

A Study on Translation Strategies of Culture-Loaded Words in Wolf Totem from the Perspective of Skopos Theory

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Abstract: Skopos theory holds that translation is a complicated, arduous and purposeful human activity, and the criterion of judging it should be whether the translator has used the appropriate translation strategies to accomplish the translation skopos accurately. Therefore, due to different skopos of the translator himself, there may be multiple versions of the same source text exist for different skopos. Based on the skopos theory, this thesis aims to find a more suitable translation method for Chinese culture-loaded words by analysing the translation strategies and specific translation methods adopted by Goldblatt in the English version Wolf Totem. Through a comparative study, the author found that the two translation strategies of foreignization and domestication are often used by Goldblatt in Wolf Totem. Through the analysis of a large number of examples, the author believes that this two translation strategies can help readers to understand the source text better, to achieve the translators' translation skopos. This discovery may provide some references for the translation of Chinese excellent literary works in the future.

1. Introduction

With the rapid development of the global economy and political communication, cultural exchange as one of the aspects is becoming increasingly crucial in our everyday life. Due to different cultural backgrounds that people have, their ways of thinking, standards of conduct and values also vary from each other, and this significant difference can be reflected directly and prominently in the use of the language. In the process of language development, many words are deeply branded with culture. Therefore, the study of culture-loaded words and their translations in different styles is helpful to enhance the understanding and communication among people around the world.

Meanwhile, with the strengthening of China economic status and the improvement of its international prestige, the enthusiasm of foreign friends to learn Chinese is growing. However, to learn, to command and to use a specific language need a full understanding of its culture. Therefore, it is increasingly vital to disseminate unique Chinese culture to the rest of the world. Above all, to translate Chinese literature into different languages plays an important role.

2. The Significance of the Study

From the perspective of culture-loaded words in *Wolf Totem*, this thesis takes the English translation of Howard Goldblatt, a famous American translator, as the research object to analyse the translation methods and strategies of culture-loaded words. By studying the English version, *Wolf Totem*, which contains a large number of Chinese cultural characteristics. This thesis discusses how to deal with the cultural factors of foreign translation under the background of cultural globalization and cultural independence, making it not only achieve the successful cross-cultural communication, but also maintain the cultural characteristics of the nation, and provide readers with more opportunities to learn and understand Chinese culture. Meanwhile, this thesis hopes to shed some light on the translation of culture-loaded words in other Chinese literary works.

3. Introduction to Jiang Rong and *Lang Tu Teng*

Jiang Rong, the author of *Lang Tu Teng*, was born in 1946. In 1967, the early days of the Cultural Revolution, the 21 years old Jiang Rong and 120 educated youths volunteered to work and live in the grasslands of Xilingol in Inner Mongolia. He lived there for 11 years, deeply influenced by the nomadic culture and was fascinated by the relationship between the Mongolians and wolves. He once had a chance to live with the wolf for years, for he raised a Wolf cub and observed its life habits. Jiang Rong lived in Inner Mongolia during the early period when people began to use the ecological resources of the grassland. At that time, the grassland ecosystem was not destroyed by a human yet. He has witnessed the magnificent view of the prairie and experienced the comfort of nomadic life. Meanwhile, he also has seen the damage to the ecological environment caused by the irrational development of the grassland. After he went back to Beijing, Jiang Rong combined his own experience of living in Inner Mongolia, as well as his understanding of nomadic civilisation and agrarian civilisation to write the book *Lang Tu Teng*.

The novel *Lang Tu Teng* was published in 2004. The novel set the background in the 1960s and 1970s, tell a moving story between the Mongolians and wolves. This book pays close attention to the ecology of reality and describes the wolf's nature, the relationship between human beings, animals, and environment, as well as the ethnic, cultural conflicts etc. The ecological crisis of humankind, the significance of "wolf's nature" in globalization and market economy, how people get along with animals, and how to solve the conflict between agrarian civilisation and nomadic civilisation are the main topics that the whole world pays close attention to. Since its publication, the book has become a sensation in China with a sales record of more than three million copies, ranked in the top 10 best sellers for six years and won the first Man Asian Literary Prize in 2007. Not only that, but the book also made its way to the world successfully. By 2008, the book was copyrighted in almost all major languages and has been published in 26 languages, including English, French and Italian.

