



A Study on the Translation of *Yumi* From the Sociological Perspective

ZHAN Hui^[a]; LI Changbao^{[b],*}

^[a] MA student, School of Foreign Languages, Zhejiang University of Finance & Economics, Hangzhou, China.

^[b] Professor, School of Foreign Languages, Zhejiang University of Finance & Economics, Hangzhou, China.

*Corresponding author.

Received 12 December 2021; accepted 27 February 2022

Published online 26 March 2022

Abstract

Yumi, a representative work of Bi Feiyu, wins Lu Xun Literary Prize and its English version *Three Sisters*, translated by Howard Goldblatt and his wife Sylvia Lin-chun Lin, wins the fourth Man Asian Literary Prize, making this book popular both at home and abroad. Domestic and overseas scholars try to analyze both the original work and its English version. After having a comprehensive research on related studies, we find that there are few previous studies on the translation of *Yumi* and few theories are applied to their analyses. Although there have been many studies on the translator Goldblatt, many of them focus on Mo Yan's works, but few on Bi Feiyu's novels. Therefore, there is much to be explored in this field. This article aims to analyze the translation of *Yumi* from the perspective of sociology with the help of the theory of Pierre Bourdieu, trying to make clear different factors that play a role in the process of translation of *Yumi*. Under the framework of Bourdieu's sociological theory, the analysis is conducted from three aspects: field, capital and habitus, all of which are core ideas of Bourdieu's sociological theory.

Key words: *Yumi* and its English version *Three Sisters*; Field; Capital; Habitus

Zhan, H., & Li, C. B. (2022). A Study on the Translation of *Yumi* From the Sociological Perspective. *Cross-Cultural Communication*, 18(1), 49-55. Available from: <http://www.cscanada.net/index.php/ccc/article/view/12442>
 DOI: <http://dx.doi.org/10.3968/12442>

INTRODUCTION

Yumi, a representative work of Bi Feiyu, begins with the birth of a long-sought-after boy of Wang Family. Wang family is a local influential family as the father Wang Linfang is a government official. The novel includes three chapters -- *Yumi*, *Yuxiu*, and *Yuyang*. *Yumi*, the oldest sister of Wang family, is forsaken by her fiancé because of a misunderstanding and then marries to an old government official Guo Jiaying to save her family from his father's scandal. *Yuxiu*, the third sister, is the most beautiful and seductive one whose reputation is ruined after her rape. Then she has no choice but come to stay with *Yumi* though she always has a conflict with *Yumi*. Here she falls in love with Guo's son when her conflict with *Yumi* reaches the summit. *Yuyang*, the youngest daughter, enters university through her own efforts but is involved in a love affair.

Since its publication in 2001, *Yumi* attracts lots of attention and helps the author Bi Feiyu win Lu Xun Literary Prize. *Yumi* then is translated into different languages. It is translated into French at first. The English version *Three Sisters* comes from the famous sinologist Howard Goldblatt and his wife Sylvia Lin-chun Lin. To a large extent, the popularity of *Yumi* overseas and Bi Feiyu's winning of the fourth Man Asian Literary Prize owe a lot to their translation.

Howard Goldblatt is an important figure that comes to our mind when referring to the translation of the contemporary Chinese literature. He has translated more than fifty Chinese novels and collections of short stories, many of which are well received among the American society. Thus he is hailed as the midwife of the contemporary Chinese literature. The first Chinese novel he translated is Xiao Hong's *Hulanhe Zhuan*, but what makes him famous in China is his translation of Mo Yan's works. After Mo Yan won the Nobel Prize, its translator of the English version Goldblatt also attracts the public's attention.

However, the previous studies regarding Bi Feiyu's works are few. The earliest study on the English version of *Yumi* can be traced to 2012. Shi Jianeng (2012) analyzes it from the perspective of post-colonial translation theories and points out that the translator adopts foreignization as the main strategy and takes readability as an important criterion of the translation.

