English Translation of *Red Poppies* From the Perspective of Translator's Subjectivity

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Abstract
Based on the perspective of translator's subjectivity and with the help of text analysis software, this paper attempts to study the English translation of *Red Poppies* from three aspects: passivity, subjective dynamics and purposefulness. Through the research, the following conclusions are drawn: Although Goldblatt exerts his initiative in the process of translation, he is also restricted by ideology, poetics and patronage, which reflects the passivity of the translator. In addition, Goldblatt's translation also shows his purposefulness, which is helping readers understand the source text, and making the translation readable and acceptable. In short, through the analysis, it is found that as a translator, Goldblatt embodies a strong translator's subjectivity in the translation process.

Key words: Translator's subjectivity; *Red Poppies*; English translation

INTRODUCTION

A Lai is a Tibetan writer who writes in Chinese. His works have strong local ethnographic characteristics, and their background is always his hometown Aba. A Lai creates a lot of works, and the novel *Red Poppies* is one of his most important and far-reaching masterpieces. *Red Poppies* was published by the People's Literature Publishing House in 1998 and won the Fifth Mao Dun Literature Award in 2000. Since its publication, this book has been a hit with readers, selling millions of copies. In the novel, the author uses the first-person writing technique to describe the growth experience of the young master "fool" and the story that after experiencing various changes and fluctuations, the chieftain system transfers from prosperity to descent and at last it is heading for extinction. It can be said that *Red Poppies* has great literary research value and is a classic well worth reading.

The English version of *Red Poppies* translated by the American translator Howard Goldblatt and his wife Sylvia Li-chun Lin was published by the Houghton Mifflin Company in the United States in 2002 and was listed as one of the best books by *The Los Angeles Times* in the same year. Howard Goldblatt, as a famous contemporary American sinologist, has translated and published more than 60 works by more than 30 Chinese writers. He is a highly regarded translator of Chinese literature in the English-speaking countries and can be considered as one of the best translators to translate Chinese literary works into English. After he brings the English version of *Red Poppies* to the English-speaking world, it attracts widespread attention from overseas readers. From the perspective of translator's subjectivity, this paper intends to make a comparative analysis of the source text and the target text of *Red Poppies*, and explore how the translator Goldblatt exerts his subjectivity in the process of his translation practice.

1. TRANSLATOR'S SUBJECTIVITY

According to Zha and Tian (2003, p.22), translator's subjectivity means that on the premise of respecting the

translation object, the translator shows the subjective dynamics in translating in order to achieve the purpose of translation. And its basic features are the conscious cultural awareness, humanistic quality and aesthetic creativity of the translation subject. Besides, Zha and Tian (2003) claim that translator's subjectivity consists of three aspects, namely subjective dynamics, passivity and purposefulness.

First of all, passivity is the internal basis of initiative and the objective evidence for the subject to exert subjective dynamics. The objective activity of the subject acts on the object, which is bound to be limited by the object, objective environment and conditions (Zha & Tian, 2003, p.22). The objective environment and conditions here mainly refers to what Lefevere asserts in his manipulation theory that consists of such three components as ideology, poetics and patronage (Lefevere, 2004). Ideology determines the translator's strategies and methods for translation; poetics decides the translator's choice of the translation object; and patronage determines whether the translator's translation activities can be carried out smoothly (Wan, 2011). Under these three components, the translator's subjectivity is most likely to be fully and reasonably brought into play.

Secondly, subjective dynamics means the translator's ability to understand the source text and apply the subjective dynamics in practice in order to minimize the differences between the source language culture and that of the target language culture (Liu, 2023). It is the most important aspect of translator's subjectivity, which runs through the whole process of translation. Subjective dynamics shows that the translator can select the source text according to the specific purpose, have the right to translate literary works based on his own understanding, adopt different methods in the light of his own translation theory and literacy, and choose his way of expression and translation skills independently (Fang, 2003).

