

A Study of Translation Strategy of Folklore in *Biancheng*

ZHU Lingyan^{[a],*}

^[a]School of Foreign Languages, Dongfang College, Zhejiang University of Finance & Economy, Hangzhou, China.

*Corresponding author.

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Abstract

The folklore, featuring its national temperament, specialization, localization, etc., is a vehicle carrying rich connotations of a national culture which does not exist in foreign cultures. The translation of folklore culture is apparently of great importance to the translation of literary works imbued with various folklore customs, because, in a certain degree, it determines whether a translated text could have a successful landing in the target culture. Two English versions of *Biancheng*, the masterpiece of a famous Chinese novelist Shen Congwen, are chosen to analyze the translation strategies used by their translators when they deal with the translation of folklore on material, on customs and on spoken language. In doing so, this paper intends to explore effective ways of translating folklore so as to facilitate future cross-cultural communication and shed light on the translation of Chinese local literature into the outside world.

Key words: Folklore; *Biancheng*; Translation strategies; Chinese local literature

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INTRODUCTION

With the increasingly frequent cultural exchange between China and western countries, especially after Mo Yan won the Nobel Prize in Literature in 2012, Chinese local literature, also called as Chinese countryside literature, has been attracting more and more attention from the outside world. When we speak of Chinese local literature, it is necessary for us to cast our eyes on another influential Chinese writer, Shen Congwen, for he has ever been reputed as “the father of Chinese local literature” and produced the closest literary works *Biancheng* (also called as “the border town”) to the Nobel Prize in Literature. *Biancheng*, the masterpiece of Shen Congwen, has received enormous interest and constant praise from the readers both at home and abroad with its unique artistic charm and vivid local tone. This novel, by depicting the unique culture in west Hunan province in an elegant and poetic prose-like way, displays a panoramic and magnificent picture of Chinese folklore.

Translation is not only a cross-linguistic activity, but also a cultural transfer. For the translation of Chinese local literature which contains profound Chinese culture, how to convey the cultural information should be attached great importance to, because it plays a key role in ensuring an easy acceptance of the Chinese literature. Since folklore is an indispensable part to constitute a culture system and its complexity poses a great challenge to translators of Chinese local literature, in this paper, we will analyze the translation strategy of Chinese folklore based on two versions of *Biancheng* so as to facilitate future cross-cultural communication and shed light on the translation of Chinese local literature into the outside world.

1. AN INTRODUCTION TO SHEN CONGWEN AND HIS *BIANCHENG*

1.1 An Introduction to Shen Congwen

Shen Congwen (1902-1988), born in a border town named Fenghuang, Hunan province, is one of the most famous and prolific writers in China's modern history. Contributing a lot to the development of the Chinese modern literature, Shen Congwen is normally described as "a novelist, short-story writer, lyricist, and passionate champion of literary and intellectual independence" (Gargan, 1988). Shen Congwen is special and unique as a writer not only in his use of the modern vernacular Chinese at his time but also in his works bearing a strong influence of the western writing style. Although not quite familiar to western readers, "Mr. Shen's oeuvre, which is imbued with the folklore and customs of his native west Hunan, has been compared to that of William Faulkner" (Ibid., 1988). By recasting the west Hunan he had known in his childhood romantically and idealistically, Shen Congwen created a "world of Xiangxi (west Hunan province)", a poetic and beautiful world, in the history of Chinese modern literature. In his works, Shen Congwen tried to express his appreciation to the beauty of human nature and showcase the purity of human being's inner soul. His major works include *Biancheng* (The Border Town), *Recollections of Hunan*, *Changhe* (The Long River), *Zhangfu* (Husband), and so on. Among them, *Biancheng* is the most remarkable masterpiece which establishes Shen Congwen's status in the history of literature and ranks No. 2 among the top 100 Chinese novels of 20th century in 1999. In addition, by his *Biancheng*, Shen Congwen was nominated twice for the Noble Prize in Literature.