4. Introduction to Goldblatt and His Translations

Howard Goldblatt is a famous American sinologist and translator of Chinese novels. Professor Xia Zhiqing called him "the recognised chief translator of modern and contemporary Chinese literature." (Shu Jinyu, 2005) After graduating from Long Beach State College, he joined the army in 1961 and was assigned to Taiwan as a communications officer. During that period, he began to learn Chinese in Taiwan and returned to the United States to continue learning Chinese after his tour of duty. In 1970 and 1974, he received a Master's degree and a Ph. D. in Chinese from San Francisco State University and Indiana University, respectively. He taught Chinese at three famous American universities and continued to work as a translator. In his 40 years experience of

translation, Goldblatt has translated more than 60 works of 30 plus Chinese writers, making him the highest-ranking Chinese literary translator in the English world.

Goldblatt's deep understanding of the two languages, as well as his excellent translation and linguistic skills, helped Jiang Rong, Su Tong won the Man Asian Literary Prize, also helped Mo Yan won the Nobel Prize for Literature. As for himself, Goldblatt won the National Translation Award and the Guggenheim Fellowships.

5. A Brief Introduction of Skopos Theory

Functionalist translation theory first emerged in Germany in the 1970s, which had a significant impact on the translation field. Katharina Reiss, Hans J. Vermeer, Justa Holz-Manttari, Christiane Nord are the distinguished representatives in this field.

As one of the critical components of functionalist translation theory, skopos theory regards translation skopos as the starting point and root of the translation task. It is the part that translators should emphasize more on before they start to translate.

The word "skopos" is from German, here indicates the social intercourse objective of the target text, that is, "the communicative function of the target text to the target readers in the social cultural context of the target language." (Venuti & Laurence, 2001) Katharina Reiss provides a specific basis for the emergence of skopos theory. Hans J. Vermeer is the founder of the theory and puts forward the main principles of skopos theory as well.

Katharina Reiss was the first one to realize that it was sometimes impossible to achieve equivalence between the original text and the target text in a real context because some versions were intended to accomplish a different purpose or function from the original book. After that, Reiss's student, Hans J. Vermeer improved and perfected the inadequacies of equivalence theory. After a long period of exploration and practice, he originated skopos theory from the concept of behavioral theory. In Vermeer's article *Framework for a General Translation Theory* published in 1978, he first presented the basic principles of skopos theory: skopos rule, coherence rule and fidelity rule, among which the skopos rule has played an leading role. Co-authored by Katharina Reiss and Hans J. Vermeer, the book *General Foundations of Translation Theory* was published in 1984. In this book, Vermeer regards translation as an act of transformation based on the original text, and any action has a specific purpose. Therefore, translation is also purposeful and can influence the culture of the target language.

Furthermore, two other German translators, Justa Holz-Manttari and Christiane Nord, have further developed the theory and expanded its application in the various field. Skopos theory alters the framework of convention translation theory and broadens the horizon of translation research. It denies that translation is a simple linguistic transformation and holds that translation is a kind of intercultural communication with a purpose.

6. The Rules of Skopos Theory

6.1 Skopos Rule

The skopos rule refers to the fact that translation should be able to function in the context and culture of the target language in a way that expected by the recipient of a target language. Vermeer defines it as "Human action, including translation is determined by its purpose." (Li Heqing, 2005, p94) Usually, the skopos of translation is given by the initiator of translation and defined before the beginning of the translation process. The purpose of translation is to guide the translator to translate the text from the source language into the target language. Emphasis on the skopos enables the translator to adopt more proactive and forward-looking translation strategies through the

implementation of translation skopos, rather than just passively finding hints from the original text. (Schaffner, 1998, p235)

Skopos rule is the core of skopos theory, which emphasises that the translator completes the cross-linguistic and cross-cultural transformation from the source language to the target language according to the translation skopos given by the initiator. The translation here is more like social behaviour, involving not only the translator but also the initiator and reader. The role of translator here is more like a medium, through which the translator “acts as a medium”, the target text can convey the information of the source text well and meet the requirements and expectations of the target readers.

