摘 要

尽管幽默理论研究和翻译理论研究都已发展成为比较成熟的学科，幽默翻译这门综合学科却没有引起翻译学者们的足够重视，对幽默翻译理论进行研究的著作寥寥无几。为填补这一空缺，本论文将以英国政治幽默文本《好的，首相》的汉译为研究对象，从幽默理论及翻译理论出发，系统地研究翻译目的，翻译策略以及翻译产品这三者之间存在的相互关系。

本论文首先分别研究了幽默理论和翻译理论，以及这些理论对于政治幽默翻译的启示，然后紧接着分析《好的，首相》中文翻译中所运用的翻译策略，比如双关语的处理，并列句式和押韵手法的使用，文化用语的翻译，以及政治语言的处理。

以翻译目标为中心的研究表明，翻译产品受到许多因素的影响和制约，而正是这些制约因素给英国政治幽默的汉译带来非常大的困难。当翻译目的确定为使译文在具有一定艺术价值的同时不失其政治讽刺性，这一目的指导并决定了译员对于翻译策略的选择与运用。

关键词：翻译；英国政治幽默；《是的，首相》；翻译目的；策略；产品

Abstract

Although both humour theories and translation studies have developed overtime and have become two well-established academic disciplines, the combined subject of humour translation has not yet aroused due attention among translation scholars and little literature can be found theorizing the process of humour translation. In order to fill this gap, the present dissertation, with the Chinese translation of *Yes Prime Minister* (a text characterized by British political humour) as its object, based on both humour theories and translation theories systematically studies the regularities which mark the relationships between translation scopos, strategy and product.

The dissertation sets out with an analysis of both humour theories and translation theories, as well as their implications on political humour translation; then it moves on to the translation of *Yes Prime Minister*, focusing on the analysis of translation strategies such as the tackling of puns, the use of parallel structure and rhyme, the handling of culture-specific items and the skewing of political message.

Adopting a target-oriented approach, the translation product is found to have been determined by the interplay of a large number of factors, and these constraints contribute to make the British political humours difficult to be translated into Chinese ones, especially when the translator is aiming at a translation text that has both artistic value and a potential to function as a political satire in the Chinese context. This skopos has determined the use of manipulative strategies in the translation process.

Key words: Translation; British political humour; *Yes Prime Minister*; Scopos; Strategy; product

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Chapter One

INTRODUCTION

In his magnificent essay *'To Follow a Rule'*, the Canadian philosopher Charles Taylor writes, elaborating on Wittgenstein, that "as opposed to being the primary locus of understanding, representations prove to be nothing more than islands in the vast sea of our unformulated practical grasp on the world" (1992, pp173). Our unformulated, intuitive understanding of humour is a case in point. Although humour study has increasingly become a theory-informed and well-established academic discipline, the 'sea of humour' to be sailed remains vast. At the same time, translators of humour, prove Taylor's point to the full. In understanding and reproducing humour, they skilfully exhibit the ordinary practical grasp of humour.

This dissertation arises from the author's personal interest in British political humour, and the translation theories and strategies related to its translation into Chinese. This Introduction part will deal with the necessity and significance of the study, the aim of the study, the chosen object for the study, methodology, and the overall structure of the dissertation.

1.1 Necessity and Significance of the Study

Humour plays an important role in the context of intercultural communication. Whereas humour study as an academic discipline has become more and more well-established and the immense practical act of translation itself is also increasingly being theorized in translation studies, the combined subject of humour translation has seemed so far still vast and disorientating an ocean that few academic efforts were made to systematically analyze the contexts, processes and products involved.

Partly universal, partly individual, and at the same time rooted in a specific cultural and linguistic context, the export of humour poses a real challenge for translators. The translation of British political humour into Chinese is among the most difficult. First of all, there is a vast gap between the two national cultures. Certain information might be "too British" to the Chinese people, including the structure of government, with the cabinet consisting of elected MPs appointed by the leader of the ruling party and a non-political Civil Service presumably ready to carry out the decisions of the central government formed by whichever party that has come into power; the daily operations of Parliament - heated debates with frequent shouting, question times, divisions, etc.; the tradition of democracy and freedom; the pervading sense of humour, and so on and so forth. Second, in China the socio-political structure based on the patriarchal clan system, together with the ideological structure based on the Confucian, feudal code of ethics, have jointly imposed great constraints on the soul and the expression of emotions (Hu, 1987, pp31). The Confucian code that "he who laughs at the sovereign deserves death" (Ibid, pp32) was extended to forbidding laughing at one's parents, superiors, teachers and seniors. This low tolerance of political humour also poses great challenges to the translator.

Although the translation of British political humour to Chinese can prove daunting, the author believes that it is not an impossible task. It has been said that human beings are the only laughing animals (except for the hyena), and what tickles the funny bone is basically universal. Since all human emotions and thoughts recorded in literature can be translated with varying degree of success, British political humour, when it appears, must need to face the same challenge. The translation presumes a firm grasp of the two languages at hand, a familiarity with the cultures or contexts reflected in these languages and a flexible employment of translation strategies. In addition, it also calls for a special talent, a kind of creativity, for inducing mirth in the Chinese reader with a certain felicitous arrangement of words.

As such, the author chooses the Chinese translation of 'Yes Prime Minister' (YPM) as her object of study, which is a text characterized with typical British political humour, with the purpose to uncover the regularities which mark the relationship

between the translation scopos, strategies and product when translating humour. The hope is that this kind of systematic analysis of a case study will contribute to the study of humour translations as a whole and work as an inspiration of more comprehensive and larger scale research of English-Chinese humour translations in the future.

1.2 Aim of the Study

As pointed out in the previous section, the immediate purpose of the present research is to analyze the regularities which mark the interdependencies of the translation scopos, strategies and product when translating British humour into Chinese.

As to the scopos of the translation, the author will, first of all, discuss the function of YPM in the source text, and then move on to discuss the potential function the Chinese translation is to achieve in the specific social-cultural context of China. The aim is to find out the scopos, which is the purpose of the translating of YPM.

Governed by the translation scopos, different strategies are employed to tackle different translation problems. British humour, with plenty of verbal or rhetorical tricks such as puns, as well as culture-specific items, are the English-Chinese translator meets his/her greatest dilemma: what kind of strategies to use? whether to give the foreign humour its original flavour, and risk unconscious humour or not being understood at all, or seize upon a Chinese equivalent (sometimes there are remarkably close ones) and thus destroy the illusion of "foreignness" in the story? Besides, when rendering British humour into Chinese, the translation text should also follow the characteristics of humour in Chinese, one of which is the frequent use of parallel structure and rhyme. Furthermore, as one of the greatest traits of 'Britishness' is that they are able to laugh at everything, including themselves. There are jokes about anything that people from other nations would normally never joke about, political humour being a case in point. Thus, translating political messages from English to Chinese also poses great challenges to the translator. As such, the handling of pun, the use of parallel structure and rhyme, the

handling of culture-specific items, and the skewing of political messages are going to be the focus of the analyzing translation strategies.

The examination of the translation product and the establishment of its relationship with the source text are to reveal how most of the translation decisions have been guided by translation strategies, which in turn have been governed by translation theories, i.e. the goals or skopos of translation.

Admittedly, extension of the corpus is necessary for more comprehensive and in-depth explanations of the translational phenomenon the present study is concerned with. Therefore, another aim of this research is to contribute to the case studies of English to Chinese translations of humour and inspire further studies in the same research area.

1.3 Object of the Study

The chosen object of this research is Jonathan Lynn and Antony Jay's Yes Prime Minister (YPM), a text characterized with British political humour.

Although YPM is "a piece of popular fiction designed mainly to attract and entertain a large readership", it presents as many problems to the translator as many novels considered to be masterpieces: "the kind of its humour, produced by the manipulation of language- and culture-specific resources, could be regarded by the traditionalist as hardly translatable into an unrelated linguistic and cultural system such as that of Chinese" (Chang, 2005). Thus, YPM has provided sufficient 'intrinsic interest' and complexity to justify the scale and depth required of a Master's thesis.

1.4 Methodology

Methodologically speaking, the present study is a qualitative research, and at the same time a theory-guided case study.

Different from a traditional source-oriented approach, i.e. with the focus on source text and the proclaimed protection of its "legitimate rights", and without much concern for "target constraints" (Toury, 1995, pp24), the present study, however, focusing on "the role of target factors in the establishment of a translation", will take an essentially target-oriented approach. It goes "back to the source text", "even establishing the target text's shifts from it", with the main purpose of offering an account of the translation process and product (Toury, 1995:36) and eventually uncovers the interdependencies of the skopos, strategies and product.

1.5 Overall Structure of the Dissertation

The analysis will start with the socio-cultural factors which may have influence on the translation; then proceed to the translation skopos and the translation strategies, and finally, analysis of pairs of replaced and replacing text segments.

The major part of this paper is devoted to the investigation into the research of English-to-Chinese political humour translation (Chapter 2) and the theoretical underpinning (Chapter 3), the translation skopos (Chapter 4) and the actual strategies used to obtain this scopos (Chapter 5). It will then reach to the conclusions and make suggestions on future research (Chapter 6).

Chapter Two

LITERATURE REVIEW

2.1 Development on Humour Translations

Whereas humour study has become a well-established academic discipline over time and the practical act of translation has also been increasingly theorized in translation studies, few academic efforts were made to systematically study the combined subject of humour translation.

Some literature on the translation of humour focuses on the translatability of humour. For instance, Vandaele (2002, pp163-5) emphasizes that due to numerous difficulties, the humour translation is not an easy process. Cultural and linguistic differences between language communities create probably the most serious problem that a translator of humour has to cope with. For the reason of these dissimilarities a translator may find translating culture-oriented humour immensely challenging or, in some cases, even impossible. Since in different cultures people laugh from different things, there is a gap between recipients from different cultural systems, which manifests itself in different objects of jokes. Catford distinguishes two kinds of untranslatability when translating humour, i.e. linguistic and cultural untranslatability. The former arises when "there is no lexical or syntactical substitute in the TL for a SL item". The latter results from "the absence in the TL culture of a relevant situation feature for the SL text" (qtd. in Bassnet, 1992, pp32). Popovic also describes two types of untranslatability; however, he does not make a distinction between linguistic and cultural. According to him, the first type is: "a situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation". The second type is referred to as: "a situation where the relation between the creative subject and its

linguistic expression in the original does not find an adequate linguistic expression in the translation" (qtd. in Bassnet, 1992, pp34).