And theories applied to the analyses of Bi Feiyu's work are limited. For example, because of the rising popularity of domestic theories -- medio-translatology and eco-translatology, some scholars manage to analyze *Yumi* from these two perspectives. From the perspective of medio-translatology, Wu Yun (2014) analyzes the entwining effects of the author, the translator and the sponsor during the course of translation, pointing out that the success of *Yumi*'s translated version overseas contributes much to Goldblatt's excellent translation skills and his status as a famous translator; that besides the translator, the communication between the translator and the author helps the production of a better English version; and that the sponsor, who is usually the press, plays an important role in the spread of *Yumi*'s translated version. Peng Xiuyin (2019) makes similar studies on this book. Peng's paper serves as a supplement to Wu's paper. Besides making an analysis on the translator, Peng particularly studies the dissemination of *Yumi*'s translated version and acceptability of its readers.

Although there are many studies on the translation of Howard Goldblatt, many of them are based on the analysis of Mo Yan's works. Lv Chunyan (2015) makes a case study of *Red Sorghum* (Hong Gao Liang Jia Zu in Chinese) in four aspects: ideology, culture, society and textual structure, thus analyzing Goldblatt's rewritings and their effects on the novel. Yang Yuhan (2017) makes a case study of the English translation of Mo Yan's *Hong Gao Liang Jia Zu* (*Red Sorghum* in English) from the perspective of Bourdieu's sociological theory.

To sum up, there is much to be explored in this field. And this article attempts to make a further analysis on *Yumi*'s translation from the perspective of Pierre Bourdieu's theory.

1. INTRODUCTION OF THEORY OF PIERRE BOURDIEU

Pierre Bourdieu is a representative theorist of sociology. His theory, together with Niklas Luhmann's social systems theory, Bruno Latour's actor-network theory and other theories, propels the translation studies from the sociological perspective. Field, capital and habitus are key concepts of his theory.

1.1 Field

Bourdieu (1992, p.97) writes, "A field may be defined as a network, or a configuration, of objective relations between positions."

The society can be regarded as a field where there are many different types of small field, such as literary field, economic field and so on. Within each field, there are fierce competitions for better resources. For example, participants compete for powers in political field, for wealth in economic field and for intellectual resources in educational field. The limited resources in each field are unequally taken by different participants, which results in hierarchical order in a field. The amount of the resources a participant possesses determines his status in this field.

Each field is relatively independent and has its own logic and running rules. For example, if a political leader in a political field attempts to enter the literary field and occupy a certain position of his own in this field, his resources in the political field such as high social status and social network will not help. The only way for him to enter the literary field is to follow the rules of the literary field. In other words, he needs to write literary works and attend related activities which are acknowledged in this field.

Although each field is relatively independent, the boundaries are not that obvious. Different fields can interact and influence each other. For example, participants in the literary field can gain economic profits in the economic field through publishing literary works. And they may need the sponsorship and support from the economic field if they want to go on their literary career.

1.2 Capital

According to Bourdieu (1997, p.46), "Capital is accumulated labor (in its materialized form or its incorporated, embodied form) which, when appropriated on a private, i.e., exclusive, basis by agents or groups of agents, enables them to appropriate social energy in the form of reified or living labor." He divides capital into four types: economic capital, cultural capital, social capital and symbolic capital. These four capitals determine the status of a participant in a field. They are not absolutely distinguished, which under certain conditions can interconvert from one to another. (Swartz, 1997, p.78)

Economic capital, similar to capitals in economics, refers to money and monetary profits.

Cultural capital is cultural or educational resources people gained from social life, which can be demonstrated in three forms. The first form is the embodied form, or "long-lasting disposition of mind and body" (Bourdieu, 1997, p.47), which is manifested by an individual's knowledge, skills, temperament and interest. It not only requires the investment of time and economic capital, but also the capacity and ability of an individual. The second form is the objectified state, or "the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.)" (Bourdieu, 1997, p.47) The last form is the institutionalized form or "a form of objectification" (Bourdieu, 1997, p.47), which refers to academic certificates given by professional institutions.

Social capital is “the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition-or in other words, to membership in a group.” (Bourdieu, 1986, p.248) In other words, social capital refers to the social connections. Symbolic capital refers to the accompanying resources because of the participant’s status and fame, such as legal qualifications, academic achievements, diploma, etc. It helps enhance the influence of the participant and makes him occupy more resources in this field.

1.3 Habitus

According to Bourdieu (1990b, p.53), habitus is “systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures.” Participants in a certain field form their habitus through the accumulation of their historical practices and social relations, which is the internalization of their experience and relations and is a kind of “socialized subjectivity”. (Bourdieu, 1992, p.126) For example, a translator in a translation field has his own habitus. When he is doing a translation, he may be influenced many factors, such as the style of the original text, the needs of the target readers and so on. However, he may tend to use certain words instead of other words with similar meanings in the process of translation. That unconscious tendency is habitus.