6.2 Coherence Rule

The coherence rule is another essential principle in skopos theory, which focuses on the understanding of the source text. It requires that the target text should correspond to the principle of “intratextual coherence” which is an internal connection between the target text and the source text. Coherence rule refers to the fact that the target text can be understood by the reader and is meaningful in the culture of the target text and the communicative environment in which the target text is used. The original text from the perspective of skopos theory is “the source of information” and because of the different backgrounds and circumstances of the target readers, they can only selectively receive part of the whole information of the source text. Therefore, if a potential target reader is set, the translator should focus on “intratextual coherence”, that is, all expressions and words in the translated text should be readable and communicative. In other words, for words with cultural meaning in the original text, the translation should try to choose words with the same or similar purpose in the target language to replace, so that readers can better understand the original text. In this way, the coherence rule specifies that a translation should be acceptable in the sense that it is coherence with the receivers’ situation. (Vermeer, 2001)

6.3 Fidelity Rule

As a means of intercultural communication, translation is a bridge between the source text and the target text. To better express the main idea of the source text, Vermeer puts forward the concept of intertextual coherence, also known as fidelity rule. (Vermeer, 2001) According to the translator’s skopos and understanding of the source text, the fidelity of the translation and its original version will change accordingly.

The German functionalist theorist Christiane Nord has further developed the fidelity rule or loyalty rule. He thinks that “Loyalty refers to the interpersonal relationship between the translator, the source text sender, the target text addressees and the initiators. Loyalty rule means that the target text purpose should be compatible with the original author's intentions.” (Nord, 2001, p125) Therefore, translation under the perspective of Skopos theory is not an arbitrary rewriting or “free translation” of the source text. The fidelity rule does not require the translator to translate the source text word-by-word, but the translator should try his best to be faithful to the information the author wants to convey in the source text as much as possible. Also, the method of transmitting the information should consider the background, culture, history and other factors of the target readers and use translation strategies flexibly.

7. The Definition of Culture-Loaded Words

The culture-loaded words come from a particular culture and are the most representative expressions in the literature, which directly or indirectly reflect the characteristics of the culture. In

the deep history of the formation and development of nations, human beings achieved magnificent cultures due to various living environments, religious beliefs and ways of thinking, and these differences were expressed through language. After language was created, people began to communicate with each other. Because human beings live together on the same earth, the language and culture that are created by them may have something in common. These similarities form the basis for the beginning of communication among different ethnic groups. Differences, on the other hand, hinder regular communication. And these words, which are difficult to understand, are called cultural-loaded words.

The study concerning culture-loaded words has touched off great attention of scholars both here and abroad. The following are some well-known scholars' definitions of culture-loaded words:

Hu Wenzhong thinks that "culture-loaded lexemes load with specific national cultural information and indicate deep national culture. They are direct or indirect reflections of national culture at the structure of lexemes." (Hu Wenzhong, 1999, p64)

Liao Qiyi defines that "culture-loaded words refer to words, phrases and idioms indicating unique things of a culture; these words reflect a nation's unique and different activities which are gradually accumulated in its long history." (Lian Qiyi, 2000, p23)

Mona Baker also gives his explanation about culture-loaded words, "The words in an original language may convey a concept that is completely strange in the target language culture. This may be an abstract or general idea; these words may be regarding a type of food, a kind of social custom, or a religious belief. Such concepts are often called culture-specific items." (Mona Baker, 2000, p21)

From the above definitions of culture-loaded words, it can be found that culture-loaded words are closely related to the culture of the people who use the language, and there are similar culture-loaded words in all aspects of culture. Therefore, to further promote intercultural communication, the study of culture-loaded words is of great importance.

8. Classification of Culture-Loaded Words in *Wolf Totem*

The culture-loaded words are rich in connotation, so there are some impediments when translating the culture-loaded words in the process of cross-cultural communication. In order to reduce the burden of interpretation, it is an important step to reclassify a large number of culture-loaded words.