Since all the problems existing in humour translation, Popovic and other researchers have moved on to study the possible shifts of meaning when translating humour. He refers to shifts of translation as "all that appears as new with respect to the original, or fails to appear where it might have been expected [...]" (1970, pp79). The term 'shifts' denotes changes that may occur between ST and TT in the process of translation (Bakker, 2000, pp226). The most popular classification of shifts is probably the distinction between obligatory and optional shifts. Obligatory shifts are connected with the divergences that exist between two linguistic systems, while optional shifts are introduced due to ideological, stylistic or cultural reasons. At the same time, shifts may also be considered in terms of the negative and the positive. Negative shifts are unnecessary transformations of a ST that should be avoided by translators, while positive shifts are considered as indispensable changes, constituting a way of dealing with systemic dissimilarities (Ibid, pp226-230).

In a different vein, Attardo turns his attention to humour translation from his General Theory of Verbal Humour (GTVH), in an attempt to uncover how the Knowledge Resources in GTVH might be used in decoding and later recoding humour. His findings regarding translation and Knowledge Resources are as follows:

1.   LANGUAGE (LA): "...the Knowledge Resource most directly tied to the commonsensical notion of literal translation" (Attardo, 2002, pp185).

"...the GTVH already incorporates a simple theory of humour translation, if we limit translation to simple meaning correspondence: keep all Knowledge Resources (except Language) the same. So the simplest approach to translation is: substitute Language in TL for Language in SL" (Attardo, 2002, pp187).

2.   NARRATIVE STRATEGY (NS): "There is little need to change the Narrative Strategy of a joke, since the ways in which the narrative is organized are language-independent".

If the format is unknown in other languages, "...the translator is left with the task of reproducing the joke using a different Narrative Strategy."

3. TARGET (TA): As ethic and national groups invariably select different groups as the target of their humour, translation "can be done by substituting the appropriate group in the target culture."

4. SITUATION (SI): "If a translator should find him/ her/ itself a situation in which the Situation is either non-existent in the TL or else unavailable for humour, a good solution is simply to replace the offending Situation with another one, while replacing all other Knowledge Resources."

5. LOGICAL MECHANISM (LM): "There is little reason to believe that Logical Mechanisms will not always be readily translatable from SL to TL, with the all-important exception of Cratylistic 'same sound equals same meaning' Logical Mechanisms of puns."

"The reason for the ease of translatability is that non-verbal Logical Mechanisms involve fairly abstract logico-deductive processes which are obviously language-dependent and can be freely translated from one language to the other."

6. SCRIPTOPPOSITION (SO): "If there's a discrete cut-off line in the gradient of joke similarity, I believe that it will be found here. In other words, two jokes that differ by Script Opposition are, in all likelihood, different jokes."

"Therefore, it follows that the translator should refrain, as far as possible, from changing the Script Opposition. In what cases should the translator resort to changing Script Oppositions? Obviously, when the same Script Opposition is unavailable in the TL, since if the Script Opposition is available for humour, there is no reason to use it" (Attardo, 2002, pp184-189).

Developed from Attardo's adaptation of the GTVH for translating "what might be considered the internal elements", Young in his work "Towards a Humour Translation Checklist for Students of Translation" (2007) suggests some "external factors" that translators of humour also need to take into consideration. These factors are:

1. TIME FRAME CONSIDERATIONS (TFC): If the Source Text contains references to events that are very recent (e.g. satirical news programs), the question arises as to whether the receiver in the Target culture will be aware of that information

as a real event, news or otherwise, and thus be sufficiently prepared to grasp the humorous intention of the text.

2.   SOCIAL-CLASS and EDUCATIONAL CONSIDERATIONS (SEC): In many jokes and satirical texts there is, as Attardo points out, a Target. On a larger scale too, the author of the text has a "target audience", and one which would necessarily require some educational underpinning to understand the humour. For example, a joke about the internet might find a wide target audience in a technologically advanced culture and a very limited audience in a developing culture.

3.   CULTURAL AWARENESS DECISIONS (CAD): Attardo makes reference to this in at perhaps all but the Language Knowledge Resources, but Young (2007) adds that "if all other elements are readily found in the Target Culture, only the language will be required to change, at times this becomes a judgement call for the translator."

4.   PUBLICATION BACKGROUND INFORMATION (PBI): As with serious texts, the ideological, political and editorial positions of media companies will certainly play a factor in the choice of the text to be translated, and may well influence the type of translation it requests from the translator.

As to the study of political humour translation, there have been two M.A. theses; both have chosen the translation of YPM into Chinese as their research object. One of the theses is a study of the transference of humour from the written version to the teleplay and from the English to the Chinese written version. The second part of this thesis is in fact a study of the translatability of political humour from English to Chinese in terms of equivalent effect, concluding that to overcome linguistic and cultural barriers, "it is sometimes necessary to transcend rigid rules of the translation tradition and exercise one's "own creativity" (Chiu, 1993, pp63). The other thesis sets out to evaluate Chang's treatment of humour translation in YPM, with a larger aim of deriving from the discussion a hierarchy of equivalence requirements and some strategies for translating humour or comedy of similar nature. But in fact, it lays down an a priori hierarchy first: "Of the four types of equivalence that are relevant to the translation of humour in YPM, pragmatic and connotative equivalence should have priority over formal and denotative equivalence", and then proceeds to evaluate the translation in accordance with that hierarchy. It picks out what are thought to be

unsatisfactory renderings and suggests improvements. However, those "improvement" seem to lack the due consideration for the translation intention and the influence of the socio-cultural factors of the target system (Li, 1995, pp1-8). Indeed, as criticised by Chang (the translator of YPM), its main task seems to be "to find fault with the translator in line with the traditional 'translation criticism' approach" (Chang, 1993).

Under such circumstances, the author is determined to have the story told with a more balanced point of view. From a target-oriented perspective, the translation of YPM will be examined together with theoretical underpinning and the translation scopos under the influence of various social-cultural factors. As have stated previously, the final purpose of this study is not to criticise the translator's work, but to uncover the regularities which mark the relationship between translation scopos, strategy and product.

2.2 Research Questions

In line with the aim of the study, focus of this dissertation will be on the following questions:
1. What are the scopos of the Chinese translation of YPM?
2. What are the difficulties in the translation process and what kind of strategies have been adopted to overcome those difficulties in order to achieve the translation scopos?
3. From the examination of the translation scopos, strategy and product, what kind of regularities mark the relationship of those three?

Chapter 3

THEORETICAL UNDERPINNING

3.1 Humour Theories and their Implications on Political Humour Translations

3.1.1 Humour Theories

Instead of conducting a literature survey of the whole spectrum of humour theories, the focus of this part will be put on a selected few which are on the one hand representative of the field and on the other necessary and sufficient for an explanation of political humour.

According to Victor Raskin (1985), theories of humour fall into three large groups. One group is psychoanalytical, which is usually associated with suppression/ repression. Another is social-behavioural, associated with a series of attitudes such as hostility, superiority, malice, aggression, derision, and disparagement. The third group is cognitive-perceptual, associated with incongruity. Raskin refers to these three groups as 'release-based', 'aggression-based' and 'incongruity-based' theories respectively.

3.1.1.1 Release-Based Theories

The basic principle of all release-based theories, as Raskin sums up, is that laughter "provides relief for mental, nervous and/ or psychic energy", which is required for conforming to "a great number of constraints - to be logical, to think clearly, to talk sense - under which human beings operate", and "thus ensures homoeostasis after a struggle, tension, strain, etc." Freud's theory is chosen here as an illustration of this group of theories because "the best known theory of this kind is apparently the one proposed by Sigmund Freud, though it goes well beyond a straightforward release

theory". According to Freud (1996, pp 101), external repression has brought about 'internal inhibitions' in people's mind. For the erection and maintenance of such inhibitions some expenditure of psychical energy is required, but by the telling of jokes repression can be overcome, the inhibitions lifted, and the psychical expenditure becomes superfluous, or is saved. This economy in expenditure on inhibition or suppression is the secret of the pleasurable effect of jokes, and "this yield of pleasure corresponds to the psychical expenditure that is saved". Finally, for the hearer to appreciate the joke, "it is essential that he should be in sufficient psychical accord with the first person to possess the same internal inhibitions, which the joke-work has overcome in the latter" (Ibid).

Freud's theory seems to be most suitable for explaining political humour. As Freud remarks, "tendentious jokes" are especially favoured in order to make aggressiveness or criticism possible against persons in exalted positions who claim to exercise "authority", and "who are protected by internal inhibitions and external circumstances from direct disparagement". From a psychological point of view, the reason why most political jokes in bourgeois democracies are a "bloodless strain" and why "dictatorship is a necessary condition for a flourishing political humour" (Benton, 1988, pp33-35) is simple: there are much stronger internal inhibitions in a dictatorship than in a democracy. Nevertheless, political humour requires a modicum of freedom; otherwise the internal inhibitions would be too strong to be lifted.

3.1.1.2 Aggression-Based Theories

The element of aggression in humour has been studied by a number of theorists. Besides Freud, who regards tendentious jokes as a means of aggression, Koestler (1976, pp52) also believes that humour must contain "one ingredient whose presence is indispensable: an impulse, however faint, of aggression or apprehension"; but among the aggression-based theories the one put forward by Leonard Feinberg seems to best explain humour as social behaviour.

According to Feinberg, most people are aggressive sometimes, and humour is one of the manifestations of aggression: whenever humour occurs, an element of

aggression is present - on a broad spectrum ranging from the mild satisfaction of twisting the language out of shape to the malicious pleasure of watching a humiliating practical joke. As Feinberg observes:

"Since society does not permit direct expression of resentment, or serious criticism of the official mirage, individuals have evolved a technique for expressing their disillusionment: humour. By pretending that they are playful in their criticism, that they don't really mean what they say, people manage to relieve themselves of frustration and repressions" (Feinberg, 1978, pp78).

It can be said that the release-based theory explains the cause of humour and the aggression-based theory explains its function, but they are not two different and separate theories. Instead, they are interrelated in the sense that they each look at one side of the same coin. For when humour is expressed, aggression is simply the external manifestation in behaviour of the internal, psychological process of lifting inhibitions. Different from those two theories, the incongruity-based theories offer an explanation of the mechanism of humour.

3.1.1.3 Incongruity-Based Theories

According to Koestler, the "routine skills of thinking on a single 'plane'" have led people to expect that actions taken in a situation would be governed by a logic that is usually applied to that type of situation; in other words, we tend to associate one idea or event with a certain 'matrix', which means 'any ability, habit, or skill, any pattern of ordered behaviour governed by a "code" of fixed rules'. If another matrix of thought or behaviour actually takes place, one that is incompatible with the usual, expected one, the clash of the two matrices will produce laughter (Koestler, 1976, pp 33-38).

Such an incongruity-based theory has often been criticized for failing to account for instances of disharmony or ambiguity which do not cause laughter (Feinberg, 1978, pp3). It is perhaps with this criticism in mind that Raskin puts forward his script-based semantic theory of humour. His main hypothesis can be summarized as follows:

A text can be characterized as a single-joke-carrying text if both of the following conditions are satisfied:

(i) The text is compatible, fully or in part, with two different scripts;
(ii) The two scripts with which the text is compatible are opposite.
(Raskin, 1985, pp81)

Condition (ii) is designed to exclude ambiguous texts which are not funny, and Raskin identifies "three basic types of opposition between 'real' and 'unreal' situations": the actual situation versus the non-actual, non-existing situation; the normal, expected state of affairs versus the abnormal, unexpected state of affairs; and the possible, plausible situation versus the fully or partially impossible or much less plausible situation (Ibid, pp100, 111).