Thirdly, from the perspective of translation theory, purposefulness in translator's subjectivity refers to Hans Vermeer's skopos theory (Zha & Tian, 2003). Skopos theory declares that translation is a kind of behavior. Since any behavior has a certain purpose, translation also has its own (Vermeer, 2000). The ultimate purpose of translation is to enable the readers and the target language context to accept the translation, which is the last part and the key to the success of translation activities. The purpose of the translation determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result (Munday, 2008, p.79). It can be understood that any translation is done for some cultural purpose. Translators always determine their own cultural agenda and make their translation choices according to the cultural needs of the target language (Zha & Tian, 2003).

2. ANALYSIS OF THE ENGLISH TRANSLATION OF *RED POPPIES*

2.1 Passivity as Revealed in the English Translation of *Red Poppies*

The translator's subjectivity manifests itself as passivity in the process of compromise with the source text and the readers. Translators are subject to the influence of the source text and readers, such as the differences between Chinese and Western cultures, readers' receptivity, etc. The translated text should not only be faithful to the source text, but also take the reactions of readers into account. Passivity, involving objects, environment and rules, is the premise of translator's subjectivity (Zha & Tian, 2003, p.22). The environment here is composed of three components: ideology, poetics and patronage (Lefevere, 2004).

Lefevere (1998, p.48) defines ideology as a system of ideas composed of generally recognized and accepted views and opinions in a certain social period, through which readers and translators approach the text. The ideology referred to here is mainly the mainstream ideology of society, and the influence of social and cultural norms outside of poetics on the translator's translation behavior and readers' acceptance of the target text. According to Lefevere, the influence of ideology on translation is so pervasive that even the air the translator breathes may be manipulated by some unknown or invisible (ideological) force (Bassnett & Lefevere, 1990, p.13). Ideology largely controls translation and influences every aspect of the translation process.

Example (1) 麦其土司无奈，从一个镶银嵌珠的箱子里取出清朝皇帝颁发的五品官印和一张地图，到中华民国四川省军政府告状去了。（阿来，1998，p.8）

English Translation: Left with no choice, Chieftain Maichi opened a case inlaid with silver and beads and took out a seal representing the highest official title conferred by the Qing emperor. With the seal and a map, he went to the provincial capital to file a complaint with the military government of Sichuan, under the control of the Republic of China. (Goldblatt, 2002, p.10)

"官印" in Example (1) is a symbol of various official rights in the course of history, reflecting the political relationship between the central government and the local government. The official seals include the emperor's jade seal, the seal of court officials at all levels, the seal of local officials and the seal of ethnic minorities. "五品官印" is a token issued by the emperor of the Qing Dynasty to Chieftain Maichi, which is regarded as a certificate of his political power and a symbol of his social status. And "五品" represents the rank of officials. In feudal society, there are several grades of officials, which are collectively called "品" in Chinese. However, due to the different ideological and cultural backgrounds of China and the

West, it is difficult for Western readers to understand the historical and political significance of the word "五品官印". Taking the target readers' acceptability into account, Goldblatt adopts the method of free translation and translates "五品官印" into "a seal representing the highest official title", which conveys the crucial point that the Qing emperor awards a high title to Chieftain Maichi and avoids the target readers' confusion about "五品". In a nutshell, under the influence of ideology, the translator can exert his subjectivity to convey the information to the target readers in a way they can understand.