Habitus is durable. Bourdieu writes, “The habitus, as the system of dispositions to a certain practice, is an objective basis for regular modes of behavior, and thus for the regularity of modes of practice, and if practices can be predicted, this is because the effect of the habitus is that agents who are equipped with it will behave in a certain way in certain circumstances.” (Bourdieu, 1990a, p.77) That means that a participant in a field has the tendency to act in a certain way when facing certain circumstances. Although it is durable, habitus can be changed according to different circumstances.

Habitus is shaped through socializing process. It is not inborn, but is formed through learning in social activities. When a participant interacts with others, he develops his own habitus.

2. ANALYSIS OF THE TRANSLATION OF YUMI FROM THE SOCIOLOGICAL PERSPECTIVE

2.1 The Translation of *Yumi* and Field

The translation of *Yumi* is a practice carried out in the field of translation so that field of translation must have an effect on its translation. The translation field refers to a network where relations related to translation take place. In this field, factors related to translation, including the author, the translator, the literary agent, the publisher, the

reader and so on, influence each other. Translation field is a field so that there are some rules that participants in this field must obey.

The translated version *Three Sisters* is such a huge success that it helps Bi Feiyu win the fourth Man Asian Literary Prize in 2011, making him the third Chinese writer who has won this prize. Reasons behind it are manifold. At first, the presses are mainstream commercial presses instead of academic presses, which ensures a wide range of readers. *Yumi* was first translated into French. Later two presses -- Telegram Books and Houghton Mifflin Harcourt -- read the French version and invited the famous sinologist Goldblatt to translate it. Secondly, both cooperation and competition exist between different participants. On the one hand, participants compete with each other to gain themselves more capitals in this field. Thus, the publisher will stress the readability of the book and the taste of the western readers to insure that the translated version will be widely accepted by the target readers so that he will gain more capitals and earn a higher status in this field. Based on the translated version, they tend to make some adaptations. The translator Goldblatt will try to strike a balance between the original text and the target text as much as possible to carry out his duty as a translator. On the other hand, there is cooperation between participants. Goldblatt keeps a close communication with the publisher and the editor to meet the requirements of them. Besides, Goldblatt keeps a long-standing communication with the writer Bi Feiyu to find a better translation of the original text. For example, when Howard and his wife are translating another book *Tuina* (*Massage* in English version) of Bi Feiyu, they ask Bi Feiyu over one hundred questions about the text through mails. And in order to produce a better translated version of *Yumi*, Goldblatt also keeps a close contact with Bi Feiyu. Here is an example of the translation of “哥哥” and “妹子”.

Example (1) Original text: 玉米失声痛哭。顺着那声痛哭脱口喊了一声“哥哥”。这样的称呼换了平时玉米不可能叫出口，而现在是水到渠成。玉米松开手，说：“哥哥，你千万涌不要我。”而彭国梁也流下了眼泪，彭国梁说：“好妹子，你千万不能不要我。” (Bi, 2005, p.32)

Goldblatt’s version: Within seconds she was crying openly, but managed to choke out, “Elder Brother.” Under normal circumstances she would have never called him that, but now what was what the situation called for. As she released his hand, she said, “Don’t let anything keep you from wanting me. Elder Brother.” By then he was crying too. “Dear Little Sister, don’t let anything keep you from wanting me.” (Bi, 2010, p.34)

Example (2) Original text: 国梁哥，我的心上人，我的亲人，你是我最爱最爱的人。(Bi, 2005, p.43)

Goldblatt’s version: Elder Brother Guoliang, I hold you fast in my heart. No one is closer to me. You are the love of my life. (Bi, 2010, p.47)

In the Chinese version *Yumi*, Yumi and Peng Guoliang call each other “哥哥”(“elder brother” in English) and “妹子”(“little sister” in English) when they have fallen in love with each other. These ways of calling each other are common between lovers under the Chinese background but are thought to be incestuous and thus are not accepted in the western society. Thus, the American publisher tries to delete such literal translation. Then Howard tells it to the original writer Bi Feiyu who then is astonished and explains the background to the translator. Howard then keeps the translation of “elder brother” and “little sister” (Wu, 2014, p126).