Two corollaries can be derived from this hypothesis. First, the receptor must be familiar at least with the expected, 'normal' matrix (or script) and sometimes also with the opposite one to be able to realize the incongruity suddenly. The particular relevance of this corollary to political humour can be seen in Koestler's comment on satire:

"The comic effect of the satire is derived from the simultaneous presence, in the reader's mind, of the social reality with which he is familiar, and of its reflection in the distorting mirror of the satirist. It focuses attention on abuses and deformities in society of which, blunted by habit, we were no longer aware; it makes us suddenly discover the absurdity of the familiar and the familiarity of the absurd" (Ibid, pp 72-73).

However, it seems that what first appears in the reader's mind is not 'social reality', but 'the official mirage' as described by Feinberg, that is, the official version of social reality, and it is the incongruity between this official mirage and the reality the reader rediscovers through the distorted version of the satirist that produces the comic effect (Raskin, 1985, pp222).

The second corollary is that the incongruity must be implicit so as to be found suddenly by the receptor, just like a game of hide-and-seek. Koestler explains:

"To a sophisticated audience any joke sounds stale if it is entirely explicit. If this is the case the listener's thoughts will move faster than the narrator's tale or the unfolding of the plot; instead of tension it will generate boredom. [...] instead of moving steadily on, the narrative jumps ahead, leaving logical gaps which the listener has to bridge by his own effort [...]" (Keostler, 1976, pp84)

But on the other hand the joke 'should not be too hard to understand ', as Raskin warns (Raskin, 1985, pp18), otherwise there will not be suddenness in the reader's realization of the incongruity.

The three groups of theories are not incompatibles. They actually characterize the complex phenomenon of humour from very different angles and do not contradict each other - rather they seem to supplement each other quite nicely (Raskin, 1985, pp40). Moreover, from those humour theories, implications can be drawn on the studies of intercultural communication of political humour.

3.1.2 Implications on Political Humour Translations

It has been emphasized that the functions assigned to a text inevitably change across cultural borders.

Victor Raskin (1985) pointed out that the biggest problem for the inter-cultural communication of political humour is that the reader in another culture is often not familiar with the script(s) or matrix (matrices) involved and consequently unable to realize the incongruity.

"The most frequent complication in a political joke is an allusion to a particular event, slogan, mannerism, trait, etc. For this reason, some political humour tends to be accessible only to the contemporaries living in a certain country [...] -- all the others are likely not to have internalized the script(s) to which the allusion is made, and the joke will be lost on them" (Raskin, 1985, pp222).

The translator may provide explanations, of course, but this would make the joke longwinded and probably explicit too. As a result, the humorous effect may be weakened in direct proportion to the reduction in suddenness of the bisociation (Chiaro, 1992, pp77).

Raskin also notes, however, that many political jokes "are freely interchangeable from one country to another and from one epoch to another" (Raskin, 1985, pp222). It can be seen that not all political jokes are entirely culture-specific, and

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their interchangeability depends on the degree of their universality. But the humorous effect of a joke about an event, etc., of a particular culture will be weaker on receptors of another culture for one more reason: the remoteness of the event means that these receptors may be less interested in it or, in Freudian terms, have a weaker internal inhibition about criticizing it.

However, according to Koestler, the situation will be different, if the target culture receptor draws an analogy between the events joked about and a comparable event in the target culture. As he remarks, "the same (satirical) effect is achieved if, instead of magnifying objectionable features in customs and institutions, the satirist projects them by means of the allegory onto a different background, such as an animal society - e. g. Aristophanes, Swift, Orwell" (Koestler,1980, pp73). Since a translation can be regarded or treated as an allegory in the target culture, the only difference being that it is an allegory of a real, foreign society instead of an imaginary, animal society, there is no reason why it cannot achieve a similar satirical effect.

In cases where the receptor draws such an analogy, a target culture incongruity (that is, between the script for what things are supposed to be and the script for what they really are in the target culture) is generated alongside with the source culture incongruity.

Then, if this target culture incongruity is found to be more serious than the source culture one (that is, if the script for what things really are in the target culture compares unfavourably with that in the source culture), the receptor may laugh at the target culture reality more than at the source culture reality because it is the inferior that people tend to laugh at (Feinberg, 1978, pp14).

Sometimes this target culture incongruity is generated without the receptor of the target text being aware of or understanding the source culture incongruity or even without the existence of a source culture incongruity at all. Such an incongruity can be triggered off by the script for what things really are in the source culture alone, whether this script is incongruous with the script for what things are claimed to be in the source culture being no concern for the target receptor. In such a case humour is perceived where it may not have been intended, and yet the receptor may laugh with the author

and at a third party. Perhaps this is a special case where there really is unintended humour (Feinberg, 1978, pp20).

Moreover, when the receptor draws such an analogy, the pleasure derived from the joke depends more on his/ her internal inhibitions about criticizing the target culture reality, and such inhibitions are stronger than those the source culture receptor may have about criticizing the source culture reality when the target culture incongruity is found to be more serious.

The extent to which the element of surprise and aggression is felt in a joke may also change across cultural borders in reverse proportion to the pervasiveness of (a sense of) humour. It has been emphasized by more than one theorist that a joke heard for the second time will lose most of its freshness and hence its charm (Raskin, 1985, pp33). It is not only the repetition of the same joke, however, but also the existence of a large number of similar ones, that may reduce its freshness (Ibid, pp36). This phenomenon may also be described by the term 'routinization of charisma' as used by some sociologists (e.g. Wallerstein, 1991). And the pervasiveness of a sense of humour also means that people will tend (or try) not to take the aggressive element in a joke too seriously, accepting that a joke is a joke. The following observation made by Chris Powell may apply very well to a culture with a pervasive sense of humour:

"The ultimate defence (and it is a very strong one) of the humorist is simply to assert incredulously 'I wasn't serious' or 'It's only joking'. This indicts the disbeliever or critic with the lack of a sense of humour implying that he or she is "oversensitive" and therefore not quite a normal human being" (Powell, 1988, pp102).

But in a culture where a sense of humour is not so highly valued, the defence may not be that strong. Therefore, if there is a tradition of political humour in a culture, each of the political jokes may be less effective as a weapon of aggression than a similar one in a culture without such a tradition.

Finally, it must be realized that the consequence of a failure to convey the humour of a work across cultural borders is not just a loss of its humorous element. It may be the whole purpose of the work that is at stake because in what Freud calls 'tendentious jokes' humour is not just for humour's sake:

"Sometimes [...] we over-estimate the value of the thought on account of the enjoyment given us by its joking envelope. The thought seeks to wrap itself in a joke because in that way it recommends itself to our attention and can seem more significant and more valuable, but above all because this wrapping bribes our powers of criticism and confuses them. We are inclined to give the thought the benefit of what has pleased us in the form of the joke; and we are no longer inclined to find anything wrong that has given us enjoyment and so to spoil the source of a pleasure" (Freud, 1966, pp132).

Thus humour can be an excellent message-enhancer, in that it makes the message more attractive and persuasive than it deserves to be. So, to lose the humour is to reduce the force of the message to a certain extent.

3.2 Translation Theories and the Translation of YPM

3.2.1 Translation Theories

This section will conduct a literature survey of three translation theories, namely, Eugene A. Nida's (1984) principle of dynamic equivalence, Peter Newmark's (1981) semantic and communicative translation methods, and Vermeer's (1996) Scopos Theory, for that they are typical of prescriptive formulations presented as translation theories.

3.2.1.1 Principle of Dynamic Equivalence

On the premise that translating is communicating, Eugene A. Nida puts forward a theory of dynamic equivalence based on the principle of equivalent effect, stating that 'the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message', or that 'the receptors of the message in the receptor language [should be able to] respond to it in substantially the same manner as the receptors in the source language'. For example,' white as snow' may be rendered as 'white as egret feathers' or 'white as kapok down' for people who

have no experience of snow, and 'greet one another with a holy kiss" may be rendered into modern English as 'give one another a hearty handshake all around'.

With 'essentially a semiotic approach', focusing on the response of the reader, this theory attempts to put an end to the centuries-old contention between literalism and liberalism in translating, for it is claimed that the criteria for translation evaluation are no longer based merely on a comparison between the translated and the original texts, but on the relationship of the texts to their respective readers, whether it is a literal or a free translation being quite beside the point.

Closely related to the principle of dynamic equivalence are the concepts of communication load and channel capacity of the receptor. As Jin Di and Eugene A. Nida point out, "a message which has been properly formed by a source usually has a degree of difficulty which more or less matches the channel capacity of receptors'. As illustrated in Figure 1, where M stands for Massage:
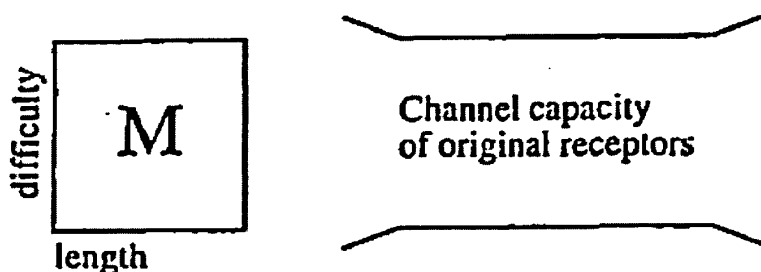

Figure 1

'If this original message is [...] translated with the same measure of length [...], it almost inevitably will have a considerably higher degree of difficulty. 'At the same time the channel capacity of receptors of a translation is usually less than the channel capacity of the original receptors owing to cultural differences. Therefore, 'it is usually necessary to build a measure of redundancy into the translation, so as to adjust the form of the translation to the channel capacity of receptors. As a result, the translated text will be longer than the original as illustrated in Figure 2.
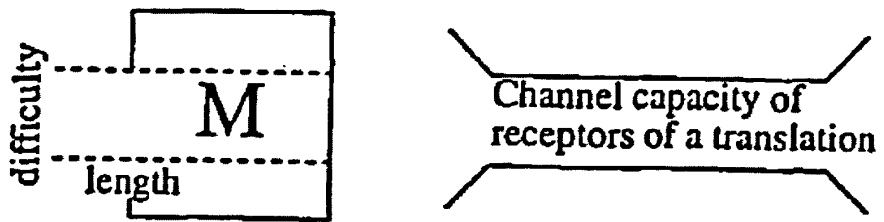
Figure 2

3.2.1.2 Semantic and Communicative Translation Methods

Arguing that although the principle of equivalent effect "has a degree of application to any type of text', it does not have 'the same degree of importance", Newmark divides texts into three main types according to their functions:

1.   Texts with an expressive function, the core of which is "the mind of the speaker, the writer, the originator of the utterance". These utterances are used by the author "to express his feelings irrespective of any response". Examples are serious imaginative literature (including lyrical poetry, short stories, novels and plays), authoritative statements such as political speeches and legal documents, and autobiography, essays and personal correspondence.