Example (2) "那我们不是土司而是神仙了。" (阿来, 1998, p.13）

English Translation: "Then we'd be fairies and gods, not chieftains." (Goldblatt, 2002, p.14)

In Example (2), the word "神仙" is a term commonly used in Taoism. In ancient Chinese culture, people think that "神仙" refers to the figures with supernatural powers. On the one hand, they pray to "神仙" to get rid of calamities and evils; on the other hand, many of them are obsessed with the idea of becoming immortals, transcending the physical world and living forever. It can even be said that "神仙" is the highest ideal of the ancient Chinese people, and it is a unique culture-loaded word in the Chinese language and culture. However, due to the ideological differences between China and the West, there is no specific word that can cover all the meanings of "神仙" in the English culture. In English, the closer expressions to the word "神仙" are "god" "fairy" and so on. Under the influence of Western ideology, Goldblatt can only translate the possible meaning of the word "神仙" in the English language environment according to the context, so as to make it easier for the target readers to comprehend the general connotation of this word. This practice obviously manifests Goldblatt's subjectivity in the English translation while he is suffering the passivity imposed by ideology.

In addition to ideology, the dominant poetics of the target culture also influences and restricts the translator's subjectivity to a certain extent. Poetics consists of literary devices concerning genres, symbols, motifs along with prototypical characters and the role of literature in the whole social system (Lefevere, 2004, p.26). As a member of the target language cultural group, the translator's translation activities are inevitably influenced by his traditional poetics (Lefevere, 2004, pp.158-161). The requirement of the Western mainstream poetics for English translations of foreign literature is to make readers read these translated works "as if they were reading the original English works" (Lefevere, 2004, p.179). Therefore, when the poetics of the source language and the poetics of the target language are different, the translator often needs to exert his subjectivity and mediate in the two kinds of poetics to find a balance. Wang and Ma (2010) hold that when English-Chinese bilingual conversion is carried out, the translator's subjectivity needs to be brought into play to deal with the poetics differences properly, so that the translation can be revitalized in the target language.

Firstly, with the help of the software AntConc 3.4.4, the present author compares the number of conjunctions in the source text and the target text. Based on Huang Borong and Liao Xudong's classification of Chinese connectives (Huang & Liao, 2002) and Quirk et al.'s classification of English connectives (Quirk et al., 1985), Table 1 is obtained, which focuses on three types of conjunctions, namely, causal, hypothetical, and adversative, and examines the number and frequency of the above conjunctions in the two corpora.

Table 1
Comparison of Conjunctions between the Source Text and the Target Text

Conjunction	Source Text		Target Text	
	Frequency	‰	Frequency	‰
Causal Conjunction	363	2.45	3043	20.04
Hypothetical Conjunction	65	0.44	459	3.02
Adversative Conjunction	1156	7.80	1726	11.37
Total	1584	10.68	5228	34.43

As can be seen from the Table 1, the adversative conjunctions are the most frequently used conjunctions in the source text, with a frequency of 7.80‰, while the causal conjunctions have the highest frequency in the target text, accounting for 20.04‰. However, the number of conjunctions in the target text is much higher than that in the source text, no matter whether it is causal, hypothetical or adversative conjunctions. This is most likely to indicate that it is influenced by poetics. In the process of translation, since the target readers come from the target language system, the mainstream literary forms of the target language system and the prevailing literary views at that time could affect the translator's activities to a large extent (Zhu, 2004). The translator often rewrites the source text to please the target readers (Guo, 2000). In Goldblatt's translation, this is reflected in his increased use of conjunctions in the target text. Nida (1982) argues that in terms of linguistics, the biggest difference between English and Chinese is hypotaxis and parataxis. The former emphasizes the overt cohesion, usually using explicit symbols such as conjunctions, prepositions and pronouns to make semantic connections. The latter focuses on the covert coherence. The combination of the components of a sentence or between sentences relies on the contextual semantics, and uses fewer connectives. Therefore, under the influence of the mainstream poetics, Goldblatt fully considers the characteristics of the English language and the aesthetic habits of English readers, and adds the use of conjunctions in the process of translating the original work into English, thus reflecting the translator's passivity.

Secondly, the present author uses AntConc 3.4.4 to compare the frequency of personal pronouns in the source text and the target text. According to Zhu Dexi's view on the categorization of Chinese personal pronouns (Zhu, 1982) and Quirk et al.'s view on the categorization of English personal pronouns (Quirk et al., 1985), this paper compares the use of the first, second, and third person pronouns in *Red Poppies* and its English version in Table 2, which mainly examines the frequency of personal pronouns.