By combining culture with language and translation, the American translation theorist Nida puts forward five parts of culture: ecological culture, material culture, social culture, linguistic culture and religious culture. (Nida, 1993, p105) Accordingly, words reflecting the five cultural connotations can be called culture-loaded words. Therefore, he divided the culture-loaded words into five categories: ecological culture-loaded words, material culture-loaded words, social culture-loaded words, linguistic cultured-loaded words and religious culture-loaded words. However, these five classifications do not have evident boundaries, nor can they contain all the culture-loaded words. *Wolf Totem* includes a large number of words with Chinese cultural characteristics, which cover different fields. Therefore, the author reclassified the culture-loaded words in it by synthesising the above five classifications. It is hoped that the translation strategies of Goldblatt can be analyzed by studying different types of culture-loaded words in *Wolf Totem*.

Mongolian is one of the major ethnic groups in northern China and is also one of the ethnic minorities with a large population. Its populace is widely distributed throughout the Inner Mongolia steppe and northeast China. *Wolf Totem* is a favourite book which describes the complex relationship between human beings and wolves in the background of Mongolian grassland ecological environment. It contains a large number of collection reflecting the Mongolian cultural

characteristics. These words mainly include the following aspects: Mongolian appellations, Mongolian vocabularies, geographical terms, and religious words.

The Cultural Revolution was a relatively unique period in Chinese history, which produced many specific words that reflected the historical background at that time, called the Cultural Revolution expressions. *Wolf Totem* is a long story based on the period of the Great Cultural Revolution, which includes a lot of words reflecting the politics, economy and culture at that time.

China has a long history with many historical expressions and cultural allusions. *Wolf Totem* refers to a great deal of words attached to Chinese historical and cultural allusions, all of which contain profound cultural connotations and also highlight the profound depth of Chinese history and culture. These cultural and historical terms are also the key points that translators need to deal with in the process of translation.

Idiomatic Phrase and words refer to some expressions that people often use in their daily life, including spoken words, famous sayings and dialects etc. These words can express rich cultural connotations with short forms and are widely used in people's daily life. Therefore, to make the works of literature easy to understand, authors often use such expressions in their writings.

9. Translation Strategies of the Culture-Loaded Words Used in *Wolf Totem*

Goldblatt's English version *Wolf Totem* contains a lot of culture-loaded words. For translators, it is not only challenging to translate the source text at the linguistic level but also to make readers understand the culture of another country through translators' reproduction. Different countries have different languages and cultures, and the expression of one country cannot fully explain the cultural origins of another country. Under the guidance of skopos theory, translators pay more attention to whether the target text conveys the skopos of translators, rather than translate the original text word-to-word or sentence-to-sentence. Due to the different skopos of the translators, the translation methods adopted also vary from each other. Goldblatt aims to let the western readers know more about Chinese culture and the Chinese way of thinking through the translation of Chinese excellent literary works. In order to achieve his goal, Goldblatt made some changes to the source text during the translation with the consent of the author.

In *La Tu Teng* English version, *Wolf Totem*, he mainly used two translation strategies: Domestication and Foreignization. The definitions of them are as follow:

Domestication is to describe the translation strategy in which a transparent, fluent style is adopted to minimise the strangeness of the foreign text for TL readers. (Shuttleworth, M. & Cowie, M., 2004, p43)

Foreignization is to designate the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original. (Shuttleworth, M. & Cowie, M., 2004, p59)

These two translation strategies better express Goldblatt's translation skopos and are widely used by other translators. The following are the examples of domestication and foreignization which will be studied in detail from the perspective of skopos theory.

10. Application of Foreignization in *Wolf Totem*

10.0.1 Literal Translation

Literal translation refers to the translation method that maintains both the original content and the original form, which should be following the language expression habits of the source text. Therefore, Literal translation can retain the original meaning, national colour and language style of culture-loaded words completely. The following are the examples from Goldblatt's *Wolf Totem*.