1.2 An Introduction to *Biancheng* and Its Versions

Biancheng, finished in 1934, describes the lives of an old ferryman and his granddaughter named Cuicui in a remote village in Yuan River Valley between Sichuan and Hunan provinces, and tells a sorrowful but beautiful love story of Cuicui and Tianbao, Nuosong, sons of the wharf master. *Biancheng* enjoys a good reputation worldwide and has been translated into as many as 13 languages. In *Biancheng*, Shen Congwen endeavored to present a romantic dreamland and create a "little Greek temple" by way of eulogizing the humanity and ancient life style symbolizing "love" and "beauty". As for the essence of this novel, Shen Congwen once said:

This is the design of a small cottage, contrived in a little space and with comparatively little material. Though the materials making up the building have been economically used, I have tried to describe a certain mode of being which naturally, vigorous and not contrary to mankind.... (Chingti & Payne, 1982, p.13).

With a unique language style, an authentic dialect, and the display of a picture full of local colors and living customs of ethnic groups, *Biancheng* has given a successful description of the primitive purity and plainness of the countryside in west Hunan.

Till now, *Biancheng* has got four English versions translated respectively by Emily Hahn and Shing Mo-lei in 1936, Ching Ti and Robert Payne in 1947, Gladys Yang in 1962, and Jeffery C. Kingkly in 2009. Among them, two versions by Gladys Yang and Jeffery C. Kinkley are chosen to study the translation strategies of folklore in *Biancheng*.

Gladys Yang, born in Beijing in 1919, was a celebrated British translator of Chinese literature and the wife of another famous Chinese translator Yang Xianyi. Because of her father, a missionary to China, Gladys Yang got an opportunity to be exposed to the Chinese culture and became a lover of it since her childhood. Gladys Yang was the first Bachelor of Arts majoring in Chinese in Oxford University. It was in Oxford that she met Mr. Yang Xianyi, and they stepped into their marriage in 1941. After their marriage, this couple devoted all their lives to the translation of Chinese literature and the introduction of the Chinese culture to westerners in a large scale. It could be safely said that their diligent lifelong practice of Chinese literature has made marvelous contributions to the evolution of the Chinese literature. *Biancheng*, as a representative of translated works by Gladys Yang, was published in 1962.

Another translator Jeffrey C. Kinkley, who was a professor of Chinese history at St. John's University, could be viewed as an expert in the research on Shen Congwen and his works. He wrote the pioneer biography of Shen Congwen *The Odyssey of Shen Congwen*, which is not only a biography but also a literature criticism. Meanwhile, he was the editor of *Imperfect Paradise*, a collection of Shen's stories. Considering Kinkley's fascinating academic achievements in the research on Shen Congwen and his works, the study on folklore translation in his version must be significant and instructive.

2. TRANSLATION OF FOLKLORE IN *BIANCHENG*

2.1 Definition and Categorization of Folklore

Generally speaking, folklore refers to the cultural mode passed down by spoken language and behaviors in our daily life. It carries plentiful connotations of a national culture and exists in every aspect of our life. Although folklore has a history as long as human beings, it, as a term, is only of comparatively recent origin. In 1846, William Thomas wrote a letter to the Athenaeum in which he put forward a "good Saxon compound, folklore" to

delineate those widely known as “popular antiquities, or popular literature”. (qtd. in Online Wikipedia: Folklore) Originally Thomas coined this word to refer to both the folk custom phenomena and the study on them. But later the international academic limited range of “folklore” to folk custom phenomena only and created another word “folkloristics” to indicate the related study.