2.   Texts with an informative function, the core of which is "external situation", the facts of a topic, reality outside language, including reported ideas or theories. Typical informative texts are textbooks, technical reports, newspaper articles, scientific papers, theses, and minutes and agenda.

3.   Texts with a vocative function, the core of which is 'the readership, the addressee". Such texts "call upon" the readership to act, think or feel, in fact to "react in

the intended way". They include notices, instructions, publicity, persuasive writing, and "possibly popular fiction, whose purpose is to sell the book/ entertain the reader".

He further proposes that the "semantic translation method", with a source language emphasis, should be used for expressive texts, and the "communicative translation method", with a target language emphasis, should be used for informative and vocative texts. Semantic translation is similar to what he calls "faithful translation", which "attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures", but it must take more account of the aesthetic value of the source language text, "compromising on 'meaning' where appropriate so that no assonance, wordplay or repetition jars in the finished version", and "it may translate less important cultural words by culturally neutral words or functional terms but not by cultural equivalents", and "may make other small concessions to the readership"; whereas communicative translation "attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership".

Comparing these two methods, he comments that "semantic translation is basically addressed to one 'reader' only, namely, the writer of the SL text, with the assumption that he can read the TL and will be the best arbiter of the translation's quality", whereas communicative translation aims at, or is more likely to create, "equivalent effect". Moreover, "a semantic translation is normally inferior to its original, as there is both cognitive and pragmatic loss", and "a communicative translation is often better than its original" because "the translator is trying in his own language to write a little better than the original" and has the responsibility to improve upon "badly and/or inaccurately written passages".

3.2.1.3 Scopos Theory

Dissatisfied with the divorce of applied translation theories from reality, Hans J. Vermeer presented a skopos theory, the gist of which is that in any translational action, the factor that decides everything, including the "role a source text plays", is the skopos of that particular action.

According to skopos theory, translation is an action, and any action has an aim, a purpose, that is, a skopos. The translation skopos is defined by the commission and is not necessarily identical with the skopos attributed to the source text because the commission is basically independent of the source text function, and in some cases such identity is even impossible. In the light of this skopos, the translator can decide how to translate optimally, i. e., what kind of changes will be necessary in the translation with respect to the source text, or whether the source text needs to be 'translated', 'paraphrased' or completely 're-edited'. This theory does not exclude 'fidelity' to the source text as a possible and legitimate skopos; it only refuses to accept that 'fidelity' is the only legitimate skopos as it is sometimes claimed to be. This means that the decisive factor of the translation product is not the source text, but the translation skopos. Any meaningful account of the translation process and its product must therefore be based on the skopos (Toury, 1980, pp30).

The "commissioning of a translation presupposes an initiator", which may be the publisher, the author, the translator, etc., who "is the factor that starts the [translation] process and determines its course" and therefore "plays a crucial role". If the initiator is someone else, the translator is a "translation operator" working "within a predefined set of conditions"; but if the translator him/ herself initiates the translation in the sense that s/he chooses the text and sets the conditions, s/he can be said to be "a craftsman or an artist - one who is not primarily working for a mercenary motivation, but who is preoccupied by the transmission of an aesthetic message" (Hewson & Martin, pp 113, 116, 161). Such an initiator-operator may enjoy a high degree of freedom in setting the skopos, but as long as s/he does not have the means of publication and distribution, 'the problem of 'commission' or at least 'acceptance' of the translation by a publisher is only deferred to the next stage in the process (Bassnett & Lefevere, 1995, pp44).

However, whether the translator is justified in doing anything so long as the skopos of the translation is achieved, and if so, what differences there are between this theory and the Machiavellian principle that the end justifies the means. Christiane Nord, whom Toury regards as a "second-generation skopos-theorist", deals with this problem in some detail. In her "Text Analysis in Translation", she introduces the principle of "functionality plus loyalty", which means that the translator should produce a text that

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fulfil the intended function in the target situation and remain loyal to the author and the reader:

> "We have to postulate compatibility between ST intention and TT functions, if translation is to be possible at all.
> Translation therefore depends on the compatibility of the TT skopos with the given source text, a compatibility whose definition is culture-specific. [...]
> According to this view, the translator [...] is responsible to both the ST sender and the TT recipient. This responsibility is what I call 'loyalty'. 'Loyalty' is a moral principle indispensable in the relationships between human beings, [...]"

Nord has a point in stressing the importance of loyalty in the relationships between human beings, and some "ethics of translation" is certainly necessary. Hans J. Vermeer has no problem with Nord's demand for the translator to be honest with the readers as he himself is of the opinion that "the translator is basically free to deviate from source-text functions (and strategies) and source-text producer's/ sender's intentions as long as he informs the target recipients about his procedure and its reasons", but he objects to the incorporation of the concept of loyalty into skopos theory.

For Vermeer, skopos theory is a general translation theory and as such it "cannot contain restrictions to the possible variety of skopos"; in contrast, loyalty is just one of the possible and probable culture-specific restrictions to an unlimited application of the general skopos concept, and therefore should not form part of a general theory.

He concedes that 'translating involves an ethical aspect', but in his opinion ethics must not be mixed up with a general theory, which should be 'value-free'. He concludes:

> "My difficulty is how to formulate a general ethical theory of translating which would not be prescriptive. The difference between a general theory of translating such as skopos theory and a general ethical theory of translating is that there seems to be a general value-free reason for the former [...], but not for the latter (to which one can only say that one man's food is another man's poison)".

The truth of Vermeer's parenthetic remark is proved by the translation of YPM. It will be self-defeating for the translator to make known his intention for the work to function as a political satire in the Chinese context and the manipulation has been done in the translation process to encourage the reader to draw an analogy between the events joked about and comparable events in the target culture, because the work will not be

able to function in the intended way, and, even worse, it may be banned, and the translator may lose his credibility as a translator.

3.2.2 The Scopos and Constraints of YPM Translation

It is essential to explore the possible functions of YPM in the source culture and also the potential functions of the translation in the target culture (since the functions of a text inevitably change across cultural borders) before we embark on discussions about the scopos of its translation.

YPM is a very popular television series produced by the BBC in the late 1980s. According to Giles Oakley, YPM is "in the classic situation comedy mould of two people locked into a perpetually adversarial relationship, in this case a politician and a civil servant": on the one hand James Hacker, the Prime Minister, and on the other hand Sir Humphrey Appleby the Secretary of the Cabinet and Head of the Home Civil Service, with Bernard Woolly, Hacker's Principle Private Secretary caught somewhere in the middle (Mulkay, 1998, pp 186-7).

YPM was first published in two volumes in 1986 and 1987 and then in one volume in 1989, all by BBC Books. According to the blurb on Volume One of YPM, it was so popular that it "was never out of the top-ten fiction list for its first six months and the number one best-seller for twelve weeks". It can be said therefore that both the television series and the written version of YPM occupy a central position in the British system of popular entertainment.

Jonathan Lynn and Antony Jay claimed that YPM is a witty comedy and even has the quality of 'hilarity' in the British culture. As to the theme of the work, John Adams comments:

"The series is dedicated to a set of basic propositions about government: that Britain is largely governed by a manipulative and devious bureaucracy; that political decisions are dictated by the self-seeking motives and incompetence of politicians; and

that the electorate is hideously incompetent to participate in the democratic process" (YPM, pp70-71).

Thus YPM may be seen as a "highly popular naturalistic sitcom" (Mulkay, 1998, pp186) that depends on political humour for its appeal. As Michael Mulkay sums up, YPM "has been widely credited with using the resources of comedy to reveal damaging truths about the inefficiency of the state apparatus and about the hypocrisy of political actors in a democracy". Nigel Hawthorne (who plays Sir Humphrey Appleby) is quoted in an article as saying "I see it as a satire on the way the country is run" (Khan, 1980), and Paul Eddington (who plays James Hacker) in another that it "reached such depths of cynicism that it gave me vertigo" (Adams, pp71); a New York Times review lauds the series as "the funniest, wittiest and truest piece of political satire to be published on either side of the Atlantic in the post-Evelyn Waugh era" (Buckley, 1987, pp11). Blurbs on various editions of YPM contain such words and phrases as 'an eye-opener', "accurate observation of detail and penetrating insight into political and bureaucratic motivations"; "a madcap combination of Jonathan Swift, George Bernard Shaw and the George Orwell of Politics and the English Language", "sharply satirical" and "Dickensian stuff".

Nevertheless, political humour in a culture with relative freedom (such as Britain) is bound to be relatively mild in its aggressiveness if compared to political humour in a repressive culture for two interrelated reasons.

First, with freedom of expression, people may be less inhibited about criticizing those in power and have therefore no urgent need of political jokes; consequently, political jokes have more or less become "a bloodless strain, told by professionals", as Gregor Benton contends (Benton, 1988, pp34).

Second, humour, or the sense of it, appears to be pervasive in British culture, or even in Western culture as a whole. Indeed, it is so pervasive that in British discourse on humour there is sometimes an assumption that a sense of humour is a universal trait of the human species, as can be seen in Chris Powell's statement that the lack of a sense of humour in a person will imply that he or she is "not quite a normal human being". Or, as Antony J. Chapman and Hugh C. Foot put it: "The average man is also firmly

committed to the belief that having a reputation for a keen sense of humour is something to be treasured and protected". But Delia Chiaro is aware of the fact that this may not be the case in all parts of the world: "Accusing someone of not having a sense of humour is actually quite offensive in Western society" (Chiaro, 1992, pp15-16). And it is also Chiaro who, from an outsider's point of view, observes that wordplay (or verbal humour ...) "is particularly pervasive in British culture", and that "in Britain it is permissible to play with words in a myriad of situations which are considered out of place in many other cultures". This pervading sense of humour in British culture may have reduced the freshness of political jokes in a process of 'routinization of charisma', and caused people to take more seriously its playful side than its aggressive side (Ibid, pp 15,122).

As Antony Jay, co-author of YPM has professed that "there isn't any malice in the series" (Fiddick, 1986, pp11), to a great extent, malice is in the eye of the observer. In another culture where the sense of humour to laugh off such slights is not as pervasive, much malice may be found in it.

In this case, what would be the possible effect of the translation of YPM on the Chinese person-in-the-culture?

Some may think that if YPM is a mild satire in Britain, it would be uncontroversial in China. However, there are several factors that may lead to a different conclusion: that to some of its readers and the authorities, it may have the potential of becoming a biting satire. Most importantly, in spite of the 'Britishness' of the series, the main targets of its satire - bureaucracy and hypocrisy - appear to be universal in civilized societies.

