

A Study on Howard Goldblatt's Rewriting of Mo Yan's *Strange Encounter*

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Since Mo Yan won the Nobel Prize, Howard Goldblatt, the translator of Mo Yan's works, has caught attention worldwide. The academic circle regards Goldblatt's translations as rewritings of the original works, but how? This essay, by the example of Mo Yan's short-short *Strange Encounter*, analyzes how Goldblatt rewrites under the determining factors of ideology, poetics, and patronage, and puts forward two principles a translator should observe from the narrow sense: A good command of the original text and a good command of the target language and culture.

Keywords: rewriting, Goldblatt, Mo Yan, Lefevere, *Strange Encounter*

Literature Review

As Mo Yan was conferred Nobel Prize in 2012, Howard Goldblatt, the name of Mo Yan's translator, started to be known in China's mainland, which would surely lead to a boom in studies of Goldblatt and his translations in the near future. However, looking through the already existing studies on Goldblatt, one can find a result far from satisfying for the studies that are few in number and mainly low in quality. Such as it is, we can still divide those quality ones into four main categories, respectively an overview on Howard Goldblatt's translation views, a narratological study on Goldblatt's translations, studies of certain phenomena by example of Goldblatt's translations, and analysis and comments on his translations in terms of cultural and linguistic differences.

The first category, an overview of Howard Goldblatt's translation views, is represented by the paper "Howard Goldblatt: To Read in Chinese And to Write in English" written by Zhang Yaoping (2005). In the paper, the author listed in details the translation works by Goldblatt, and generally sketched out Goldblatt's views on translation and styles of translating. The author puts forward his opinion that Goldblatt's translations are rewritings of Chinese fictions into English and supported his ideas with some examples from Goldblatt's translation of Mo Yan's *The Garlic Ballads*. Wen, Wang, and Lai (2007) also wrote a paper named "On Studies of Howard Goldblatt's Translation Thoughts" in this respect. In the paper, they divided Goldblatt's translation thoughts into four aspects: loyalty to source language and target language, "Traduttore, Traditore", translation as rewriting, and translation as a transcultural communication, proposing that loyalty is the overriding principle guiding Goldblatt's translation and transcultural communication is the nature of translation.

The narratological study on Goldblatt's translations emerges in recent years and is a perspective relatively new in this area. It is well represented by a paper named "A Narratological Study on Howard Goldblatt's

Translation of Chinese Modern Novels” (Lv, 2011). The author Lv Minghong briefly introduced Howard Goldblatt, presented his achievements, and mainly analyzed three representative novels from the perspective of narratology. At last, the author made a conclusion by summarizing Goldblatt's translation views and some reflections on narratology. Shao Lu, associate professor at Southwestern University of Finance and Economics, contributed several high quality papers studying Howard Goldblatt. In her paper “The Narratological World in Translation: A Case Study of *Life and Death Are Wearing Me out*” (Shao, 2013b), Shao Lu analyzed the underlying reason of the success of Goldblatt's English translation of *Life and Death Are Wearing Me out* by contrasting the target text and the source text in terms of classic narratology. In her another paper, somewhat same to this one named “Translation and Metalepsis: A Narrative Account of Goldblatt's English Version of *Life and Death Are Wearing Me out*” (2012), the author offered us detailed analysis of the book in view of narrative voice, narrative point of view, and metalepsis, concluding that the success of the translation may greatly due to metalepsis. Zheng, Liu, and Hao (2012) wrote a paper talking about the translation of the rhetorical images in Su Tong's *Rice*, analyzing three narrative elements which are time, colors and objects and presenting to readers how Goldblatt deal with these elements.

The third category, studies of certain phenomena by example of Goldblatt's translations, tries to explain phenomena, like translator style, translator model, and translating strategy by analyzing the translations of Goldblatt's. In their paper “Corpus Based Research on Translator Style: Taking H. Goldblatt's English Translations of Modern and Contemporary Chinese Fictions as An Example” (2012), Huang Libo and Zhu Zhiyu divided translator style into S-style and T-style on the basis of comparison between translations by Goldblatt and Gladys B. Tayler. Hu Anjiang (2010), based on his studies of Howard Goldblatt's translations, identified the selection of inappropriate translator model and translating strategy as the major handicap in China's “going-out” project and called for the adoption of the sinologist's model and the domesticating strategy as a way to overcome the existing difficulties. What is more, Chen Jirong, in his paper “Prominence of Chinese Reduplicated Words and Its Traditional Construable Model: Comparative Analysis on Corpus of Bilingual Reduplicated Words in *Six Chapters From My Life 'Downunder'*” (2010) discussed how to deal with these reduplicated words by means of analyzing how Goldblatt deal with them in *Six Chapters From the Life 'Downunder'*”.