Although one field is comparatively independent and has its own rules, there is no absolute boundary between two fields. Thus the translation of *Yumi* is also influenced by other fields, including the field of literature, political field and so on.

As the translated text is closely connected with the original text, it is inevitable that the translation is influenced by the field of literature. The translator and the publisher should think about the needs of the target readers and what position the translated work should be put in the field of literature. In the case of *Yumi*, the selection of *Yumi* as a work to translate is a success. *Yumi* contains elements that can draw attention of the western readers: politics and sexy descriptions (Ji, 2009, pp.46-47). Thus to cater the needs of the target readers, Goldblatt mostly takes a literal strategy and makes adaptation to certain sentences. Here are some examples.

Example (3) Original version: 玉米算是明白了，恋爱不是嘴巴来“谈”的，而是两个人的身体“做”出来的。(Bi, 2005, p.32)

Goldblatt's version: Yumi now knew that love was not a matter of words but of deeds, the mouth giving way to the body. (Bi, 2010, p.35)

Example (4) Original text: 不过事情有了一些周折，郭家兴检查床单的时候没有发现什么颜色。郭家兴说：“不是了吗。”这句话太伤人了。(Bi, 2005, p.49)

Goldblatt's version: But there was a hitch. Guo checked the sheets and didn't see any discoloration. “So you're not,” he said. Such a hurtful comment. She was still a virgin since the lack of spot on the sheets was a result of her own hand, not the actions of a man. (Bi, 2010, p.53)

Example (5) Original text: 玉米在悔恨交加中突然把手指头抠进了自己。玉米感到一阵疼，疼的却特别地安慰。大腿的内侧热了，在很缓慢地流淌。玉米想，没人要的×，你还想留给洞房呢！(Bi, 2005, p.45)

Goldblatt's version: And as remorse took over, her fingers abruptly jammed their way inside. The sharp pain actually brought with it enormous comfort. The insides of her thighs were irrigated by a warm liquid. You unwanted cunt, she thought to herself, what made you think you should save yourself for the bridal chamber? (Bi, 2010, p.49)

In Example (3), Goldblatt takes a literal approach. But the other two examples are not. In Example (4), Goldblatt explains why there is no blood on the sheets. In Example (5), “×” in the original version is replaced by “cunt”.

2.2 The Translation of *Yumi* and Capital

At first, Goldblatt enjoys substantial cultural capital. Cultural capital is cultural or educational resources people obtain from social life, which is demonstrated in three forms: the embodied state, the objectified state and the institutionalized state (Bourdieu, 1997, p.47). Goldblatt accumulates a great number of cultural capital through his education, his life experiences in China and his translation practice. His life in Taiwan enables him to learn Chinese with a good language environment and lays a solid foundation for his translation practice. After returning to America, he begins to study the Chinese literature under the guidance of famous Chinese translators, which makes him have a better command of both Chinese and Chinese culture. Besides, his translation practice is rich. He has translated many works of Chinese writers such as *The Field of Life and Death* (《生死场》) and *Tales of Hulan River* (《呼兰河传》) by Xiao Hong, *Turbulence* (《浮躁》) by Jia Pingwa, *The Garlic Ballads* (《天堂蒜薹之歌》), *Red Poppies* (《丰乳肥臀》) and *Life and Death are Wearing Me Out* (《生死疲劳》) by Mo Yan and so on. Through all his practices in translation, he has more communication with Chinese writers and Chinese publishers, which then enables him to improve his language skills and learn more about the Chinese culture. Goldblatt's rich cultural capital enables him to make a good understanding of the original Chinese text so that he can avoid mistranslation. There are two examples of his translation of Chinese old sayings.

Example (6) Original text: 春风倒是春风，野得很。老话说“春风裂石头，不戴帽子裂额头”，说的正是春风的厉害。(Bi, 2005, p.35)

Goldblatt's version: A spring wind is wild---as a spring wind ought to be. There is an old saying that “A spring wind can cleave rocks, so wear a hat if you don't want a split forehead.” That, in essence, is the power of a spring wind. (Bi, 2010, p.38)

Example (7) Original text: 所以老人们说，“春霜不隔三朝雨”。(Bi, 2005, p.35)

Goldblatt's version: old-timers like to say that “Rains come three days after a frost.” (Bi, 2010, p.38)

In Example (6), the old saying uses exaggeration to stress the power of the spring wind and the importance to wear a hat to protect the head. And Goldblatt clearly translates the meaning of the old saying and changes the sentence structure of the latter part to point out the importance of wearing a hat. In the original text, it means that “forehead will split if you don't wear a hat”. Goldblatt changes it to “wear a hat if you don't want a split forehead” and adds “so” to stress the casual relationship between the spring wind and wearing a hat. In Example

(7), “春霜不隔三朝雨”, or in other words, “春霜不出三日雨” is a proverb in Fujian area of China. Through this, we can find the translator have a good command of the Chinese culture.