Some target readers may feel that in "this world's other great bureaucracy", political struggles, betrayals, corruption, obscurantism and totalitarianism are more deep-rooted social phenomena. Therefore, these readers may readily draw analogies between the stories in YPM and what they have experienced and witnessed.

Some of the analogies may generate target culture incongruities more serious than the source culture ones. A number of incidents mentioned in YPM that are

incongruous with what democracy and equality are supposed to be in the source culture context may look less so if juxtaposed with the reality in China: the British Prime Minister complains about having to pay rent, and has to resort to arguing and manoeuvring in order to get a cook/ housekeeper on government pay because he cannot afford one himself.

Sometimes a target culture incongruity may be generated where there is none in the source culture. An ex-Prime Minister can write memoirs mentioning the work of the Cabinet and making unfavourable comments on the serving Prime Minister, who dare not suppress them openly; government documents can be declassified and released after thirty years; national leaders have to care about public opinion and yet it could be difficult for them to put pressure on the press... all these may compare favourably with the reality of the proletarian democracy (or dictatorship) of the PRC in the mind of some target readers, and produce a humorous effect unintended by the authors.

Further, YPM contains a number of attacks on communism, even on the PRC Government, such as:

The guerrillas are going to be helped by East Yemen - or, to give it its full title, the People's Democratic Republic of East Yemen. Like all People's Democratic Republics, it is a communist dictatorship. (164)

You can't put the nation's interests at risk just because of some silly sentimentality about justice. If we took moral positions on individual injustices and cruelties we'd never have been able to hand Hong Kong over to the Chinese, or put Mugabe in power in Zimbabwe. (214)

It talked [...] of the impossibility of freedom while most of the member states have one-party government (appealing though the idea is if you happen to lead the one party). (460)

In the source culture such anti-communist sentiments may be conventional and therefore the humour in these passages is more playful than aggressive, but it could be highly aggressive and hardly playful in the target culture, because these passages may be regarded as direct attacks on the authorities, which may lead to serious consequences.

Based on the above analysis, the skopos of the translation of YPM can be summed up as follows:

I. To produce a translation product that has an artistic value at least equal to that of the source text so that it has the potential of functioning as a worthwhile literary text in the target system;

2. To produce a work as entertaining to the Chinese reader as possible; and

3. To produce a satire on Chinese politics by way of analogy.

The three goals were actually interrelated. Taking liberties with the source text was a means to achieve all goals, and for the work to function effectively as a political satire, it had to be artistic and entertaining in order to attract readers in a completely different culture.

However, where the present case is concerned, the translator could not tone up the direct criticisms against communism and the PRC Government even if he had wanted to – to do so would have been deemed too offensive not only on ideological but also on poetological grounds if the work was to be presented as a translation, although to do the opposite - that is, toning them down - would be what the authorities encourage and demand and what the readers would understand.

Therefore, a fourth item should be added to the list of translation skopos of YPM:

4. To produce a translation that can at least be tolerated by the dominant ideology and poetics in China.

Now that, the translation skopos and constraints having been determined, we may now proceed to examine the strategies adopted in the production of the target text.

Chapter Four

TRANSLATION PROCESS AND STRATEGIES

This section gives an account of the strategies used in the translation of YPM, such as the tackling of puns, the dealing with culture-specific items, the use of parallel structures and rhymes, and the skewing of political messages. These are the four of the five strategies mentioned by Chen Nanfeng (1997) in his reflections on the translation of YPM. The reason of choosing these four strategies as the focus of following analysis is because in the translation of YPM it is in these aspects that shifts are most obvious and significant.

4.1 The Tackling of Puns

The pun has aroused much discussion among translators and translation scholars. While all are aware of the important functions it may play in literary texts and of the desirability to preserve it in the translation - to remove it would lose the humour completely, and to explain it would make it longwinded and explicit, thus weakening its effect. Some of them find special problems in translating it, as Delabastita points out,

> "Lies in the fact that the semantic and pragmatic effects of source-text wordplay find their origin in particular structural characteristics of the source language for which the target language more often than not fails to produce a counterpart, such as the existence of certain homophones, near-homophones, polysemic clusters, idioms, or grammatical rules" (1994, pp223).

Indeed, the history of translation criticism seems to suggest that wordplay is "virtually untranslatable" (Delabastita, 1997, pp151). The pun can push the translator "to extremes" (Ibid). In fact, this is particularly true in English-Chinese translating, when the translatability of puns in the traditional sense of the word is low due to the lack of historical relation between the two languages and cultures; However, the phonological structure of the Chinese language is such that it can be easily manipulated to form (near)homophonic words or phrases. Consequently, while the 'faithful' translator may feel frustrated in his/ her search for the same puns, the 'spirited' translator

may find an abundance of opportunities to produce at least phonetic puns by other interlingual processes.

As the aggregate of puns in YPM plays a key role for the overall humorous effect of the text, and may be regarded as one of the important features that mark the text as "literary", the way these puns are handled by the translator is of crucial importance in determining the features of the target text.

In the remaining part of this subsection, a typology of the possible strategies for translating puns will be presented, then examples will be given to illustrate the solutions actually opted for in the translation, and finally some observations will be offered, which are based on statistics about the number of times each type of strategy has been used.

Possible strategies for translating puns from English into Chinese may be divided into eleven main types:

1. Pun into the same pun (same type). A target language pun of the same type is found with the same two meanings.

2. Pun into the same pun (different type). A target language pun of a different type is found with the same two meanings.

3. Pun into different pun. A target language pun with at least one of the two meanings different from that of the source text is used.

4. Pun into related rhetorical device. The pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun to a certain extent.

5. Pun into non-pun. The pun is replaced by a non-punning phrase which may salvage both meanings of the pun but in a non-punning conjunction, or select one of the meanings at the cost of suppressing the other with possible loss of cohesion of the target text.

6. Pun into zero. The portion of text containing the pun is omitted.

7. Related rhetorical device into pun. A pun is used to replace some wordplay-related rhetorical device, with the aim of recapturing its effect to a certain extent.

8. Non-pun into pun. A pun is introduced into the target text where there is no pun in the portion of source text being replaced.

9. Zero into pun. Textual material containing a pun is introduced into the target text without any source-text counterpart in the immediate co-text.

10. Extra-textual gloss. Explanation of the source-text pun is provided outside the text proper, in footnotes, endnotes, preface, etc.

11. Intra-textual change. A noticeable portion is changed, added or deleted, in order to accommodate a different or new pun, or to gloss over the loss of a pun.

(Delabastita, 1994, 1996, 1997)

The following are some of the examples from Chang's (1993) translation of YPM in which these strategies have been used:

Type 1 Pun into the same pun (same type):

Ex. 1 *Most people, of course, found Ulster a dead end. (24)*
大部分人都会发觉北爱是条死胡同。(20)
(Most people would find Northern Ireland a *sihutong*)
Si hu tong: dead alley, with exactly the double meaning of 'dead end'.

Sometimes the literal translation of a pun has resulted in an unusual collocation in the target language with a possible double meaning.

Ex. 2 [Bernard Woolly is advising Hacker on a safe topic for his first ministerial broadcast]
'Well... litter!' Was he being serious? 'A stinging attack on people who drop   litter, or safer driving, or saving energy, lots of subjects'.
I made my own suggestion. I told him to save some energy himself. (102)
"嗯...垃圾！"他是说真的吗？"把那些乱扔垃圾的人狠狠批评一顿怎么样？或者安全驾驶，或者节省能源，好多话题呢。"
我也提出我的建议，叫他节省一下自己的能源。(117)
The rendering of both instances of 'energy' as '能源' has resulted in a pun that seems contrived and unnatural in the second one; the double meaning may still be there,

but the humorous effect may have been much weakened. One possible suggestion is to use an existing pun in Chinese language – '少费唇舌' for the translation of the second 'energy', achieving the same sarcastic effect with the source text.

Type 2 Pun into the same pun (different type):

Ex. 3 [Referring to the Home Secretary who has been charged with drunken driving]

(I looked at Humphrey. 'What will happen to him?')

'I gather', he replied disdainfully, 'that he was as drunk as a lord - so after a discreet interval they'll probably make him one.' (24)

他轻蔑地答道："我看，他既然喝得那么醉醺醺的，等风平浪静以后，他们会封他做勋爵的。" (19)

(He disdainfully replied, 'I gather that as he was so *zui xun xun*, when the wind and the wave calm down they will make him a *xun jue*.)

Zui xun xun: very drunk, *xun xun* being a modifier emphasizing the degree of drunkenness.

Xun jue: lord. But a single character *jue* can also mean 'lord', so if taken separately, the two characters sound like 'drunken lord' in this context.

While the source text pun consists of a pair of homonyms, the target text makes use of a pair of homophones to exactly reproduce the two meanings.

Type 3 Pun into different pun:

Ex. 4 *Perhaps it was a case of blind man's bluff. Or bland mind's bluff. (453)*

这叫做吓唬，或者瞎虎的吓唬。 (523)

(This is called *xiahu*, or the *xiahu**'s *xiahu*.)

xiahu: blind bluffing, or bluffing to no purpose.

xiahu*: blind tiger.

As a comparison, Yang and Luo's (1992) translation is as follows:

这可能是一个瞎子摊的牌，或是心中一抹黑的人摊的牌。(538)

(Perhaps, this is a blind man's showdown, or the showdown of a man with a muddy heart.)

Clearly, Chang's version retains more original flavour by using a different pun in Chinese, whereas the latter version although conveys its meanings, sacrifices the humour in the source text.

Type 4 Pun into related rhetorical device:

Ex. 5 [On the reason behind the Prime Minister's sudden resignation]

'So the resignation is to give time for the new leader to be run in before the next election.'

'Now that the Home Secretary's been run in already,' said Annie with a quiet smile. (26)

"这么说来，他辞职的确是为了让继承人先把首相的位置坐稳哪！"

"不过得让内政大臣先把被告的席位坐稳喽！" 安妮微笑着说。(22)

('So his resignation is indeed to let his successor to sit firmly on the seat of the prime minister first!'

'But he must let the Home Secretary to sit firmly on the seat of the accused first! 'Annie smiled.)

The source text pun 'run in' has been replaced by the repetition of the phrase 'sit firmly on the seat of', thus the translation manages to retain some of the humorous effects of the source text. Different from Chang's rendering of the two 'run in', Yang and Lou (1993) translate them as '被推入执政' (pushed into power) and '被拘留' (detained) respectively (27), which sacrifices the humour effects completely.

Type 5 Pun into non-pun:

Ex. 6 *The responsibility for all errors, whether of omission or commission, remains*
entirely our own. (8)

　　不过，如有任何遗漏错失，编者愿负全责。(ix)

　　(But the editors are willing to take full responsibility for any omissions and errors.)