The last category but not the least, analysis and comments on Goldblatt's translations in terms of cultural and linguistic differences, is a classical way to study any translations. Since it is a classical perspective that is used often by researchers and scholars, papers in this respect are relatively rich in quantity. Therefore, we can further divide them into two categories: studies on translations of corresponding elements and studies on translation strategy and style in dealing with culture-related words and sentences. Firstly, studies on translations of corresponding elements are represented by Wang Yingchong's paper “‘Papa’ and ‘Son’: Addressing the Issue in Translating Assumed Kinship Terms in *Wolf Totem*” (2009). In the paper, the author studied the pragmatic function and cultural connotations of kinship terms by analyzing different renders of them, proposing that we may render the same kinship term differently under different contexts. Zhao Rong and Ban Rongxue wrote a paper called “Relevance Theory and Translation: A Comparative Study of *Turbulence* With its Original Chinese Version *Fuzao*” (2005), discussing the original cultural images of the Chinese word “Lang” (狼) and the English word “wolf” and exemplifying that the application of relevance theory would open a new trail for theoretical translation studies, translating, and translation criticism. Moreover, In the paper “Translation of Culture-Loaded Dialect Words: With the Rendition of “Ci” in *Turbulence* as an Exemplar” (Guo, Li, & Yuan,

2008), the authors analyzed how the word “Ci” was rendered in *Turbulence* and concluded that precision and subtlety in expression are especially important in the translation of culture-loaded words. As for studies on translation strategy and style as in dealing with culture-related words and sentences, Shao Lu refuted prescriptive views of precision and loyalty on Goldblatt's translation style by case studying *Life and Death Are Wearing Me out*, concluding that Goldblatt's “pseudo-loyalty” strategy highlighted the characteristics of Chinese culture and language and expressed the exoticism contained in the source text (2013c). In her another paper, Shao Lu studied the explicitation as a strategy in the English translation of *Life and Death Are Wearing Me out*, attempting to provide an answer to why Mo's novel meets contrastively different attitudes from the readership home and abroad (2013a).

As we can see from the generalizations above, there are still some problems in the studies of Howard Goldblatt and his translations. Firstly, the studies are numerous and jumbled, most of which are works from minor journals and students' dissertations. We need to have a systematic study on him, his translation thoughts, his translation works and translation strategies, and style he employed. Secondly, the studies mainly focus on the cultural and linguistic matters in translation by case studying Goldblatt's fiction translations. Future studies can be done from other perspectives like literal and theory perspectives. Thirdly, the studies are limited to some of his translation books, like *Life and Death Are Wearing Me out*, *Turbulence*, and *Wolf Totem*.

However, since Howard Goldblatt is somewhat a fresh name in China, More researchers will join into the research. The author will, in the paper, tries to figure out why his translations of Chinese fictions can make a success in Western countries by explaining his translation of the short-short *Strange Encounter* under the three determining factors guiding translation by Lefevere, and also puts forward some principles of rewriting from a narrow sense.

Introduction

Howard Goldblatt, a translator as well as sinologist, is famous for his two accomplishments, namely the translation and introduction of modern and contemporary Chinese literature and his research in this respect. Honored as “chief translator of modern and contemporary Chinese literature” by Xia Zhiqing, he has translated more than 40 Chinese fictions, including the most famous ones *Red Sorghum*, *Notes of a Desolate Man*, *Wolf Totem*, and *Tales of Hulan River*, etc. Meanwhile, as a sinologist, Goldblatt has also done some research on modern and contemporary Chinese literature, especially on Hsiao Hung, having written several monographs including *Hsiao Hung Ping Zhuan*, *Nong Fu Ji*, and some papers, such as “Why I Hate Arthur Waley? Translating Chinese in a Post-Victorian Era” and “The ‘Saturnicon’ Forbidden Food of MoYan”, etc.