1)."他们只有两根马棒,万一群狼嗅出他们的人气,那他俩可能就要提前 天葬了。” (Jiang

Rong, 2004, p3)

“All they had were two herding curbs, and if the wolves picked up their scent, their sky burial would come early.” (Goldblatt, 2008, p1)

In this example, the word “天葬” means the method by which some ethnic and religious believers deal with the remains of the dead, carrying them to burial grounds or in the wilderness and let birds such as eagles, crows to eat them. Such funeral usually takes place in Tibet and Inner Mongolia. Different from traditional earth burial in western countries and most of the mainland China, sky burial, is a cultural-loaded word with strong Mongolian characteristics. Goldblatt literally translated it into the sky burial, which not only reflected the fidelity of the original text but also simple for target readers to understand and leave some room for them to imagine.

2)。”如果再联系到他的‘走资派’父亲的问题,那绝对可以 上纲上线,而且还要牵连到许多人。”(Jiang Rong, 2004, p175)

“If that somehow was tied to his father’s problem as a ‘capitalist roader’, which would definitely be in accordance with policy, that would implicate lots of other people.” (Goldblatt, 2008, p273)

In example two, “走资派” and “上纲上线” are abbreviations and to translate such culture-loaded words requires the translator to understand the original meaning of these words. Here, Goldblatt used the literal translation method for both words, translating “走资派” into capitalist roaders, “上纲上线” into in accordance with policy. The author of this thesis argues that Goldblatt’s translation of “capitalist roaders” expressed the original author’s intention better, also comfortable for target readers to have an overall understanding. However, the translation on “上纲上线” only expressed one meaning, “consistent with the principle of the problems”. It did not mention the other meaning of “treating small problems as principled ones”. Although Goldblatt’s translation of this word may fail to convey the original author’s purpose, it helps target readers understand the overall situation to a certain extent.

3)。”陈阵的那个蒙古包,四个知青都是北京某高中的同班同学,其中三个是‘黑帮走资派’或‘反动学术权威’的子弟”(Jiang Rong, 2004, p14)

“The four students in Chen’s yurt had been classmates at a Beijing high school; three of them were sons of ‘black-gang capitalist roaders’ or ‘reactionary academic authorities.’”(Goldblatt, 2008, p20)

In example two and three, “走资派”, “黑帮走资派”, “反动学术权威”, “上纲上线” are the culture-loaded words that mainly from the period of the Cultural Revolution and most of these words are in abbreviation forms. These culture-loaded words used by the original author have specific national characteristics, but they are not difficult to understand. Therefore, Goldblatt decided to choose the method of literal translation to make the target text concise and clear while retaining Chinese characteristics.

4)。”草原人其实是运用草原辩证法的高手,还特别精通草原的‘中庸之道’。”(Jiang , 2004, p252)

“The grasslanders are the best practitioners of dialectic materialism and are good at ‘the middle way’,” (Goldblatt, 2008, p376)

In example four, the words “中庸之道” comes from *The Analects of Confucius*, which refers to the balanced and harmonious attitude towards life. Goldblatt literally translated it into the middle way, which vividly expresses the intention of the original author. The author believes that a balance should be maintained between the protection of grassland resources and the exploitation or utilisation of grassland resources. The excessive use of grassland resources brings some benefits, while the neglect of the importance of grassland protection will eventually cause adverse consequences. Not breaking “the middle way” is the fundamental of sustainable development. In this way, Goldblatt’s translation is an excellent way to make target readers understand the meaning

of the original text accurately.

In the above examples, Goldblatt applied the same translation method, literal translation, which is also one of the methods frequently used by Goldblatt in the *Wolf Totem*. In this paper, only a few representative examples are selected for analysis. From the perspective of skopos theory, literal translation can be faithful to the original author, accurately express the original author's writing purpose, and make the target text follow the internal coherence of the original text. That is why this method is adopted by a variety of translators.