Besides, because of his competence of both languages, he is aware of differences of the usages of these two languages, which makes the translated version be in line with the thinking pattern of the target readers.

Example (8) Original text: 一场秋雨过后, 天气一天一天凉了, 可以说, 一天一天冷了。梧桐树的树叶都枯在树上, 蔫蔫的, 黄黄的。(Bi, 2005, p.132)

Goldblatt's version: Following a winter rain, the days grew increasingly cooler; actually, they became downright cold. Yellow, withered leaves hung on the parasol trees, but there was nothing leafy about them. (Bi, 2010, p.138)

Chinese tends to be paratactic while English is hypotactic. (Hu, 2007, p.28) In this example, Goldblatt uses a adverbial sentence to translate “一场秋雨过后” and adverbs “increasingly” and “downright” to translate “一天一天”. “蔫蔫的” and “黄黄的” in the translated version is transferred from the end of the sentence to the beginning of the sentence. They are put before the noun “leaves” and acts as attributes. Such a translation makes the sentence more structured.

Then, the translator's profound cultural capital also enables the translator to translate the text in a more proper way and uses different strategies regarding to different passages. Here are two examples.

Example (9) Original text: 王连方用肩头簸了簸身上的军大衣, 兀自笑起来, 心里说: “妈个巴子的。” (Bi, 2005, p.5)

Goldblatt's version: Shrugging the old overcoat up over his shoulders, Wang laughed and muttered to himself, “Well. I'll be damned.” (Bi, 2010, p.6)

Example (10) Original text: 王连方一阵冷笑, 自语说: “妈了个巴子的。” (Bi, 2005, p.39)

Goldblatt's version: “Shit!” he cursed with a sneer. (Bi, 2010, p.42)

In these two examples, as for the translation of “妈个巴子的” and “妈了个巴子的”, they are almost the same in Chinese. But Goldblatt gives two totally different translations according to different situations of these two sentences. Example (9) happens when Wang Lianfang is trying to develop a relationship with the wife of Youqing and is called home for the birth of his eighth child. Example (10) happens when Wang Lianfang loses his position as a secretary because of his scandal and is refused by the wife of Youqing on bed. The first sentence contains a feeling that it is unfortunate to be called home at that time while the second one illustrates self-pity of Wang Lianfang.

Other types of capital also play a role in the translation of *Yumi*. For example, Goldblatt enjoys social capital as he has a good relationship with many related people, including the author of *Yumi* Bi Feiyu. Economic capital is also important in the translation of a book. One reason

that the publisher invites Goldblatt to translate this book is its economic value. And Goldblatt gets economic capital through his work as a translator. As Goldblatt also works as a professor in the university, income from translation is not very important to him. In this way, he can choose to stick to his own translation when there is a conflict between his translation and the opinion of the publisher or the editor. As for symbolic capital, the reputation of Goldblatt as a famous sinologist and translator and the fame of writer Bi Feiyu lay a great foundation for the popularity of the English version.

2.3 The Translation of *Yumi* and *Habitus*

As mentioned above, the translator's habitus is formed through the accumulation of their historical practices and social relations. Born in a Jewish family in 1939, Goldblatt at first was not interested in Chinese at all. It was not until he joined the Navy during the Vietnam War that he began to learn Chinese. After completing his training, he was sent to Taipei where he then was obsessed with the Chinese culture and married a Chinese girl. Later, because of his father's illness, he returned to America and enrolled in San Francisco State University to pursue an MA in Chinese literature. Then he went to Indiana University in 1974 to get a Ph.D. under the supervision of Liu Wuji. During this period, he found himself interested in translation when he was doing his dissertation on Xiao Hong and tries to translate some stuff by Xiao Hong. His dissertation was a huge success that brought fame to Xiao Hong and to himself. Later he translated many works of modern Chinese writers including Xiao Hong. Through lots of practices of translation, he gradually formed his own way of translation.