Type 6 Pun into zero:

Ex. 7 [On an accountant who has leaked information to Hacker]

　　She smiled. 'Apparently he's looking forward to reading the New Year's Honours
List. '

　　<u>*That seemed a fair deal. I asked her how we'd do that. In which section?*</u>
<u>*Bernard leaned forward confidentially. 'How about through the Welsh Office? For*</u>
<u>*services to leaks? ' He is irrepressible.*</u> (372)

　　In the example above, the underlined part has been deleted when translated by
Chang, while Yang and Lou have rendered Bernard Woolley's speech into:

　　通过威尔士事务部怎么样？就因为他透漏了消息有贡献？（448）

　　(How about through the Office for Welsh Affairs? Because of the contribution
he has made by disclosing information?)

　　Although the latter version explains the source text to some extent, and achieves
some humorous effects, but the author thinks that the original pun is too complex to be
fully explained in translations, given the limitation of Chinese reader's knowledge
about British political system, thus leave the underlined part when translating will
actually make the translation more concise and to the point.

Type 7 Related rhetorical device into pun:

Ex. 8 *I do not want the Queen to break the law, I merely ask the Prime Minister to bend*
it. (350)

　　我并没有要求女王陛下违背法律，我只是要求首相阁下回避法律罢了。(403)

34

(I haven't asked Her Majesty the Queen to *weibei* the law, I merely ask Your Excellency the Prime Minister to *huibi* the law.)

weibei: to go against

huibi: to get around

While alliteration is used in the source text, the sounds of the pair of words in the target text seem to be sufficiently similar to constitute a paronym. It is clearly better than Yang and Lou's translation of 'break' and 'bend' as '违反' (*weifan*) and '变通' (*biantong*) respectively (425).

Type 8 Non-pun into pun:

Ex. 9 [Hacker is talking to a newspaper editor about the former Prime Minister's memoirs, which contain some harsh comments on him.]

When I followed up by asking him to retract the story that I'd tried to suppress chapter eight of the damn book, he said that he couldn't. (305)

我接着请他撤回那篇说我企图禁止胡忆录第八章出版的报道，他却推说不能撤回。(354-55)

(Then I asked him to retract the news report that I had tried to suppress the publication of chapter eight of the *huyilu*, but he said he couldn't.)

Huyilu: record of random (or wild, false) recollection;

huiyilu: memoirs, literally 'record of recollection.

The following example is a natural extension of Ex. 9:

Ex. 10 [The former Prime Minister has died suddenly, and Hacker, while secretly rejoicing, comments that he will be sorely missed.]

'And so will his memoirs,' I added. (333)

"他的胡...回忆录也太可惜了"，我补充说。(384)

('And his *hu--iyilu* -- what a pity', I added).

Type 9 Zero into pun:

Ex. 11 *This was dreadful news! It would be an incredible embarrassment. It would look as if I were trying to take the credit for something I didn't do!* (233)

　　那可糟了！要是新闻界说了出来，大家就以为我是抢别人的功劳了，那我怎么下台呀？ (275)

　　(That would be very bad! If it got into the press, people would think that I had snatched away other people's credit. Then how am I to step down from the stage?)

　　Perhaps here he should ask, '我怎能不下台呀?' (How am I not to step down from the stage) To step down from the stage: An idiom with two possible meanings, one is to get out of an embarrassing situation, the other is to step down from a position of power.

Type 11 Intratextual change:

Ex. 12 ('When there is a genuine conflict of interest', Bernard, 'which side is the Civil Service really on? ')

　　This time he replied without hesitation, 'the winning side, Prime Minister. ' And he gave me a winning smile. (153)

　　这次他毫不犹疑地答道："有力的一边" (179-80)

　　(This time he replied without hesitation, 'the side that has *li*'.

　　Li (力/利): 1. power. 2. advantage.

　　Li (理): justice, reason.

　　By 'winning side', Sir Bernard Woolly meant 'power' in the source text. But Hacker should have known that whichever word he had heard, the meaning was the same. The side that has advantage to the Civil Service naturally has power, and it naturally has justice.

Different from Chang's rendering of the pun, Yang and Lou translate 'the winning side' literally as '赢方' and 'gave me a winning smile as '动人地向我笑了一下' (smiled charmingly to me) (192).

Among these processes, Type One seems to be most acceptable to the dominant translation poetics in China, but as the same pun (same or different type) can be found only by coincidence, most translators would resort to Type Five (pun into non-pun), sometimes in combination with Type Ten (extratextual gloss). Types Two (same pun different type), Three (pun into different pun) and Four (pun into related rhetorical device) are seen in some translations and seem to be acceptable to some critics, but they could be controversial. The remaining types seem to be too out of bounds to deserve the critic's attention. But in Chang's translation of YPM, all types of strategies have been used except Type Ten. The acceptability of Chang's translation can be considered high with respect to the handling of puns; the main reason is the frequent use of strategies such as the translating of puns into different puns and of non-puns and zeros into puns, occasionally in combination with intratextual change.

3.3.2 The Use of Parallel Structure and Rhyme

As there are many rhetorical devices that can produce a humorous effect, which are seldom in a one-to-one relationship between the source language and the target language, a translator with an initial strategy that tends towards acceptability usually opts for "a more general compensatory strategy", "seeking to reproduce an overall ST [source text] flavour" by using all the "rhetorical devices available in the target language culture, at whatever level they [happen] to occur". Thus an account of the translator's strategies in (re)producing a humorous effect has to cover the use of the other rhetorical devices besides the pun. Prominent among these devices are the parallel structure and the rhyme, especially when the target language is Chinese.

Walter Nash sums up the humour potential of the parallel structure as follows:

"The ordering of elements in a clause, the contrivance of parallel constructions, the imposition of a cohesive syntactic pattern on a sequence of sentences in a text, are all ways of creating, in prose, a frame for comic narrative comparable to the prosodic framing of humorous verse" (Nash, 1985).

But the literary convention in the use of parallel structure is different between English and Chinese. In English 'parallel' often means no more than 'syntactic parallel'. In an example provided by Walter Nash -- 'Mr Brown's bull mastiff barracked the bread man, Mrs Thompson's terrier taunted a passing tramp" -- it can be said that while the syntactic parallelism is essential, the phonetic parallelism (via correspondent alliterative patterns) is an optional extra. Besides, it seems that the use of parallel structure in English prose not very frequent, and when it is used, the parallelism is seldom phonological, that is, the numbers of syllables in the two parts are seldom equal, owing to the multisyllabic structure of many English words.

In Chinese, 'parallel structures' (平行结构, or 平行句) may also refers to syntactic parallels only, but because of the monosyllabic structure of most Chinese characters, the literary convention seems to be such that syntactic parallelism is not only frequently used, but also usually used in combination with phonological parallelism, resulting in not just 'parallel structures' but 'even parallel structures' (平行整齐结构).

The rhyme is regarded by some theorists as a rhetorical device similar to the pun. For example, Debra Fried argues, "rhyme and pun are twins". They both "join words that have no association by sense but only by sound" (1988, pp83-99). Indeed, it is sometimes difficult to say when the rhyme ends and the paronymous pun begins.

Probably owing to the constraint put on rhyming by the presence of consonant clusters, alliteration is also recognized as a rhetorical device in English with humour potential: "alliteration undoubtedly gives definition to the humorous design", and "humorous language shares a characteristic of poetic language, in the frequent convergence of stylistic traits; rhyme or alliteration, for example, may sharply contour a striking grammatical structure that houses some form of lexical play", writes Nash (1985). However, rhyme and alliteration are also relatively rare in English prose; in YPM, for example, only twelve obvious instances are noted, discounting those where the same word or words with the same root are used repeatedly (Chang, 1997).

Again the Chinese literary convention in the use of rhyme and alliteration is different: probably in consequence of the easy availability of rhyming characters, the use of rhyme is popular not only in poetry, but also in prose, although to a lesser extent, whereas alliteration is rarely noticeable in prose.

Moreover, parallel structure and rhyme are not only much more frequently used in Chinese literary writings, but they are also often used together, even in prose, which sometimes prove to be more effective in producing humour than when only one of them is used, for, as Walter Nash points out:

"Often it is the apparatus of rhythm and rhyme that makes a declaration of comic intent, and in such cases it might almost be said that the prosody is the joke; rather as the clown's costume and make-up can legitimize the most feeble or dubious essays in humour. Prosodic dress can transform a sober proposition [...]" (Nash, 1985).

To the English-Chinese translator who aims at a high degree of acceptability with regard to the handling of parallel structure and rhyme, the implication of these differences is that the key is not so much how these devices should be translated or compensated for as when and how they are to be used where there is none in the source text, in order to measure up to the reader's expectation of literariness.

The following are examples where (even) parallel structure and/or rhyme have been used in Chang's translation (even parallel structure in Ex. 13, rhyme in Ex. 14, even parallel structure and rhyme in Ex. 15, and parallel structure and rhyme in Ex. 16).

Ex. 13 [Startled by the rudeness of the Soviet ambassador, Sir Humphrey has spilled the wine on his trousers. He was conspicuous by his absence.]

I thought he was either recovering his dignity or trying to sponge the wine off his trousers. (349-50)

我猜他要不是惊魂未定，就是裤子未干。 (402)

(I thought he was either *jing hun wei ding*, or *kuzi wei gan*.)

jing hun wei ding: startled soul not yet settled.

kuzi wei gan: trousers not yet dry.

Ex. 14 [Bernard forbids Sir Humphrey to come to No 10, but is startled at his sudden appearance.]

Bernard leapt to his feet, 'My God!'

'No, Bernard,' snarled Humphrey, 'it's just your boss.' (133)

本那德跳了起来：“我的上帝呀！”

“不是你的上帝，是你的上级！”汉弗莱咆哮着说。(154)

(Bernard jumped up, 'my *shangdi*.'

'Not your *shangdi*, but your *shangji*' Snarled Humphrey.)

shangdi: (Christian) God.

shangji: superior.

Ex. 15 [Hacker on the Chancellor of the Exchequer]

They never see the other side of him - mean-spirited, devious and malicious. (27)

他们从来都看不见他的另一面 – 老奸巨猾，阴险毒辣。(23)

(They never see the other side of him – *lau jian ju hua, yin xian du la.*)

lao jian ju hua: a set phrase meaning the quality of a crafty old scoundrel.

yin xian du la: a set phrase meaning sinister and ruthless.

Ex. 16 [Note quoting an old adage to comment on Hacker's proposal to lunch with one ambassador everyday]

One Prime Minister's lunch with an ambassador destroys two years of patient diplomacy. (75-76)

首相大使一顿饭，外交部白忙两年半。(82)

(Prime Minister and Ambassador's one meal, Foreign Ministry in vain toils for two years (and a half).)