Since the creation of folklore, debates about how this term should be defined have been waged continuously. Until now, there is no widespread agreement on the definition of this term. Based on the Wikipedia, the free encyclopedia, folklore “can be described as traditional art, literature, knowledge, and practices that are passed on in large part through oral communication and example”. (qtd. in Online Wikipedia: Folklore). And According to the Merriam Webster dictionary in English, folklore is defined as “oral literature and popular tradition preserved among a people. It may take the form of fairytales, ballads, epics, proverbs, and riddles” (qtd. in Merriam-Webster Online Dictionary: Folklore). Besides, Ellyn Sanna, an American folklorist, stated in her book *Folk Customs* that “the word ‘folklore’ means the cultural traditions that are learned and passed down by ordinary people as part of the fabric of their lives and culture.” (Ellyn, 2006, p.4). Based on these different interpretations about folklore, we could summarize two basic features shared by folklore: Firstly, it is a most fundamental and representative component of a whole culture system; secondly, it is traditional in form and content, usually including traditional beliefs, legendary, customs, stories, music, oral history, ballade, proverbs, etc. within a particular population.

The types of folklore evolve with time. In the book *An Introduction to Folklore* published in 1890, the author L. Gomme only defined the folklore as superstitions, rites, games, verbal language and literature. However, when this book was revised by C. S. Bume in 1914, the range of folklore was widened greatly. During the next few years, many scholars made great efforts to enlarge the range of folklore and proposed many different views about the categorization of folklore. For example, Richard Dorson, the director of the Folklore Institute at Indiana University, categorized folklore into oral folklore, material folklore, folk social customs and folk performing art. Jan Harold Brunvand, an authoritative American folklorist, concluded three types of folklore, i.e., verbal folklore, partly verbal folklore and non-verbal folk traditions. Besides, many Chinese scholars are also made their contributions in the theoretical study of folklore. Among them, Zhong Jingwen could be regarded as one of the most renowned and typical one. He once made a categorization of folklore in his book *An Introduction to Folklore*: “generally speaking, folklore includes the following four aspects: “folklore on material, folklore on society, folklore of spirit and folklore on language” (Zhong, 2009, p.5). Based on these

views, we would make a brief categorization of folklore by ourselves in order to have a more profound analysis on the folklore translation in *Biancheng*, that is, folklore on material, folklore on customs and folklore on spoken language.

2.2 Folklore Translation in *Biancheng*

As we stated above, *Biancheng* presents a panoramic view of a variety of folklores in west Hunan. Since the translation of folklore culture plays an important role in cross-cultural communication and directly influences the acceptance of the Chinese local literature in the western readers, we would make a detailed analysis of the folklore translation strategy in its two versions by Gladys Yang and Jeffrey. C. Kinkley according to the categorization of folklore on material, folklore on customs and folklore on spoken language.

2.2.1 Translation of Folklore on Material

Material folklore mainly refers to folklore of material production and material life. As we all know, material life is an essential part of human beings. At the first beginning, material life came out just for the purpose of meeting the basic needs of human beings, such as residence, architecture, food, costumes, crafts, and so on; however, with time passing by, it has been endorsed with plentiful cultural implication. There are a lot of descriptions related to material folklore in *Biancheng*; it is quite necessary for us to study this type of folklore translation.

Example 1: “且知道祖孙二人所过的日子, 十分拮据, 节里自己不能包粽子, 又送了许多三角粽子。” (Shen, 2011, p.57)

Gladys Yang: “Moreover, knowing that she and her grandfather lived in too humble a way to make **zongzi** for the festival, he gave them a great bundle of pointed **zongzi**.”

“Notes: Glutinous rice wrapped in palm leaves, often stuffed with sweetmeats, always eaten during the Dragon Boat Festival.” (Shen, 2011, p.56)

Kinkley: “And when he learned how hard up their household was-too poor to wrap their own **zongzi dumplings** for the festival-he gave them a big lot of the three-cornered treats.” (Kinkley, 2009, p.42)