Among all the Chinese writers Goldblatt has translated, there is one who deserves a special attention—Mo Yan, spoken highly by Goldblatt (2009) as “the most accomplished and creative novelist of his era” (p. 29), Mo was conferred Nobel Prize in 2012 and since then has become a household name in China. As a prolific writer, Mo Yan has produced 11 novels, near 30 novellas, more than 70 short stories, and several essay collections, the fictions among which in Goldblatt's words are “extraordinary in quality and diversity by any literary and popular measure” (p. 29).

Therefore, this paper will study briefly how Goldblatt rewrites Mo Yan's short-short *Strange Encounter* for the following reasons:

(1) Since Mo was conferred Nobel Prize in 2012, his works start to catch the attention of the world. Though much fame as it may bring to Mo Yan, there are also some opinions, especially from the American

sinological circle, saying that the translated versions are better than the original ones. True or not, this can ensure us the translation competence of Goldblatt and the high quality of his production, thus the reliability of the research object.

(2) In a recent interview (Ji, 2009, p. 47), Goldblatt revealed not only his close relationship with Mo Yan, but also his entire trust in Mo's novels, saying that he will read every of Mo's new works for Mo will never produce any shoddy ones. Also, in the nominating statement for the 2009 Newman Price, Goldblatt (2009) said that "most good novelists have difficulty maintaining a consistently high standard in their writing, but not Mo Yan" and "Each of his novels has been universally praised, and each demonstrates the depth and breadth of his exceptional talent" (p. 29), thus the representatives of the research object.

(3) Due to word limitation, the author can mainly choose a small passage to do research on, such as a short story, thus the feasibility.

Rewrite Under the Framework of Rewriting Theory

It is widely acknowledged that the translations of Mo Yan's works by Goldblatt are, in fact, rewritings. The paper written by Zhang Yaoping in 2005, regarded as one of the earliest papers sketching out the translation thoughts and methods of Goldblatt, expressed frankly that translating is a kind of rewriting under another language rather than mere duplicating, and it is to perfect and to complement (Zhang, 2005, pp. 75-77). Lv Minhong (2011), in her book studying Howard Goldblatt's translations of Chinese modern novels from narratological perspective, mentioned many times the word "rewriting" especially in the chapter dealing with Goldblatt's translation methods and thoughts. Even, in one of his few papers discussing translation named *The Writing Life*, Goldblatt himself manifested (2002) that "I love to read Chinese; I love to write in English. I love the challenge, the ambiguity, the uncertainty of the enterprise. I love the tension between creativity and fidelity, even the inevitable compromises" (p. 10). Goldblatt's use of the word "write" rather than "translate" may well indicate his recognition of his work as rewriting.

Though many agree on the method of "rewriting", the question remains—How?

A Brief Introduction of Andre Lefevere's Rewriting Theory

Andre Lefevere (1990), instead of restraining himself within the mere language sphere, studied translation phenomenon under a broader cultural and social background. He places literature, which itself consists of a system, into a larger system called culture or society, which is made up of many subsystems. To stay in line with other subsystems and "not fall too far out of step" (p. 14), the literary system should conform to a double control factor that determines the translation from a broad sense. These two factors are, in order of importance, ideology and poetics operating inside of the literary system, and patronage outside. Ideology is the "dominant concept of what society should (be allowed to) be" and the poetics is "what literature should (be allowed to) be" (p. 14), while patrons "try to regulate the relationship between the literary system and the other systems, which, together, make up a society, a culture" (p. 15). These two factors together determine what to translate and how to translate.

The Influence of Ideology and Poetics

According to Lefevere, ideology here is not limited to the political sphere; rather, "ideology would seem to be that grillwork of form, convention, and belief which orders our actions" (1992, p. 16).

A Poetics can be said to consist of two components: one is an inventory of literary devices, genres, motifs,

prototypical characters and situations, and symbols; the other a concept of what the role of literature is, or should be, in the social system as a whole. (Lefevere, 1992, p. 26)

Ideology determines translation from a larger and more basic social sense, that is to say, if a work want to get published, it should first confirm to the current social conventions, customs, and other ideological components. Meanwhile, poetics functions inside a literal system by selecting certain types of current literal practice and excluding others (Lefevere, 1992, p. 27). However, since the system of literature is included in the larger system of society, the two determining factors are destined to be interrelated, thus the mentioning here in the same breath. In the short-short *Strange Encounter*, ideology and poetics influence mainly in three aspects: selection of the translation material, the way to deal with politically sensitive words, and the rewriting of details.