Firstly, his translation is targeted at the target readers. “I believe that a translator takes great responsibility to the author, to the text and to the reader. I would give up now if I considered so much. Thus under most situations, I just give these away. What I think is most important is the reader instead of the author.” (Ji, 2009, p.46) One case of this is the translation of the title. The Chinese work written by Bi Feiyu is “玉米” (*Yumi*) while *Yumi* is not only the title of the whole book but also the title of the first chapter. While in the English version, Goldblatt translates the title of the whole book into “Three Sisters” considering that the whole book tells a story of three young women *Yumi*, *Yuxiu* and *Yuyang*. That change is better for the target readers to read and understand. They can refer from the title that it tells a story of three sisters while they can know nothing from *Yumi*, a Chinese pronunciation unfamiliar to most western readers. Another example is the translation of culture-loaded words.

Example (11) Original text:

“起个名吧。”

王连方在回家的路上打过腹稿, 随即说: “是我们家的小八子, 就叫王八路吧。”

老爹说：“八路可以，王八不行。”

王连方忙说：“那就叫王红兵。” (Bi, 2005, p.7)

Goldblatt's version:

"Well, pick a name."

Having thought about this on this way home, Wang was prepared. "He's the eighth child, so we'll call him Wang Balu."

"Balu, as in 'Eighth Route Army'? Sounds fine," the old man said, "But 'Wang' and 'Ba' together mean 'cuckold'."

"All right then, well we'll call him Wang Hongbing, 'Red Army' Wang." (Bi, 2010, p.8)

In these sentences, words like “八路” “红兵” “王八” are closely connected with the Chinese cultural background but are totally unfamiliar with the western readers. Goldblatt translates “八路” to “Balu” with an additional explanation “Eighth Route Army”, “王八” to “cuckold” and “红兵” to “Hongbing” with an additional explanation “Red Army”. His translation clearly explains the meaning of these words in a natural way compared to the additional note.

Secondly, his translation is faithful to the original text. Here are two examples of the translation of Chinese four-character words.

Example (12) Original text: 玉秀说：“姐，那我就住下了。”居然是真的了，这个小骚货真是一张狗皮膏药，居然就这么贴上来来了。(Bi, 2005, p.67)

Goldblatt's version: "Well then, dear sister, I'll stay." So it hadn't been a joke at all. Like a medicinal plaster, the little scamp had found a way to stick around. (Bi, 2010, p.73)

Example (13) Original text: 小唐想了想，胆小如鼠的儿子说什么也没那个胆子碰她的。(Bi, 2005, p.78)

Goldblatt's version: She was sure that her almost pathologically shy son would never have laid a finger on the girl. (Bi, 2010, p.83)

In Example (12), the Chinese word “狗皮膏药” is a derogatory term, meaning that someone is cheeky and sticky, Goldblatt translates it into “medical plaster”. But it is a neutral phrase. So Goldblatt uses another word “scamp” to express Yumi's dislike towards her sister Yuxiu. In Example (13), Goldblatt translates “胆小如鼠”, a four-character idiom, into “pathologically shy”. In Chinese, “胆小如鼠” comes from History of Wei Dynasty meaning someone is as timid as a little mouse. Mouse in Chinese will carry some negative meanings such as “timid”, “shortsighted” and so on which are beyond understanding of western readers. In this way, Goldblatt's translation keeps the meaning of this four-character idiom but makes the translated version more readable to western readers by erasing the negative image of a mouse.

Thirdly, Goldblatt will make some alterations to make the translated version more readable.

Example (14) Original text: 小唐坐下来，翘上腿，一巴掌把手里的尼龙网兜拍在桌面上，说：“别理她！我早看出来，这丫头有臃症！--农村户口，还

到我家里来假正经！” (Bi, 2005, p.78)

Goldblatt's version: She sat down, crossed her legs, and tossed her nylon bag onto the table. "Forget about her," she said, "I knew all along that she was the hysterical type. What nerve! A girl from the countryside trying to pass herself off as something special in my house!" (Bi, 2010, p.83)

Example (15) Original text: 王连方当支书的时候别人怎么过，她玉米就能怎么过。王玉米的“王”摆到哪儿都是三横加一竖，过去不出头，现在也不掉尾巴。(Bi, 2005, p.37)

Goldblatt's version: She behaved no differently now than when Wang Liangfang had been the local Party secretary. (Bi, 2010, p.41)

In Example (14), the Chinese phrase “假正经” means that someone is not as decent as he pretends to be. In the translated version we can find no phrase that holds the same meaning with “假正经”. Goldblatt just uses an American slang “What nerve”, which is a derogatory phrase and is used when someone is mad at someone else's cheeky behavior, to cover the meaning of “假正经”.