Table 2
Comparison of Personal Pronouns between the Source Text and the Target Text

Personal Pronoun	Source Text		Target Text	
	Frequency	%	Frequency	%
First-person Pronoun	6597	4.45	8679	5.72
Second-person Pronoun	1483	1.00	1826	1.20
Third-person Pronoun	4580	3.09	9044	5.96
Total	12660	8.54	19549	12.87

Table 2 shows that the number of each personal pronoun increases from the Chinese original to the English translation, with the third person pronoun increasing most significantly. In the source text, the first person pronouns are used most frequently, accounting for 4.45%, while in the target text, the third person pronouns have the highest frequency, accounting for 5.96%. The differences in the frequency of personal pronouns seem to be affected by poetics. Poetics, also known as "literary tradition" or "literary view", is an important aspect of passivity, and its influence on translation activities cannot be ignored (Li & Huang, 2015). Influenced by the mainstream poetics, Goldblatt pursues the authentic translation and tries his best to make the translation conform to various rules and norms in the English language, which is reflected in the use of personal pronouns. Lian (1993, p.84) believes that "in Chinese, when the person or the general name is obvious without saying it, the implicit name is often used, that is, the person is omitted". On the contrary, Quirk et al. (1985, p.347) hold the view that when they have specific referents, the first and second personal pronouns in English are usually used to refer directly to the speaker/author and appellation object involved in the conversational scene, and the third person pronouns can be used to refer to people or things that can be inferred from extra-linguistic factors. Thus, under the influence of mainstream poetics, Goldblatt uses more personal pronouns to make the translation more consistent with English way of expression and closer to the reading habits of English readers.

Besides, patronage is another factor affecting the translator's passivity. According to Lefevere's manipulation theory, there are three main aspects of patron's manipulation of translation, namely ideological factors, economic factors and social status factors (Lefevere, 2004), which indicates that translators are not absolutely free in the process of translation. "Translators are always constrained when dealing with patrons; after all, translations need to be published" (Lefevere, 2010, p.19). Therefore, almost all translators will cater to the preferences of patrons first and translate those works that are acceptable to them.

Publishers, media and other patrons will influence the translator's translation of literary works. Among them, the manipulation of translated works by publishing houses is the most obvious (Chen, 2016). For example, when Goldblatt and his wife co-translate *Red Poppies*, they find that most of the characters in the book use an interjection "天啊". In English, the word that seems to come closest to "天啊" is "heaven", but this word obviously fails to convey the meanings of its counterpart "天啊" in the novel. Goldblatt and his wife are torn between several choices, and finally decide to give each character a different way of expression. They translate in a language more appropriate than English for the interjection "天啊" in different contexts (He, 2023). They attempt to use "Oy gevalt" (Yiddish), "Ach du lieber" (German), "Mama mia" (Italian), "Ai caramba" (Spanish), and even "Merde" (French) to translate the word "天啊". Unfortunately, the editor does not approve of their doing so (Goldblatt, 2002). As a result, many of the translations of the word "天啊" end up being omitted, and some are translated as "My God" and "Thank God". As can be seen from this, Goldblatt tries his best to figure out the different meanings of the word spoken by different characters, and adopts different translation methods for "天啊" in different contexts. However, in addition to Goldblatt's own considerations, the editor's suggestions on the translation of "天啊" and even his intervention in translator's work greatly influence the translator's selection of translation strategies.