Selection of the translation material. Lefevere further elaborates the latter component of “poetics” as a concept “influential in the selection of themes that must be relevant to the social system if the work of literature is to be noticed at all”. Therefore, according to Lefevere, if Goldblatt’s translation works are to be noticed, he has to conform to the readers’ likes and current American social conventions. In his interview with Ji Jin, Goldblatt said frankly that three kinds of Chinese novels could catch American readers, namely, novels with many sexual descriptions, novels with political affairs, and detective stories (Ji, 2009, pp. 46-47).

This novel, *Strange Encounter*, describes the author’s experience of going home to visit his parents. Due to the late of his train and miss of the bus, the author had to walk home deep into night, during which time he wended through the fields and was scared by his thoughts of coming across a ghost, but nothing happened. Early in the morning, when he got to the entrance of his village, he saw Third Master Zhao there waiting for him. After some greetings, Third Master Zhao gave the author a cigarette holder made of agate to settle the five yuan he owed the author’s father. However, when the author got home and took the cigarette holder out, his parents were visibly shocked, for Third Master Zhao died a couple of days ago. Although, the short story contains no sexual descriptions, has no much to do with political affairs, and is by no means detective story, such story of phantom has a sense of mystery and strangeness, which may as well give rise to the reader’s interests and attention. Thus, the selection of the translation material is out of the author’s own interest and the expected reception of the readers.

Omission of some politically sensitive words. Comparing the original text and the translated one, one can easily find that the translated text can mainly correspond to the original one except the following part:

继续往前走吧。一边走一边骂自己：你是解放军军官吗？你是共产党员吗？你是马列主义教员吗？你是，你是一个唯物主义者，而彻底的唯物主义者是无所畏惧的，共产党员死都不怕还怕什么？有鬼吗？有邪吗？没有！有野兽吗？没有！世界本无事，庸人自扰之……

Translated version:

Just keep walking, I told myself, and as I walked I voiced my displeasure with myself: you are a materialist, and true materialist fear for nothing. Are there ghosts? Are there evil spirits? No! Wild animals? No! It's the weak and the mediocre who create fear out of nothing...

We are all clear that there exist ideological differences between China and America through the ages. Since the May Fourth Movement in 1919, China has started to step on the road of socialism and has established

socialist system in 1956 after Three Great Reconstructions, while America has established capitalist system since the enactment of *The Constitution of United States of America* in 1787. The two systems have long had disagreements and contradictions, which result in Cold War and hot conflicts. Though the two countries agree to seek common points while reserving differences, which avoid many conflicts, the misunderstanding, incomprehension, and aversion to each other's systems are still exist. Therefore, the author omitted the whole sentence “你是解放军军官吗？你是共产党员吗？你是马列主义教员吗？”，just leaving “you are a materialist, and true materialist fear for nothing” there, for the following reasons:

(1) Due to their incomprehension of China's national conditions then and the faith of Chinese people in Maxism only, American readers may be confused of the reason why a communist, an officer of the liberation army, or a Maxist-Leninist should fear for nothing.

(2) Most Western people believe in religion and the existence of supernatural spirits, such as God, and not many of them will have the idea that Maxism preaches true science and denies supernatural spirits.

(3) American readers may not care much about the implications behind these political words, and a literal translation may cause some inconvenience in their reading. Therefore, bearing readers in mind, Goldblatt made some adjustment while rewriting according to ideological reasons and managed to be reader friendly.

Rewriting of details. Reading through the translated text closely, one can still find some small but important variations, which show to us the translator's rigorous thoughts reflecting the different conventions, customs, and cultures of the two languages. Following are some examples:

(1) Change from implicitness to explicitness.

Chinese people have, since the ancient times, advocated the implicitness and euphemism, which in their thoughts will create a sense of beauty, while American people are more direct and frank. Therefore, when translating, Goldblatt has to “add some explanatory phrases, express the implicit meaning, or add some words to make the passage more logical” (Shao, 2013a, p. 101) for readers' good. The sentence “我斜刺里走上那条废弃数年的斜插到高密东北乡去的土路” in the middle of the second paragraph was translated as “I headed home on an unpaved road that had fallen out of use years before, but was shorter”. The addition of the phrase makes the whole sentence more logical and understandable. Moreover, The last sentence of the second paragraph “蝈蝈的叫声使月夜显得特别沉寂” was translated as “That lent an eerie silence to the night”. Here, we can see Goldblatt translated “沉寂” into “eerie silence” rather than mere “silence”, “quietness”, or “dreariness”, showing clearly to the American readers the ambience by using the word “errie”.