Zongzi is a glutinous rice pudding made with rice and other ingredients such as beans, lotus seeds, chestnuts, pork fat and so on. It is usually wrapped with palm leaves and bound with a kind of raffia. As a traditional Chinese food, Zongzi is intended to honor an ancient Chinese patriot and poet Qu Yuan and becomes a festival symbol of Dragon Boat Festival, i.e. the fifth day of the fifth month of the Chinese lunar calendar. By comparing the two versions, we could find that both of the two translators adopted transliteration to interpret the name of the food; however, Gladys Yang added a footnote to offer a further explanation about this culture-loaded word and Kinkley supplied the word “dumplings” following “zongzi”. To sum up, Gladys Yang adopted a combination

of transliteration and note addition when rendering this traditional Chinese food, and Kinkley used a combination of transliteration and free translation. That is to say, both of the two translators, who were fully aware of the importance of this term in Chinese culture, unanimously chose to introduce the word as a special term to the target readers by way of transliteration. However, considering the intelligibility of this word, they used different ways to reveal its implication.

Example 2: “杂货店卖美孚油及点美孚油的洋灯, 与香烛纸张. 油行屯桐油.” (Shen, 2011, p.21)

Gladys Yang: “The general stores sell paraffin, paraffin lamps, candles and paper. The oil depots purchase **tung oil**.” (Ibid., p.20)

Kinkley: “The general store sold American kerosene, the Standard Oil lamps that burned in it, incense, candles, and paper goods. The oil firm was a depot for **tung oil**.” (Kinkley, 2009, p.15)

Tung oil, which is obtained by squeezing the seeds of the tung tree, is a famous specialty in China. In the two versions, the translators both used transliteration to put it into English without any further explanation, because, according to *Oxford Dictionary of English*, “tung” was absorbed into English vocabulary in the late 19th century. Therefore, “tung oil” can be considered as the recognized and authorized translation of “桐油”.

Example 3: “贯串各个码头有一条河街, 人家房子多一半着陆, 一半在水, 因为余地有限, 那些房子莫不设有吊脚楼.” (Shen, 2011, p.15)

Gladys Yang: “On the frontage between the wharves space is so limited that most houses are built on stilts overhanging the water.” (Ibid., p.14)

Kinkley: “Threading through each of the wharves was River Street. Land was scarce, so most people’s houses were ‘dangling-foot houses,’ half on land, half on stilts built over the water.” (Kinkley, 2009, p.9)

The cultural image of “吊脚楼”, which refers to the houses half on land and half over the water, is a specific architecture in west Hunan. One cannot find an equivalent of this peculiar Chinese building in English. Reading the two versions, we could find that Gladys Yang gave an explanatory translation to this specific term, while Kinkley replaced it by its English calque “dangling-foot houses”, a vivid, metaphorical expression, and added the words “half on land, half on stilts over the water” to make a description of the structure. In this way, Kinkley not only retained the attractive and exotic image of this architecture, imparted both literariness and exotic flavor to the target readers, but also enabled readers to know what a dangling-foot house is really like.

2.2.2 Translation of Folklore on Customs

Folklore on customs refers to the folklore disseminated through traditional customs and habits, which usually includes superstitions, festivals, folk dances, dramas, folk medicine, rites, folk games and so on.

Example 4: “另外一些人家, 又有猜拳行酒的吵嚷声音.” (Shen, 2011, p.45)

Gladys Yang: “From other houses came shout of men in their cups playing the finger-game.”

Notes: A traditional Chinese game played at drinking feasts. The two contestants stretch out a hand each indicating any number between zero and five and call out a number up to ten supposed to be the sum total of the two hands. The one who calls the correct total wins and the loser must drink a cup as forfeit. (Ibid., p.44)

Kinkley: “From other establishments came the raucous shouting of men drinking during the guess fingers game.” (Kinkley, 2009, p.42)

The guess fingers game is very popular when Chinese people get together to drink wine. This game, in which the two parties should guess the total of the fingers put out by oneself and his opponent, is a good test for people’s reaction capacity and gesture skill. It tends to turn up the atmosphere of a feast and make the drinkers in high spirits. In the versions above, it could be found that Gladys Yang gave a literal rendering with a footnote to inform readers what the finger-game is like. Compared with Gladys Yang’s version, Kinkley’s is somewhat different. Without a long footnote, Kinkley just put a word “guess” before the phrase “fingers game”. Never distain the word “guess”, because it is this word that reveals the point of this game. To sum up, both of the two translators retained the unique Chinese culture by way of literal translation; however, Gladys Yang seems to give a much clearer picture of this custom to the target readers by adding a long footnote.