2.2 Subjective Dynamics as Revealed in the English Translation of *Red Poppies*

Subjective dynamics is the most prominent feature of subjectivity (Zha & Tian, 2003), which means the translator can play his subjective role in two languages and two cultures with ease. To some extent, the translator is the reader, interpreter and rewriter of the source text, which has great initiative (Xia, 2004). In the process of understanding the source text, the translator will exert his subjective dynamics and explore the textual culture and ideology through his association, empathy and other abilities, so that the meaning of the source text can be fully transmitted. Liu (2008, p.53) points out that "translation is an active creativity of the subject and the text survives only through the translation and interpretation of the translator". The translator has the right to express the intention of the source text according to his own understanding, and adopt different translation

strategies in view of the needs and interests of the target readers, with sufficient consideration of the translation object (the source text), objective environment and objective laws (translation norms), so as to ensure the creativity and fidelity of the translation.

Firstly, the present author uses the software Wordsmith 8.0 to make statistics on tokens, types, TTR and STTR in the English translation of *Red Poppies* and then compares the relevant data with the help of the fiction subcorpus of the Translational English Corpus (TEC)[1]. Thus, Table 3 is obtained.

Table 3
Comparison of Tokens, Types, TTR and STTR between the English Version of *Red Poppies* and the Fiction Subcorpus of the TEC

	Tokens	Types	TTR	STTR
English Version of *Red Poppies*	151841	8315	5.48	41.27
Fiction Subcorpus of the TEC	4945301	64340	1.30	44.63

Tokens refer to the total number of frequency of all the words, and types mean the total number of frequency of non-repetitive words. TTR, also known as type-token ratio, is directly proportional to the richness and diversity of the writer's lexical usage (Baker, 2000). However, it is not reasonable to measure the degree of change in vocabulary by TTR for corpora with different lengths. For this reason, Scott (2004) proposes the standardized type-token ratio (STTR). Baker (2000, p.250) argues that "STTR is more reliable when the length of texts is different". STTR reflects the abundance of words in a particular corpus to some extent. The larger the value of STTR, the more variable and more abundant the words in the corpus, and the lower the repetition rate of these words.

From Table 3, it is concluded that STTR of the English version of *Red Poppies* (41.27) is smaller than that of the fiction subcorpus of the TEC (44.63), which indicates that the degree of word change in the translation of *Red Poppies* is lower than that in other translational English, and that the other translational English is richer in terms of the use of words. This is likely to make it easier for readers to understand the text and improve the acceptability of its English version, reflecting the translator's subjective initiative.

Secondly, word frequency refers to the frequency of each word form in the text. Word frequency is a basic statistical means in the corpus analysis, and the use of word frequency in translation studies is also helpful to the

study of the word style of the source text, the word style of the target text and even the literary form (Xiao, 2005). Table 4 is top 20 high-frequency content words in the source text and its target text by applying AntConc 3.4.4.

Table 4
Top 20 High-frequency Content Words in the Source Text and Its Target Text

Rank	Source Text		Target Text	
	Top 20 High-frequency Content Words	‰	Top 20 High-frequency Content Words	‰
1	说	16.61	say	9.87
2	土司	11.94	chieftain	9.38
3	人	9.37	see	3.22
4	想	4.69	know	3.17
5	麦其	3.61	people	3.02
6	知道	3.24	Maichi	2.97
7	看	3.05	father	2.88
8	父亲	2.99	tell	2.83
9	问	2.37	want	2.75
10	家	2.08	ask	2.66
11	女人	2.02	look	2.64
12	走	1.98	young	2.47
13	母亲	1.92	master	2.29
14	管家	1.89	idiot	2.23
15	哥哥	1.84	go	2.19
16	用	1.83	woman	2.00
17	傻子	1.78	face	1.97
18	笑	1.76	brother	1.96
19	少爷	1.71	family	1.86
20	塔娜	1.55	head	1.78

Table 4 reflects that, on the one hand, the high-frequency content words in both the source text and its target text are basically nouns and verbs, which can embody information of the story such as the protagonists ("土司" "麦其" "父亲" "母亲" "管家" "哥哥" "傻子" and "少爷") and its plot activities ("说" "想" "看" "问" "走" and "笑") in the book. On the other hand, the high-frequency content verbs in the source text are sorted by frequency as "说" "想" "知道" "看" and "问", while in the English translation they are sorted as "say" "see" "know" "tell" and "want", which is not completely consistent. In addition, the total frequency of the top 20 high-frequency content words in the source text is 78.23‰, which is higher than that of the English translation (64.14‰). All this shows that the translator exerts his subjective dynamics to a greater extent.