(2) Literal rendition of appellation.

The translation of appellation, especially assumed kinship terms, has always been an interesting but difficult work for translators because there may be no corresponding terms in the target language and the translator has to balance between domesticating and foreignizing. In this passage, there are two appellations, “三大爷” and “老三”, which are rendered into “Third Master” and “Number Three”, respectively. Master has the meaning of “the male head of a household” and “a person with the ability or power to use, control, or dispose of something” in English, which indicate the top position a male hold in a family, a convention shared by the two countries. “Number Three” gives readers the information that the author ranks the third in his family and so he got his nick name, just as the original appellation does. If they were rendered into “Zhao”, “grandpa Zhao”, “old man”, “child”, or something else, readers would be confused and the information such appellation reveal will be lost.

The Influence of Patronage

Patronage, in Lefevere's sense, is "something like the powers (persons, institutions) that can further or hinder the reading, writing and rewriting of literature" (1992, p. 15). Patronage functions basically by three elements, respectively, ideological component, economic component, and element of status. Ideological component acts "as a constraint on the choice and development of both form and subject matter" (1992, p. 16) as we have discussed in the previous part. Therefore, in the following part, the author will skip the ideological component and discuss about the other two elements: economic component and the element of status.

Economic component. In Lefevere's words, "the patron sees to it that the writers and rewriters are able to make a living, by giving them a pension or appointing them to some office" (1992, p. 16). However, the meaning of economic component may be far more than this. As the phrase itself reveals, it means the economic returns a translator, a patron, an institution, or any others having interest relationships with the translating activity can receive by translating the book. A translator's patron can be anyone, any institution from a boss, a publisher to translation companies, or publishing houses. Be it a boss, a publisher or a translation company, they all expected to gain some benefits from the translation activity, most of which we call economic returns. Therefore, translators have to make sure if their work can be published and if they can get the money necessary to cover their and their families daily expenses. Publishers have to make sure if the translation work published can be sold out and thus make a fortune to make the publishing house do, or even better and better. This may be the biggest concern for patrons and most translators. Howard Goldblatt (2009) also manifested in his interview with Ji Jin that sometimes he may choose an inappropriate work to translate just because some publisher will pay and he happens to have the time (p. 6). And also he has more than ten translated or half-translated novels remaining in his drawer for a long time because no publisher would like to publish it, therefore the choose of original work is partly due to the needs of publishers, and further, the readers (2009, p. 7).

The element of status. Status implies the fame the translator and the translated text win by "integrating into a certain support group and its lifestyle" (Lefevere, 1992, p. 16) or sometimes the economic success gained. Literary productions, translation works or original works, should strengthen, or at the very least, not actively oppose the dominant social system. Works as such can be counted as excellent and of high status. Rather, works, which do not conform to or even actively oppose the social system, will "experience great difficulty in getting published in official channels, or else be relegated to the status of 'low' or 'popular' literature" (1992, p. 17). Due to the Western sense of superiority to Chinese language and misunderstanding of China's literature, translated works in this regard are long considered as inferior and "readers interested in this genre are limited to academic circles" (*China Daily*, 2008). Therefore, Chinese literature is at the periphery of American literary system and may be deemed as "low". Such as it is, Goldblatt still insists on translating Chinese literature and try to integrate translated Chinese works into the predominant literary system by facilitation and being reader friendly. When translating Mo Yan, Goldblatt wrote more than 100 letters to and made innumerable phone calls with Mo Yan, often discussing with Mo about one mere word or an simple article unfamiliar to him, thus ensuring the high quality of the translated novels. As to the work *Wolf Totem*, *China Daily* (2008) put it that "Goldblatt has held to his usual high standards, including finding a student at Inner Mongolia University to check the Mongol spellings of the many transliterated Mongol words and phrases". Though the overall situation did not change much, Goldblatt has promoted the acceptance of Chinese literature in America by winning many

awards himself and helping Mo Yan win the Nobel Prize in 2012. In consequence, some of Chinese literature and Goldblatt himself win a high status in the American social system.