Like the translating of puns, the use of (even) parallel structure and rhyme often involves a loss or distortion of meanings: 'dignity' and 'trying to sponge the wine' in Ex. 13 and 'patient' in Ex. 16 have disappeared, and 'two years' in Ex. 16 has become' two years and a half' for the sake of rhyme and rhythm, but the translation brings in an artistic effect.

The increase in the use of rhyme in the translation of YPM is indicative of an 'initial strategy' that aims at acceptability. There seems to be no semantic loss involved in some of these renderings, such as Ex. 14, but even pure gain could be problematic to some, for it has been claimed that a translation 'better' than the original is a contradiction in terms because it ceases to be a translation and becomes an independent creation.

3.3.3 The Handling of Culture-Specific Items

As a British political satire, the whole universe of discourse of YPM is relatively unfamiliar to the Chinese people. This cultural gap presents a great problem for the translating of a work of humour, because a reader who is unfamiliar with the script(s) involved will not be able to realize the incongruity that causes the humour. As Arthur Koestler puts it, "a caricature is comic only if we know something of the victim" as "the unknown cannot be distorted or misrepresented" (1974, pp739).

Working under the double tension created by the conflicting requirements of producing a worthwhile literary work and presenting a translation, the translator may opt for "conservation or substitution of the original reference(s) by other(s) closer to the receiving pole in dealing with culture-specific items" depending on his/ her initial strategy, but it seems that the second requirement tends to exert greater pressure than the first in most cases, even for translators who otherwise lean towards acceptability.

James S. Holmes (1978) notices a "marked tendency" among contemporary translators in the West towards "modernization and naturalization of the linguistic context", paired with a similar but less clear tendency in the same direction in regard to "the literary intertext", but an opposing tendency towards "historicizing and exoticizing in the socio-cultural situation".

The translation history of China tells a similar story. Yan Fu, who adhered to the linguistic and literary norms of the target system, retained such items as 'England' and 'Caesar'. Even when he resorted to naturalization, the original items were not

abandoned altogether but were kept in footnotes. After a period of extreme exoticization as advocated by Lu Xun, some theorists talked about 'pure Chinese' and 'pure native literature', and some translators aimed at a high degree of acceptability where linguistic matters were concerned. For Aixela,

"[There is] no explanation for the apparent contradiction of such a difference of treatment between the linguistic and pragmatic planes on the one hand, and the cultural plane on the other, i. e. the contradiction by which current translations tend to be read like an original on the stylistic level and as the original on the socio-cultural one" (Aixela, 1996).

But to Holmes this is hardly surprising. He notes that although "theorists have often argued that choices should be all of a piece: all exoticizing and historicizing, with an emphasis on retention, or all naturalizing and modernizing, with an emphasis on re-creation", translators in practice "perform a series of pragmatic choices, here retentive, there re-creative, at this point historicizing or exoticizing, at that point modernizing or naturalizing, and emphasizing now this plane now that, at the cost of the other two" (Holmes, 1978).

Whatever the initial strategy of the translator, in dealing with items specific to the source culture, s/he has eight strategies to choose from, as English-Chinese translation is concerned.

1. Linguistic (non-cultural) translation. The translator chooses a denotatively close reference to the original, which can be recognized as belonging to the cultural system of the source text.

2. Extratextual gloss. Explanation of the item is provided outside the text proper, in footnotes, endnotes, preface, etc.

3. Intratextual gloss. Explanation is provided inside the text proper.

4. Limited universalization. The item is replaced by one that is less culture-specific or more transparent.

5. Absolute universalization. The item is replaced by a non-culture-specific one.

6. Naturalization. The item is replaced by one that is specific to the target culture.

7. Deletion. The item is deleted.

8. Autonomous creation. An item specific to the target culture is introduced.

These strategies are chosen from Javier Franco Aixela's list of eleven strategies relating to the translation of cultural-specific items in his 'Culture-Specific Items in Translation' (1996, pp61-64). The remaining three - repetition, orthographic adaptation and synonymy -- are rarely used in English-Chinese translation.

The chosen strategies are listed in ascending order according to the degree of intercultural manipulation involved, and basically the first three are conservative and the last five substitutive in nature. Extratextual and intratextual glosses are always used in combination with other strategies - usually with linguistic (non-cultural) translation, but other combinations are also possible. In Chang's translation of YPM, all eight strategies have been used.

Type 1 Linguistic (non-cultural) translation:

This strategy has been applied to a large number of culture-specific items for a number of reasons. In YPM, some of the referents may have become familiar to the Chinese reader through other translated texts, such as 'Labour' and 'Conservative' (465), or through importation of the referents themselves, such as 'Christmas card' (9), which is becoming popular among young educated people in China; or they will become so through the co-text, such as Anglo-French relation (Chapters One, Nine and Twelve) and Civil Servants (every chapter), which are mentioned on so many occasions that the reader will have accumulated enough knowledge to comprehend the story after reading the whole text; moreover, some of these items are transparent through their translations so that even those readers who have little prior knowledge about them will be able to guess their meanings. Examples are: 'Conservative' – '保守党', 'Labour'- '工党', 'Christmas card' – '圣诞卡', and also 'constituency'- '选区'.

Sometimes the referents and/or the connotations of the items are unlikely to seriously hamper the comprehension of the story, and not significant enough for the translation skopos to deserve footnoting or other manipulative strategies, such as 'sherry' as a Christmas gift (13) and 'Sunday Times' as a newspaper (8).

Type 2 Extratextual gloss:

In order to help the reader understand the implications of the story, extratextual gloss - in the form of endnotes – needs to be provided on many occasions.

In Chang's translation, ten endnotes have been added to the following passage to explain the nature of each newspaper in an attempt to convey as much of the humour as possible to the Chinese reader (438):

Ex. 17 *Humphrey knows nothing about newspapers. He's a Civil Servant. I 'm a politician, I know all about them. I have to. They can make or break me. I know exactly who reads them. The Times is read by the people who run the country. The Daily Mirror is read by the people who think they run the country. The Guardian is read by the people who think they ought to run the country. The Morning Star is read by the people who think the country ought to be run by another country. The Independent is read by people who don't know who runs the country but are sure they're doing it wrong. The Daily Mail is read by the wives of the people who run the country. The Financial Times is read by the people who own the country. The Daily Express is read by the people who think the country ought to be run as it used to be run. The Daily Telegraph is read by the people who still think it is their country. And the Suds readers don't care who runs the country providing she has big tits.* (355)

Type 3 Intratextual gloss:

Sometimes readers might find endnotes (or footnotes) distracting, and affecting the readability of the material, in these cases, the gloss may be provided intratextually, as in the following two examples:

Ex. 18 [General Howard continued to explain the RAF mentality as he sees it.

'They want the Bomb to be carried around in an aeroplane, you see. All they're really interested in is flying around dropping things on people. Not that they're any good at it ...']

> *I mean, they couldn't even close the runway at Port Stanley.* (81-82)
>
> 福克兰战争那时候，他们就连斯坦利机场都炸不中。(90)
>
> (During the Falklands War, they couldn't even hit the airfield at Port Stanley).

The addition of background information ('Falklands War' and 'airfield') makes the passage comprehensible to most readers, and yet it does not seem to make the speech wordy or unnatural.

Type 4 Limited universalization:

However, if everything unfamiliar to the Chinese reader was to be explained whether extratextually or intratextually, the translation would become rather lengthy and the book unwieldy. Therefore, sometimes substitution is used, when a suitable substitute could be found. The advantage of this method is that it makes the translation not only comprehensible but also as appealing as the source text without unduly lengthening the passage concerned. But there are constraints, if one is to observe the culture-specificity of the text as a whole so as to maintain the appearance of a translation, one cannot normally use substitutes which are exclusively and obviously bound to the target culture but must find a more or less common ground shared by the two cultures.

It seems that one of the most suitable kinds of substitutes was those that were specific to the source culture, but were known or even familiar to people in the target culture.

Ex. 20 *You didn't have to be Hercule Poirot to see that the agenda had been tampered with.* (83)

> 你就算不是福尔摩斯也看得出来，议程给人做了手脚了。(92)

(You didn't have to be Sherlock Holmes to see that the agenda had been tampered with.)

This is a successful example of substitution, in that Sherlock Holmes has long since become a household name in China while Hercule Poirot does not enjoy such a status, so that this rendering makes more sense to the Chinese readers without sacrificing the original flavour. Sometimes several paragraphs have to be completely changed to accommodate the substitute:

Ex. 21 [On the tactics of defamation]

1. Take someone's idea - say, a chap who believes that education subsidies should be funnelled through the parents rather than through the Local Education Authority.

2. Simplify it to the point of absurdity - 'He believes in a complete free for all'.

3. Admit there was some truth in it once. 'But we've all realised that there is a less extreme way of solving the problem.'

4. Label him with the idea every time his name is mentioned. 'Ah yes, the educational vouchers man.' (364)

1.把他的主张接过来，比方说，恢复死刑以对付杀人犯和恐怖分子吧，

2.将之简化到荒唐的地步-"他认为法律制裁必须以牙还牙，以眼还眼。"

3.承认他的主张本来有几分道理，"可现在我们都知道，有一些没那么极端的方法，也同样能解决问题的。"

4.每次提到他，都用他的主张来做外号，"噢，就是老严呗。" (419-420)

(I. Take his idea -- say, that capital punishment should be reintroduced for murderers and terrorists. 2. Simplify it to the point of absurdity --'He believes in a tooth for a tooth and an eye for an eye in legal sanction.' 3. Admit there was some truth in it once. 'But we've all realised that there is a less extreme way of solving the problem.' 4. Use his view to nickname him whenever he is mentioned: 'Oh that is *Old Yan*.')

Old Yan: sounds like a Chinese name and means 'harsh penalty'.

The British problem of education subsidies would not make any sense to the Chinese reader if being translated literally, whereas capital punishment seemed to be a controversial issue both in the West and in the East.

Type 5 Absolute universalization:

Culturally neutral items can be regarded as suitable substitutes, such as '浅显的字眼' (10) (simple words) for 'words of one syllable' (16), and '首相府' (25) (Prime Minister's Residence) for 'Number 10'(25).

Type 6 Naturalization:

Items which are specific to the target culture but not obtrusively so have also been occasionally used as substitutes:

Ex. 22 [On the tactics the Russians may use to annex Europe]
    'No, if they try anything it will be salami tactics. (66)
    "不会的，他们一定会用蚕食战术。" (71)
    (No, they will certainly use silkworm nibbling tactics.)

The meaning of the Chinese idiom 'silkworm nibbling tactics' seems much clearer than a linguistic (non-cultural) translation and even clearer than 'salami tactics' in the source text so that the Chinese reader would not find it odd in a translation.