Thirdly, exclamation marks and question marks are essential tools for writers to express their thoughts and feelings, in virtue of which the author's tone can be judged. Exclamation marks are usually used at the end

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[1] Translational English Corpus (TEC) is the world's first comparable corpus, which collects texts translated into English by British and American translators from original texts in other languages. The original languages include German, French, Spanish, Italian, etc (Liao, 2000). In Table 3, the data of the fiction subcorpus of the TEC comes from Olohan's book *Introducing Corpora in Translation Studies* (Olohan, 2004).

of an exclamation to express strong feelings, such as surprise, sigh, joy, praise, anger, etc. And question marks are often used to express doubt or uncertainty, indicating that the speaker expects the listener to answer. In order to correctly convey the meaning of the source text in translation, we should pay special attention to the different emotions conveyed by the use of exclamation marks and question marks. With the help of AntConc 3.4.4, the frequency of exclamation marks and question marks in both the source text and its target text of *Red Poppies* are compared as follows.

Table 5
Comparison of Frequencies of Exclamation Marks and Question Marks between the Source Text and the Target Text

Punctuation	Source Text of *Red Poppies*	Target Text of *Red Poppies*
Exclamation Mark	356	226
Question Mark	630	812

According to Table 5, the similarity between the source text and the target text is that question marks are much more used than exclamation marks. Namely, the frequency of exclamation marks is reduced and that of

question marks is increased in the target text. However, on the whole, the total number of exclamation marks and question marks in the target text is higher than that in the source text, which suggests that the target text embodies a stronger fluctuation of emotion, possibly reflecting the translator's subjective initiative.

Finally, modality usually means the speaker's attitude towards others or the things being talked about (Halliday, 2004). To some extent, "attitude" reflects the propositions about what is possible, what is customary, what is obligatory, and what is wanted (Wei, 2005). It often lies in the middle ground between "yes" and "no". Since modality is usually a transitional register between affirmation and negation, and each modality form embodies a certain modal value and its pragmatic orientation, the speaker can adjust the discourse through the modality value implied by the modal expression form (Gu, 2021). The modality value of positive modal verbs can be roughly divided into three levels: low, medium and high (Halliday, 2004). By utilizing AntConc 3.4.4, the present author makes a comparative analysis of the frequency of modal verbs in the source text and the target text, and obtains Table 6.

Table 6
Comparison of Frequencies of Modal Verbs between the Source Text and the Target Text

Modality Value	Source Text			Target Text		
	Modal Verb	Frequency	‰	Modal Verb	Frequency	‰
High	必须/一定	42	0.28	must/have to/has to/had to	232	1.53
Medium	该/应该	151	1.02	should/shall	132	0.87
Low	能/能够/可以	281	1.90	can/could	650	4.28

According to the frequency in the source text, modal verbs in Table 6 ranking from high to low are modal verbs with low modality value, medium modality value and high modality value; while in the target text, they are sorted as modal verbs with low modality value, high modality value and medium modality value. On the whole, the total number of modal verbs in the target text is higher than that in the source text, especially in terms of low modality value, which shows that there is a higher degree of communication and discussion among the characters in the target text of *Red Poppies*, and the words they use are more euphemistic. Therefore, it can also be seen that the translator exerts his subjective dynamics in translation.