Rewrite Under Principles From the Narrow Sense

All the elements Lefevere put forward, the ideology, the poetics, and the patronage, and even the sub-elements—economic component and status, are comprehensions of translation from the broader social and cultural sense. Since rewrite here is under the scope of translation—changes as it may make, it is not a recompose of the original text in another language at the rewriter's ease, rather, it is a meticulous recreation of the original text in another language. As the Chinese say goes: Dancing in fetters, such a recreation should also abide by some principles. There are mainly two principles a translator should abide by when he rewrites: (1) a good command of the source text; and (2) a good command of the target language and culture.

A Good Command of the Source Text

A translator should be an expert of the source language and culture. If one wants to translate, he should, first of all, have a very good command of the source language, including the explicit and implicit meaning of a single word and of the phrases and sentences comprised of every single word. He can read the implied meaning of the sentences and passages, and understand what the author want to express by using such words. Further, he should comprehend word plays, idioms, and culture-loaded words to the degree that well-educated domestic people may understand them. In addition to a good command of language, he should know very well the culture he is translating. He should not only understand the cultural implications imbedded in language, but also the overall background of the text he is to translate.

To translate this novel *Strange Encounter*, Goldblatt should, at first, understand the general meaning of the passage, figuring out the five "Ws"—what, who, why, when, and where. And then, he should deal with some culture-loaded words or words unfamiliar to him, such as "高密"—name of a county, "解放军官"—name of one of China's army, and "赵三大爷"—assumed kinship terms used only in China. When analyzing this novel, Goldblatt should know clearly what Mo Yan want to express by such phantom stories and hallucinatory literature. After a thorough understanding of the original passage can the translator step onto the next step of rewriting.

A Good Command of Target Language and Culture

If a good command of the source text is the first step a translator should do, then here comes the second step—a good command of the target language and culture.

Usually, people mix comprehension with translation, but actually they are two different phases of one translation activity. To a translator, to express the idea in target language may be harder than to comprehend the original text, as Goldblatt put it in an interview: "Not knowing Chinese well enough and not knowing English well enough are problems specific to translating Chinese to English. Actually, not knowing Chinese well enough isn't a big problem. You can ask your friends" (Lingenfelter, 2007, p. 35).

The true problem lies in not knowing English well enough. To learn the target language (in this case, English) well, one has to read excessively and learn incessantly. Goldblatt confessed that junior academics, "who have no feel for English", spend all their times learning how to read and write Chinese, as most of us do. They read everything that comes out in Chinese, and are left with no time to do anything else, and when they are faced with translation tasks, they cannot handle them—being too literal. He, himself, "spent all those years since then to catch up by reading good stuff in English" (Lingenfelter, 2007, p. 35).

Then, it comes the translation phase after an accumulation of the target culture and language. The rewriter has to reproduce the information, the meaning and the sense of the original text in another language. He must use the closest and most natural expressions, but should not employ a literal word-to-word method. Sometimes when equivalence cannot be matched, the rewriter will face a dilemma as whether to domesticate or foreignize. However, the more he reads and the better control he exercises on the target language, the more such equivalence happens. Syntax and structure may change, but the information and meaning of the original text have to be ensured. Following are some examples from *Strange Encounter*:

(1) 月光照在庄稼的枝叶上, 闪烁着微弱的银光。

Moonlight on the stalks and leaves lent them a silvery glow.

(2) 我后来才知道我的冷汗一直流着, 把衣服都潮湿了。

To my surprise, my clothes were drenched in a cold sweat.

(3) 穿过铁路桥洞后, 我没走柏油路。因为柏油公路拐直角。要远好多。我斜刺里走上那条废弃数年的斜插到高密东北乡去的土路。

So after passing under the station bridge, instead of the asphalt road, which would take me out of my way, I headed home on an unpaved road that had fallen out of use years before, but was shorter, since it went directly to town.

Three examples above, the word “lend” and the phrases “to my surprise” and “but was shorter” are not literal word-to-word equivalence and all have made some changes, but they express the idea exactly those Chinese words want to express, and the meaning original words reveal.

Conclusion

Therefore, when a translator translates a text, his translation activity is limited by two determining factors from the broader social sense—they are ideology and poetics functioning inside the literary system and patronage functioning outside. Also, the translator has to abide by two principles from the narrow sense—a good command of the source text and a good command of the target language and culture. Goldblatt, when he rewrites, observes all these principles intentionally or unintentionally, thus the success of his translation works and winning fame globally.

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