In Example (15), the translation of “王玉米的‘王’摆到哪儿都是三横加一竖，过去不出头，现在也不掉尾巴” is omitted. This sentence manifests Yumi's unchanged pride through analyzing her family name -- the Chinese character “王”. This sentence is just an explanation of the former sentence. However, as the western readers are not familiar with Chinese characters, they cannot understand this sentence through mere translation. Thus, Goldblatt omits the translation of this sentence and explains the actual meaning of these two sentences.

CONCLUSION

This article focuses on the translation of *Yumi* from the perspective of Bourdieu's sociological theory. With the help of Bourdieu's theory whose core ideas include field, capital and habitus, the present article not only views the translation of *Yumi* from the macro perspective, but also tries to discuss the translation of specific texts. For the successful translation of the English version of *Yumi*, the translator's habitus plays an important role in that. Through life experiences, Goldblatt develops his own habitus, which makes his translation enjoy high readability and faithfulness. Then, Goldblatt's rich cultural capital gained through his education, life experiences in China, long-time practice of translation and friendly relationships with many Chinese scholars cannot be neglected in the process of *Yumi*'s translation. Due to his rich cultural capital, he can translate the text exactly. Besides, the translation of *Yumi* is influenced by the translation field and other fields such as the literary field and the political field. Cooperation and competition between different participants in the field enable the translator to strike a

balance between the original text and the translated text to produce a better version of the translation and enable the publisher to make some adaptations as the publisher caters more to the taste of the target readers to gain economic profits.

REFERENCES

- Bi, F. (2005). *Yumi*. Nanjing, China: Jingsu Literature and Art Press.
- Bi, F. (2010). *Three sisters*. Howard Goldblatt & Silvia Li-Chun Lin (Trans.). New York: Houghton Mifflin Harcourt.
- Bourdieu, P. (1986). *The forms of capital*. In J. Richardson (Ed.) *Handbook of Theory and Research for the Sociology of Education*. New York: Greenwood Press, 241-258.
- Bourdieu, P. (1990a). *In other words: Essays towards a reflexive sociology* [M]. Stanford: Stanford University Press.
- Bourdieu, P. (1990b). *The logic of practice*. Cambridge: Polity Press.
- Bourdieu, P., & Wacquant, L. J. (1992). *An invitation to reflexive sociology*. Chicago: University of Chicago Press.
- Hu, X. (2007). A contrastive study of structural differences between English and Chinese and translation studies. *Journal of Qiongzhou University*, (4), 27-29.
- Ji, J. (2009). I translate, therefore I am: interviews with Howard Goldblatt. *Contemporary Writers Review*, (6), 45-56.
- Lv, C. Y. (2015). *A study of Howard Goldblatt's translation of 'Red Sorghum' from the perspective of Lefevere's rewriting theory* (Master dissertation). Chengdu, China: Southwest Jiaotong University.
- Peng, X. Y. (2019). *A medio-translatological study of novels of Bi Feiyu in the western society* (Doctoral dissertation). Yangzhou, China: Yangzhou University.
- Shi, J. N. (2012). *A study of Goldblatt's translation of 'Yumi'* (Master dissertation). Shanghai, China: Shanghai International Studies University.
- Swartz, D. (1997). *Culture and power: The sociology of Pierre Bourdieu*. Chicago: University of Chicago Press.
- Wu, Y. (2014). Effects of the author, the translator and the reader—with the translation of *Yumi* as a case study. *Journal of PLA University of Foreign Languages*, (2), 122-129.
- Yang, Y. H. (2017) *A study of the translation of contemporary Chinese literary works from the perspective of Bourdieu's sociological theory—with Howard Goldblatt's English translation of 'Hong Gao Liang Jia Zu' as a case study* (Master dissertation). Shanghai, China: East China Normal University.