps reader to understand the original

meanings and intentions so that pragmatic equivalence effect is achieved.

4.3.4 Information Compensation

In some cases, owing to different cultural backgrounds, there is information gap between the source-text author's intention and target-text readers' understanding. Sometimes, the information gap can only be narrowed through appropriate information compensation to reach pragmatic equivalence.

Source text: **荷**和我拥衾对坐，在廊子的两角，遥遥谈话。

Translated version: **My roommate** and I, each rapped in a quilt, were seated far apart in a different corner of the porch, facing each other and chatting away.

(Bing Xin, *Stars on a Snowy Night*) ［Zhang Peiji, 2007, p. 99］

In this sentence, "荷" is a female roommate of the original author Bing Xin, who is also a female. However, if "荷"is transliterated as "He", it will mislead target readers that this roommate is a man rather than a female. Hence, here Zhang substituted "my roommate" for "He" to avoid misunderstanding and reached pragmatic equivalence.

4.4 Formal Equivalence

Formal equivalence is associated with forms and aesthetics of the text. It focuses on analyzing the potential equivalence in rhyme, glyph and other forms. It helps target text readers to appreciate the beauty of the source text. Noticeably, sometimes it is hard or even impossible to achieve formal equivalence. In this chapter we will analyze formal equivalence from three aspects: glyph, rhyme, and figures of speech.

4.4.1 Translation of Glyph

Chinese is pictographic, so most of time a word's meaning can be guessed or comprehended by looking at its form. However, things are different in English in which a word's meaning cannot be understood by its form.

Source text: 清晨往松林里去散步，我在林荫路畔发见了一束被遗弃了的**蔷薇。**

Translated version: Rambling through a pine forest early in the morning, I came across a bunch of forsaken **roses** lying by the shady wayside.

(Guo Moruo, *Wayside Roses*) ［Zhang Peiji, 2007, p. 119］

In Chinese, "荫" and "蔷薇" are with "艹", which means plant or flower; even Chinese readers don't know what "蔷薇" is, they can guess from the form that the two words may represent one kind of flower or plant. However, things are different when it comes to English in which the form of words are not associated with its meaning. Hence, in translation, there are some unavoidable lost parts and formal equivalence is relatively hard to achieve.

Source text: 驴脚下的泥，兀自滑滑的。田沟里的水，潺潺的流着。

Translated version: The ground under my donkey's feet was slippery with mud. The water in

the field ditches was murmuring.

(Bing Xin, *Smile*) 〔Zhang Peiji, 2007, p. 94〕

In Chinese, "泥", "滑滑" and "潺潺" are with "氵", which means water. These characters in Chinese could not be translated in English by glyph, so Zhang used some simple words like "mud", "slippery" and "murmuring" in his translation to transfer the same meaning, though such translation fails to reach formal equivalence.

4.4.2 Translation of Sound

Chinese is quite different from English in terms of phonology. Although it's impossible to achieve the total transference of sound in translation, translators could employ a variety of other methods, such as supplement, transfer, omit, etc. to represent the beauty of sound of the original text.

Source Text: 但是它却是**伟岸，正直，朴质，严肃**，也不缺乏温和，更不用提它的坚强不屈与挺拔，它是树中伟丈夫！

Translated Version: But nevertheless they are **big and tall, honest and upright, simple and plain, earnest and unyielding**—and not without gentleness and warmth though. They are giants among trees!

(Mao Dun, *Tribute to the White Poplar*) 〔Zhang Peiji, 2007, p. 150〕

Here "伟岸，正直，朴质，严肃" read with the rhythm of music. In order to achieve the similar effect, Zhang translated such form with the model "adjective plus adjective," which has not only conveyed the full meanings of the source text, but also made them rhythmical and achieved formal equivalence.

Source Text: 母鸡们**咯咯咯**地叫了起来了，鸡雏们也**啁啁**地争食起来了。

Translated Version: At the **clucking** of the hens, the chicks scrambled for the feed, **chirping**.

(Guo Moruo, *Dusk)* 〔Zhang Peiji, 2007, p. 112〕

Here "咯咯咯" and "啁啁" is the sound of hens in Chinese. There are no correspondent words in English and the translation could not fully express the beauty of the original text. In this context, Zhang used simple words "clucking" and "chirping" vividly representing the meaning, yet it is hard to reappear the similar rhyme effect and reach formal equivalence.

4.4.3 Translation of Figures of Speech

Figures of speech involves expressive use of language in a non-literal sense for rhetorical or vivid effect. Chinese and English have something in common in terms of figures of speech, which in some cases can present aesthetic effect and realize formal equivalence. Here we will mainly discuss parallelism, simile and repetition used in Zhang's translation.

Source Text: 比起北国的秋来，正像是黄酒**之于**白干，稀饭**之于**馍馍，鲈鱼**之于**大蟹，黄犬**之于**骆驼。

Translated Version: Southern autumn is **to** Northern autumn **what** yellow rice wine is **to** kaoliang wine, congee **to** steamed buns, perches **to** crabs, yellow dogs **to** camels.

(Yu Dafu, *Autumn in Peiping*) 〔Zhang Peiji, 2007, p. 162〕

The source text used four parallel structures to emphasize the features of Southern autumn, which is contrast to Autumn in Peiping, as a way to express the author's love of Northern autumn. Zhang here used "A is to B what C is to D" structure, which has not only maintained the original structure, but also transferred the original beauty. It corresponds the formal equivalence.

Source Text: **我若为王**，自然我的妻就是王后了...

我若为王，我的儿子，假如我有儿子，就是太子或王子了...

我若为王，我的女儿就是公主，我的亲眷都是皇亲国戚...

Translated Version: **If I were king**, my wife would of course be queen.

If I were king, my son, if any, would be crown prince or prince.

If I were the king, my daughters would be princess, and my relatives by marriage

would all become members of the royal family...

(Nie Gannu, *If I Were King*) 〔Zhang Peiji, 2007, p. 197〕

Here the original author repeated "我若为王" (If I were king...) three times respectively in different paragraphs as a way to express his defiance to the imperial officials and slaves. Zhang also used similar repetitions to represent the structure corresponding to the source text. In this aspect, the original form is maintained and formal equivalence is achieved.

5. Conclusion

Through a relative comprehensive analysis of Zhang Peiji's essay translations, this thesis finds that, among Koller's five aspects of equivalence, denotative and connotative equivalence contribute to representing faithful contents and avoiding overt-translation or under-translation; text-normative equivalence is beneficial to the reappearance of original style; pragmatic equivalence fosters to achieve better communicative effect and formal equivalence is helpful to convey original beauties and aesthetics. Besides, the first four aspects of equivalence are more often applied and easily achieved, while things are different when it comes to formal equivalence which is relatively difficult to achieve in some cases. In order to improve translation quality more efficiently, the translator need to flexibly adopt different strategies.

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