2.3 Purposefulness as Revealed in the English Translation of *Red Poppies*

Purposefulness reflects the purpose of the translator's translation, which coincides with the main viewpoint of skopos theory. According to skopos theory, "translation is a discourse produced for a certain purpose and target audience in the context of the target language" (Vermeer, 1987, p.29). Nord (2001, p.27) holds that "the prime principle determining any translation process is

the purpose of the overall translational action". The most important factor determining the purpose of translation is the audience, that is, the recipient of the target text. They have their own cultural background knowledge, expectations for the target text and communication needs. The ultimate goal of translation is to be accepted by the target readers in the target culture, which is also one of the criteria to test the success of translation. Here are a few examples to further illustrate.

Example (3) 几只狗开口大嚼，管家拉着奶娘进了官寨大门。（阿来，1998，p. 5）

English Translation: They were wagging their tails and chewing their food by the time the steward led the now familiar wet nurse inside. (Goldblatt, 2002, p.7)

With regard to Example (3), the previous episode is that Chieftain Maichi's wife's milk dries up, so Chieftain Maichi chooses Dechen Motso to be the wet nurse for the young master. When she first comes to the fortress, the dogs of the Maichi family bark loudly at her because they do not know this nurse. Then the wet nurse takes out a steamed bun, breaks it apart, and spits on each piece before tossing it at the dogs so that they can recognize her smell. Afterwards, it is followed by the scenario

mentioned in Example (3). In the source text, dogs and the wet nurse are not modified, but Goldblatt adds the description of "wagging their tails" to the dogs in the translation, so as to convey that the dogs are sending a happy and welcoming signal. In addition, he adds the message "the now familiar" to describe the wet nurse, meaning that the dogs become familiar with her scent and that she can enter the fortress without fear of attack. These added modifiers are intended to make the scene more vivid, allowing the target readers to visualize such a picture and better understand the text.

Example (4) 官寨占据着形胜之地，在两条小河交汇处一道龙脉的顶端，俯视着下面河滩上的几十座石头寨子。（阿来，1998，p. 13）

English Translation: Built atop a winding mountain range where two streams converged, the house occupied a commanding position overlooking dozens of stone fortresses on the riverbank below, the *feng shui* was perfect. (Goldblatt, 2002, p.15)

Example (4) is the description of the geographical location of Chieftain Maichi's fortress. In the source text, the author explains that the fortress is built on a towering mountain, which is at the confluence of two small rivers, overlooking the beach and many stone stockades below. And *feng shui* is not mentioned here. But in the translation, Goldblatt adds the message of "the *feng shui* was perfect". *Feng shui* is an important branch of Yi-ology and is a traditional Chinese culture with a long history. It is often applied in the selection of building sites. The ideal *feng shui* is to have mountains on the back and water on the front. For the Chinese readers, it is easy to feel that Chieftain Maichi's fortress has a good *feng shui* from the source text. But for foreign readers, since they do not have this cultural background, it is difficult for them to comprehend. Therefore, Goldblatt adds the information of "the *feng shui* was perfect", by adopting the translation method of addition, in order to make it easy for the target readers to understand what the author intends to convey.

Example (5) 几声角号，一股黄尘，我们的马队就冲出去了。

然后是一队手捧哈达的百姓，其中有几位声音高亢的歌手。

然后是一群手持海螺与唢呐的和尚。（阿来，1998，p. 24）

English Translation: At the sound of the horn, our contingent of horses galloped off amid clouds of yellow dust.

They were followed by a procession of serfs holding *khata, the Tibetan silk offering*. This group included singers with loud, booming voices.