Example 5: “老伯伯, 你翠翠长得真标致, 像个观音样子.” (Shen, 2011, p.77)

Gladys Yang: “Uncle, your Emerald’s grown into a fine girl, a regular **Guan Yin**.”

Notes: The Goddess of Mercy. ” (Ibid., p.76)

Kinkley: “Elder Uncle, your Cuicui has grown quite beautiful. She’s a real **Guan Yin**.” (Kinkley, 2009, p.55)

The example above is relevant to the religion, a unique form of human culture. Just as Christian constitutes almost the whole background of the western culture, the major three religions including Confucianism, Buddhism and Taoism become the most influential part of the religious culture in China, exerting far-reaching and profound influence on the Chinese people. Guan Yin, as we all know, is one of the deities most frequently seen on altars in China’s temples and worshipped by prayer as the Compassionate Saviors of the East. As an image of compassion and a motherly figure, she usually presents herself as dignified and nice-looking with immeasurable wisdom, supernatural power and universal mercy. In the west of Hunan province, to compare the physical appearance of Cuicui to Guan Yin is a way of highlighting the elegant and graceful image of Cuicui. When translating such a term full of local color into English,

the translators have to treat it with great caution and take much more into their consideration. From the versions, it could be found that both Gladys Yang and Kinkley reserved the unfamiliarity and strangeness by way of direct transplantation with Chinese phonetic alphabet GuanYin. However, Gladys Yang gave a footnote of “The Goddess of Mercy” to provide more cultural information to the western readers so as to remove possible obstacles in the process of transferring the Chinese culture into an exotic atmosphere.

Example 6: “城中的老道士，还带了许多法宝，一件旧麻布道袍，并提了一只大公鸡，来尽义务办理念经起水诸事，也从筏上度过来了。” (Shen, 2011, p.201)

Gladys Yang: “The old Taoist from town has brought his stock-in-trade, an old linen gown and a large rooster with which to carry out the due rites by the coffin, chanting masses and calling back the dead man’s spirit.” (Ibid., p.200)

Kinkley: “An old Daoist priest from town ferried across on the raft, bringing his ritual musical instruments, an old sackcloth Daoist robe, and an old rooster, the better to intone scripture, make his waterside pronouncements, and fulfill his other ritual duties ” (Kinkley, 2009, p.152)

The example above is related to the custom of bereavement, originated in Taoism, in China. Based on Taoism, when people pass away, their families frequently invite the Taoists to perform a series of rituals, including “念经”，“起水”，and “招魂” in order to transgress the dead to Heaven. “起水” is one of the religious ceremonies performed by the family of the dead at the side of the river to inform the bereavement; “念经” is to chant masses; “招魂” is to call back the dead man’s spirit. As for this part with typical religious color, two translators used different ways to render the original text flexibly. In detail, Gladys Yang preserved “念经”，a ritual which is also conducted in some western countries and might be much more familiar to the foreign readers, and substituted “起水” with “招魂” to tell readers the purpose of chanting masses, while Kinkley just translated “起水” into “make his waterside pronouncements” and used the words “fulfill his other ritual duties” to briefly summarize all the other ceremonies in the bereavement. Comparing the two versions, we could find that Gladys Yang’s version involves much more cultural message of this Chinese religious ritual.

2.2.3 Translation of Folklore on Spoken Language

By using folklore on spoken language, we’d like to study the translation related to folk speech, naming, proverbs, proverbial phrases, riddles, other verbal puzzles, rhymes, folk poetry, myths and legends, folktales, folk songs and ballads.