Type 8 Autonomous creation:

Items of this nature have not only been used as substitutes, but also introduced into a few passages where there are no culture-specific items in the replaced source text segments, as in the following example:

Ex. 23 [Sir Humphrey is advising Hacker on how to govern the country]
    'Have you considered... masterly inactivity?' (77)

"你考虑过...无为而治吗？" (83)

('Have you considered... *wu wei er zhi*? ')

Wu wei er zhi: literally means 'govern by doing nothing', but is in fact a Taoist principle of government by letting things take their own course, and is sometimes taken to mean following the practice and system of one's predecessor. Since the word *'wu wei er zhi'* is so rich in meaning, it adds humour to the text, and it does not seem to be out of place as Taoism is known in the West.

Type 7 Deletion:

When no suitable substitute can be found and the culture-specific item seemed unimportant for the translation skopos, the translator can opt to delete the item. In the following example, the underlined part has been deleted:

Ex. 24 [On Luke, a Foreign Affairs Private Secretary who is pro-Arab and anti-Israeli]

He is <u>the most Aryan-looking chap I've ever seen</u> - tall, slim, blond - rather attractive actually, [...] (170, translation: 203)

And the following passage is simplified:

Ex. 25 *As always the claret was better than the food, the port was better than the claret, and the conversation was better than the port.* (215)

就跟往常一样，喝的比吃的好，谈的比喝的好。(257)

(As usual, what we drank was better than what we ate, and what we talked about was better than what we drank.)

As the controversy over the Jewish nation or Zionism would be of little interest to the Chinese reader, the deletion of the reference to the Aryan in Ex. 24 doesn't produce much of a loss. As to Ex. 25, part of the humour is lost with the deleted items, but due to the cultural gap, the passage could be amusing for a reason that the source reader will not appreciate, which is the fact that British food is notorious in China and

some other parts of the world. Besides, the use of parallel structure might also add to the humour.

Generally speaking, the bottom-line of the translator with regard to the treatment of culture-specific items was comprehensibility instead of maximum acceptability, with the consequence that in many cases the humour has not been reproduced in its full force owing to unfamiliarity with the scripts, weaker internal inhibition, and/or explicitization caused by the gloss provided.

3.3.4 The Skewing of Political Messages

In all the examples discussed so far, it is mainly the readability and the humorous effect of the text that are at stake, but in some other places political messages need to be skewed in the translation as a result of linguistic or cultural manipulation.

First of all, Chinese political terms sometimes have to be consciously used, especially in passages involving political struggles. In the following examples, these terms are underlined.

Ex. 27 *Government must be impartial. It is not proper for us to take sides as between health and cigarettes.*

政府必须一碗水端平，不应在健康与吸烟之间支一派打一派。(24 1)

(Government must hold the bowl of water level, and should not support one side and attack the other as between health and smoking.)

Ex. 28 *I have been asking myself. 'How do I ensure that this run of success continues?'* (77)

我在想：“我怎么样才能从胜利走向胜利呢？”(83)

(I've been thinking: "How do I go from victory to victory?")

Ex. 29 sack (281)

罢官(328)

(dismiss from office)

Ex. 30 successor (14)

接班人 (7)

(successor)

Ex. 31 *Sir Humphrey put me right. 'This is a British democracy, Bernard. It is different.*

(British democracy recognises that you need a system to protect the important things and keep them out of the hands of the barbarians. Things like the arts, the countryside, the law, and the universities - both of them. And we are that system.) (393)

他开导我说：“本那德，这是<u>有</u>英国<u>特色的</u>民主，不是一般的民主。” (454)

(He straightened me out. 'Bernard, this is democracy <u>with</u> British <u>characteristics</u>, not ordinary democracy).

Ex. 32 *'I don't think the nation's ready for total democracy, do you?' (403)*

“我看哪，这个国家还不能<u>搞全盘民主</u>，时机不成熟，是吧？” (463)

(It seems to me that this country cannot practise <u>wholesale democracy</u> yet; the time is not ripe, is it?)

'Democracy with British characteristics' in Ex. 32 might remind the reader of a phrase frequently used by Deng Xiaoping to justify the non-socialist elements introduced by the economic reform: 'socialism with Chinese characteristics', and '全盘' (wholesale) in Ex. 33, as compared to '完全', '全面' etc. might carry a slightly derogatory tone, implying a negative attitude on the part of Hacker towards democracy.

If the six examples above constitute covert skewing of the political messages, there are other places where the skewing is more overt.

Ex. 33 *Hacker, like many politicians, was apparently unable to distinguish between 'Urgent' and 'Important'. (9)*

哈克跟许多政治家(其实比较客观而且中肯的说法是"政客")一样，看来都不知道"紧迫"跟"重要"有什么分别。(1)

(Hacker, like many – *zheng zhi jia* (in fact, a more objective and appropriate term is '*zheng ke*'), apparently did not know the difference between 'urgent' and 'important')

According to The Dictionary of Modern Chinese, the definitions of '政治家' and '政客' are as follows:

政治家 (*zheng zhi jia*): a person with a good sense and ability in politics and engaged in political activities, e.g. a national leader.

政客(*zheng ke*): refers to a person who is engaged in political speculation and who plays politics and seeks self-interests.

Thus it can be seen that although both terms refer to a person engaged in politics, one is appreciative and the other derogatory, and there are no existing Chinese terms with the same denotation and a neutral connotation, but it is a neutral term that is needed in this context. Although the authors obviously have little sympathy with politicians, the use of a derogatory term would not have been able to preserve the humour and the satirical force. Therefore, the translator uses *zheng zhi jia*, and then adds a comment that equates *zheng zhi jia* with *zheng ke*. But this rendering would satirize all statesmen and politicians alike, instead of just politicians.

Ex. 34 *we are discussing politics. Handling people, that sort of thing.* (366)

我们讲的可是政治啊，整治*人的艺术哇。(421)

(What we are talking about is *zheng zhi*, the art of *zhengzhi** people.)

zhengzhi: politics.

zhengzhi* : repair (a machine); dredge (a river); punish, fix (a person).

Again the result is a translation that may be more satirical on politics than the source text.

In the above two examples the skewing of political messages is due to what is traditionally called 'overtranslation', which has usually been preferred in Chang's translation when a choice has to be made between overtranslation and undertranslation

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where satirical force is at stake. In some places, however, undertranslation has to be used when there are attacks on communism or China, the messages have to be deleted or diluted, if the translation is intended to be published in China.

Ex. 35 *'Democratic', in this context, naturally means communist. (67)*
　　　"民主"在这里指的当然是你民我主了。 (71)

Ex. 36 *Like all People's Democratic Republics it is a communist dictatorship. (164)*
　　　就如其他民主人民共和国一样，是个共产党专政的国家。(195)
　　　(Like all People's Democratic Republics it is a country under communist *zhuan zheng*)

There are two dictionary equivalents in Chinese to 'dictatorship': 专政 (*zhuan zheng*) and 独裁 (*du cai*). The definitions given by the Dictionary of Modem Chinese are:

Zhuan zheng: the rule by force of the ruling class over hostile classes. All countries are *zhuan zheng* by a certain class.

Du cai: the use of supreme power to practise autocracy.

Thus the first term is neutral in connotation and the latter is derogatory. Although the English word 'dictatorship' is also derogatory in the source culture, but the problem is that it is not necessarily so in the target culture, and therefore an apparently accurate translation '*du cai*' could be controversial.

In the Chinese context anti-communist and anti-china elements may also be regarded as culture-specific items insofar as they pose "a problem of ideological or cultural opacity, or acceptability, for the average readers or for any agent with power in the target culture", and their toning down is another strategy to deal with such items, which Javier Franco Aixela (1996) calls "attenuation" and defines as the "replacement" on ideological grounds, of something "too strong" or in any way unacceptable, by something "softer"".

Chapter Five

CONCLUSION

As have discussed in Chapter 4, the skopos in the translating of YPM is first of all to provide more creative freedom in literary translating and to produce a work that has at least an equal artistic value, a number of strategies were employed to enhance the 'literariness' of the target text, such as the translation of puns into different puns, of non-puns/ zeros into puns and vice versa, the use of rhyme and parallel structure where there is none in the source text, and the alteration of certain passages to remove what the translator considered as "defects" or controversial messages in the source text.

All these strategies are also related to the intention to produce a work that can be entertaining to the Chinese reader. Moreover, the translator has sometimes attempted, by means of intratextual and extratextual gloss, universalization and deletion where an item appears to be specific to the source culture, to narrow the gap between the universe of discourse of the source text and that to which the Chinese reader is accustomed, so as to enhance readability on the translation.

Apart from being an end, the quality of being entertaining to the reader is also a means to maximize the satirical effect of the text in the Chinese context. In fact, in choosing a particular strategy to deal with a culture-specific item, the decision has sometimes to be partly based on the satirical value of the particular item in the target culture. Thus, the references to all the British newspapers in Ex. 17 might bring the uniformity of the Chinese press into contrast, producing humour unintended by the authors, whereas some items are less important for satirical purposes can be deleted, or conserved without being made fully intelligible.

The skewing of the political messages in some passages is also a result of the desire to produce a political satire in the Chinese context. For example, PRC political terms such as '罢官', '接班人'were used to stir up target culture connections.

However, as far as cultural-specific items are concerned, there are limits within which such a challenge can be made. Hence the conservation of the majority of the culture-specific items and with them the original cultural context in order for the work to be presentable as a translation, and also the occasional attenuation of items perceived to be too strong for the authorities.

While the fourth goal of the translation has required conservative strategies for most of the culture-specific items, the first three goals have determined an initial strategy of acceptability, which has in turn guided the 'operational strategies' in the translating of puns, the use of rhyme and parallel structure, the skewing of political messages and in the handling of some culture-specific items. These manipulations have resulted in a large number of non-obligatory shifts, making the target text more acceptable than adequate on the whole.

In the above discussions, examples are given to illustrate the relations among translation skopos, strategy and product. As manifestations of strategies, they serve only to provide an account of the process of the translating of YPM and to prove the fact that the translation is the product of conscious manipulations on the linguistic, literary, cultural and ideological levels, which are determined by the interplay of a large number of factors besides the source text: the social, political and cultural conditions in China, the Chinese literary and translation traditions, the characteristics of the readership, and, above all, the translator's poetics and ideology.

While efforts have been made to meet the high standards of an M.A. research, it must be stressed again that there is no pretension to absolute neutrality or objectivity towards the main object of study and other topics. Translation, like other forms of rewriting (such as criticism), is always influenced by a certain poetics and a certain ideology and therefore always remains "partisan and subjective" (Lefevere, 2004, pp 215-43).

In addition, there are the limitations of a study of a single text and the need for extending the corpus as have been discussed before. Indeed, the justification of this thesis is mainly that the findings and explanations in relation to the translation of YPM can be brought to bear on research projects striving for higher-level generalization and explanations for extended corpora consisting of other texts, groups of texts or phenomena, the extension being made "according to some principle: translator, school of translators, period, text-type, text-linguistic phenomenon, or any other principle which could be given a justification" (Toury, 1998, pp38-39).

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