After them came a group of monks carrying giant conch shells and the *woodwind suonas*. (Goldblatt, 2002, p.26)

The previous story of Example (5) is as follows: In order to meet Special Emissary Huang, Chieftain Maichi sets out from the fortress early in the morning and pitches tents to welcome the guest ten li distant from the estate. When he sees one, two, then three columns of dark green smoke rising from the mountain ridges, he knows that the distinguished guest arrives. Here comes the scenario from the above example. "哈达" is an essential item in the social activities of Tibetan people. Offering *khata* is the highest courtesy that people in Xizang give to distinguished guests from afar. And it only exists in the Chinese culture. In the source text, the people hold *khata* in their hands and greet the guest -- Special Emissary Huang with solemn ceremony and grand pomp. Here, Goldblatt adopts transliteration together with interpretation in the target text, and translates "哈达" into "*khatag*, the Tibetan silk offering", so as to minimize the heterogeneity in the source language. Goldblatt's approach not only retains the cultural characteristics of the source language, but also maintains the readability of the target text for the target readers. Thus, it is easier to be accepted by the English readers. In addition, "唢呐" is a traditional Chinese musical instrument and a treasure in the field of traditional Chinese music. It has a long history and unique timbre charm. Goldblatt adds the message "woodwind" to *suona* to tell the target readers that it is a kind of instrument, thus removing the barrier to understanding the traditional Chinese culture.

Example (6) 好像她不知土司的女儿们都在好多天驿马的路程之外。并不是有月亮的晚上一想起，抬腿就可以走到的。（阿来，1998，p. 174）

English Translation: She obviously didn't realize that the daughters of other chieftains all lived in places that would take several days to reach, not somewhere he could stroll to when the thought occurred to him on a moonlit night. (Goldblatt, 2002, p.185)

Example (6) is the psychological description of the first young master. The married lady of the Maichi family comes back from England to ask Chieftain Maichi for her dowry. The first young master rushes back from the northern border as soon as he gets the news of his sister's visit. When he chats with his sister, she tells him that he should spend more time with daughters of other chieftains. The first young master doesn't know what to say. Then his psychology is described above. In the source text, "驿马" refers to the horses that carry official documents, military information, and materials for the state in ancient Chinese history. On the eve of liberation, the main means of transportation in Tibetan areas is the horse. At that time, people mainly measure the distance according to the riding time. And "好多天驿马的路程" indicates the long distance. However, English readers may not have the concept of "驿马" and have difficulty in comprehending such a unique Chinese expression. Therefore, in order to facilitate the understanding of target readers, Goldblatt purposefully omits the translation of the Chinese term "驿马" and gets the translation of "take several days to reach", thus increasing the readability and comprehensibility of the target text.

CONCLUSION

This paper first introduces the source text and the target text of *Red Poppies*, and then elaborates the translator's subjectivity as the theoretical basis of the study. Finally, the paper discusses how the translator Goldblatt plays his subjectivity in the process of translating *Red Poppies*. As mentioned above, passivity, subjective dynamics and purposefulness are unified in the translator's subjectivity. The translator's subjectivity has indeed exerted a profound influence on the English translation of *Red Poppies*. The findings of this study can be concluded as follows.

Firstly, passivity is the premise of translator's subjectivity. Goldblatt's translation is mainly influenced by the mainstream ideology, poetics of the target language and publishers. But at the same time, he can also exert his subjectivity to a certain extent. Goldblatt adopts the free translation to reproduce the source text, which makes his translation more consistent with English language habits and meets the readers' expectations and aesthetic needs. Secondly, subjective dynamics is an important part of translator's subjectivity. With the help of Wordsmith Tools 8.0 and AntConc 3.4.4, the present author compares the source text and the target text of *Red Poppies*, concluding that on the one hand, Goldblatt tries to make the translation easier to understand by reducing the change of words and the frequency of content words. On the other hand, Goldblatt uses more question marks and exclamation marks in his translation, which suggests that the target text embodies the stronger waves of emotion. Also, he uses more modal verbs, which shows that there is a higher degree of communication and discussion among the characters in the target text of *Red Poppies*. Thirdly, translation activities have a lot to do with the translator's purpose. The translator's purpose can explain why the translator adopts a certain translation strategy or why the translation is presented in a certain way. According to the context, Goldblatt adopts the translation method of addition to supplement the effective information of the target text and accurately convey the deep meaning of the source text, so as to make the translation readable and acceptable.

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