Example 7: “悖时砍脑壳的!” (Shen, 2011, p.49)

Gladys Yang: “To hell with this hooligan!” (Ibid., p.48)

Kinkley: “Damned low-life! You’re headed for the executioner!” (Kinkley, 2009, p.35)

Example 8: “人那么多，有什么三脚猫好看?” (Shen, 2011, p.115)

Gladys Yang: “All this fuss about nothing.” (Ibid., p.114)

Kinkley: “Did somebody find a three-legged cat?” (Kinkley, 2009, p. 86)

The two Chinese expressions above are both regional dialect prevalent in west Hunan, the first one usually used for cursing people of misfortune and the second one indicating something strange and rare. “悖时砍脑壳的” is spoken by Cuicui when she misunderstood Nuosong to offend her. In this context, the abusive element of its original meaning was weakened; instead it straightforwardly demonstrated the shyness, bashfulness and annoyance of the young girl Cuicui. On the translation of this sentence, obviously Gladys Yang adopted the translation strategy of domestication. Standing in the shoes of English readers, Gladys Yang picked up the words “to hell with hooligan”, with the same colloquial tone, to reproduce the flavor of the source text. For the second example, Gladys Yang put “三脚猫” into “All this fuss about nothing” in the same way.

In the translation of the two examples, Kinkley behaved differently by employing a combination of domestication and foreignization. In the first example, “Damned low-life” is equivalent to the slang in western countries, implying detesting people from lower class; “you’re headed for the executioner” is the literal translation of “砍脑壳”，which seems quite exclusive for foreign readers to grasp the connotations. By a combination of the two translation strategies, Kinkley conveyed both semantic and cultural information to the target readers. In the other example about “三脚猫”，Kinkley also used the foreignization strategy to preserve the original image with “a three-legged cat”. Although there is a lack of further explanation about it, the image itself could perform the same function of indicating its strangeness and rareness.

Example 9: “我猜不着他是张三李四。” (Shen, 2011, p.99)

Gladys Yang: “How can I guess? Chang the Third or Li the Fourth?” (Ibid., p.98)

Kinkley: “I couldn’t possibly guess who he is.” (Kinkley, 2009, p.83)

“张三李四” is a very popular expression frequently used by the Chinese ordinary people. In this phrase, “张” and “李” are two most common Chinese family names, and people with these two surnames account for a large proportion of the whole population. “三” and “四”，meaning “third” and “fourth” in this expression, indicate the seniority among the brothers and sisters. Therefore, “张三李四” is usually used to provide an indefinite answer, making a general reference to anyone in the street. Look at the two English versions of this typical Chinese culture specific item. Gladys Yang translated it into “Chang the

Third or Li the Fourth”, while Kinkley rendered it into “who he is”. Obviously, Gladys Yang chose the translation strategy of foreignization here by translating it word by word, but without the same cultural background, these two terms might possibly cause misunderstanding in the target readers. So Kinkley took the other way around, and, by way of domestication, he put the expression into something that enables the western readers to understand in a much easier way.

Example 10: “白鸡关出老虎咬人，不咬别人，团总的小姐派第一....大姐戴副金簪子，二姐戴副银钏子，只有我三妹没得什么戴，耳朵上长年戴条豆芽菜。” (Shen, 2011, p.85)

Gladys Yang: “The tiger eats the captain’s daughter first;
Most girls have gold and silver for their hair;
Poor Emerald is the one who comes off worst...
No trinkets, nothing but bean-sprouts to wear!” (Ibid., p.84)

Kinkley: “The tiger at Whiter Rooster Pass feasts on people
And he’ll get the militia captain’s daughter first.
Sister No. 1 wears a pair of gold hairpins,
Sister No. 2, a pair of silver bracelets,
But Sister No. 3, little me, has no jewelry to be found;
Just bean-sprout earrings, worn all the year round.” (Kinkley, 2009, p.63)

This is a folk poem sung by Cuicui. Through a comparison between other girls and herself, Cuicui felt sorry for having nothing to wear, beginning to obtain a strong sense of self-consciousness. In the two translations, both Gladys Yang and Kinkley conformed to the features of arrangement and the format of English poems. But reading the two versions carefully, one may find that there are some slight differences in the two renderings. Firstly, Gladys Yang translated the original into four sentences, which is the most basic form of strophe—quatrain; while Kinkley put it into six lines. Secondly, Gladys Yang adopted the interlaced interactive rhyme (ABAB) in her translation by making the last word of the first line rhyme with that of the third line and the last word of the second line rhyme with the fourth line; while Kinkley mainly employed the form of AABB in terms of rhyme. Thirdly, for the typical naming words including “大姐，二姐，三妹”，Gladys Yang intentionally domesticated it by using “most girls” to replace “大姐，二姐” and “poor Emerald” (The name of Cuicui in Gladys Yang’s version) to refer to “三妹”；however, Kinkley directly translated them into “Sister No.1, Sister No.2, and Sister No.3” to retain the local flavor of the

original text despite of its uniqueness for the western readers.

CONCLUSION

Biancheng is a good resource for us to conduct a significant study on Chinese local culture and its translation. Folklore, as an important part of Chinese culture, endows this novel with unique local flavor. How to deal with folklore translation determines, in a large sense, whether the versions could have a successful landing in the target culture and could be easily accepted by the target readers. But the complexity and diversity of folklores present translators with enormous difficulties. Based on our analysis, when faced with different types of folklore in *Biancheng*, the two translators employed different translation strategies and set a good example for us.

Firstly, to realize the purpose of transmitting the Chinese local culture to the outside world, both of them took foreignization as the major translating method. It is thought that this kind of translation strategy is quite suitable for such a novel that expresses a real state of mind and is full of exotic cultural flavor. As we know, in Xiangxi (west Hunan) world that the author Shen Congwen created, people lived simple and natural lives with harmonious relationship and social network. This is such a pure land without any cheating between people, no corrosion of modern civilization and no ugliness and hypocrisy of human nature. In this world, there were only warm-hearted villagers, honest folk customs; there were a lot of distinctive customs at every festival; there were a variety of authentic folk tales and vivid common sayings. It could be safely said that it is the folklore culture that makes this novel great and attractive. To domesticate these cultural elements must ruin the artistic and aesthetic taste of the original texts. Therefore, in contexts where a full picture of folklore need to be displayed to the target readers, the translator need to give a faithful rendering of the original cultural information despite of the seemingly tedious and complicated description in order to realize the cultural communication and broaden target readers’ field of vision. But when doing so, a translator should first ensure that his/her translation will not cause much misunderstanding and mistranslating.

Secondly, in the process of folklore translation, information addition could be seen frequently adopted, especially in Gladys Yang’s version. In translating, Gladys Yang often spelled out the specific terms in italics first and then gave an extra introduction to the relevant cultural connotations. By way of this explanatory translating technique, the readers can not only have a direct impression about what it is and what it looks like, but also have a detailed understanding of what it really means and what it implies in the local culture.

Finally, domestication and deletion are also employed in the folklore translation of *Biancheng*. When the translator rendered such a novel, there must exist some part of information that doesn't make much sense or seems too exotic to the target readers in translators' eyes, so in this case the translator may choose to render them with domesticating method or delete those seemingly irrelevant information.

In all, in such an era when the world is on the way to a global village and people positively call for the dialogue between the exchanges of different cultures, we should firmly believe that readers from different cultural backgrounds hold a much more tolerant attitude than before. So when confronted with folklore translation, we should give our top priority to the foreignization strategy to reserve the diversity and uniqueness of folklore culture; meanwhile, a skillful and flexible combination of translation strategies needs to be applied to the translation process. Instead of taking a translation strategy as absolute, translators should make a proper judgment by assessing the appropriateness of different translation methods carefully and cautiously. Only in this way, can

translators realize their translation purposes and play their parts in the dissemination of the local and national literature.

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