11. 0.2 Transliteration

Transliteration, as the name implies, refers to the translation by pronunciation. Fang Mengzhi explained that "Transliteration is also called transcription, that is, the process or effect of using one character symbol (such as the Latin alphabet) to represent the character symbol (such as the Chinese character) of another character system." (Liu Xiangqing, Chinese Science & Technology Translators Journal, 2008(2), p38) It appears with the emergence of translation and is propitious to abundant the vocabulary of the target language. There are lots of transliterated words in *Wolf Totem*, often found in human names, place names, dialects, and colloquial expressions. The following are some examples:

1)."人死了把自己的肉还给草原,这才公平,灵魂就不苦啦,也可以上 腾格里 了。”(Jiang Rong, 2004, p79)

“After we die, we donate our meat back to the grassland. To us, it only seems fair, and its good for our souls when we go up to Tengger.” (Goldblatt, 2008, p125)

2)."嘎斯迈弯腰去轻拍巴勒的头,连说:赛(好)巴勒,赛(好)巴勒。”(Jiang Rong, 2004, p10)

“She bent down to pat the big dogs head and said, ‘Sain Bar’(Good Bar), over and over.”(Goldblatt, 2008, p12)

In example one and two, Goldblatt translated “腾格里”and“赛(好)巴勒”into Tengger and Sain Bar. Apparently, he used the transliteration method to translate these words base on the English pronunciation. Instead of using pinyin of these words directly, he used English words to list the original pronunciation of culture-loaded words. Such a translation can not make the target readers understand the meaning of these words, but it can speed up the readers' reading, and also enable them to memorize a specific definition of the word profoundly. After that, Goldblatt also noted the meaning of these words at the end of the translation, which further deepens the readers' image.

3)."老人连灌三大口,乐得连回三声:米尼乎,米尼乎,米尼塞乎。(我的孩子,我的孩子,我的好孩子子。)"(Jiang Rong, 2004, p34)

“The old man took three drinks from his flash and responded, ‘Minibu, minibus, minisaibu’ (my child, my child, my good child) “ (Goldblatt, 2008, p53)

4)."嘎斯迈一边念叨着 ‘霍勒嘿,霍勒嘿’(可怜啊,可怜),一边把黄羊抱到雪地上。”(Jiang Rong, 2004, p30)

“Gasmai muttered, ‘Huolehei, huolehei’(Mercy, mercy), as she picked it up in her arms, set it down on the snowy ground,” (Goldblatt, 2008, p47)

In example three and four, Goldblatt directly applied the form of Pinyin to translate the underlined part of the source text as well as the original Chinese meaning of the author's notes. The direct translation of pinyin is a typical transliteration method, which preserves the exotic features of the original text to the greatest extent and satisfies the readers' subconscious desire to appreciate the foreign customs from the works. This method is also used by many translators when translating specific culture-loaded words.

5)."杨克说:这就是所谓的 ‘草库伦’ 了。”(Jiang Rong, 2004, p356)

“Yang Ke said, Those are what they call ‘grass kulun’.” (Goldblatt, 2008, p509)

In this example, Goldblatt combined two translation methods together: the literal translation and transliteration. He translated “草库伦” into grass kulun, which is half English word and half Pinyin. This form of combination is often used by translators to translate culture-loaded words. The literal translation part of this sentence gives readers a universal understanding of the object described by the original author, and the transliteration part also highlights the characteristics of this word. Such a way of translation is consistent with the intratextual coherence under the guidance of skopos theory and is also convenient for readers to understand the culture-loaded words.

As is shown above, the underlined parts of the sentences are some Mongolian culture-loaded words which are translated by Goldblatt used the transliteration method. Some of these Mongolian words are rendered in pinyin, while others are translated in English with similar pronunciation. Under the principle of skopos theory, he used transliteration method to be faithful to the source text to the greatest extent. Keeping the foreign words in the original form can give readers a sense of freshness. Meanwhile, this translation method enriched the vocabulary of the target language and the knowledge of target readers.

11. Application of Domestication in *Wolf Totem*

12. 1.1 Free Translation

Free translation doesn't mean to translate the source text word-by-word. Based on the main idea of the source text, the translation using this method only retains the content of the original text but does not maintain the form of the original version. In this way, the language features of the original text cannot be preserved, but the target language readers can understand the meaning of the original text profoundly. Here are the examples from *Wolf Totem*.

1.)”陈阵和杨克立刻让座,请两人坐在 北面地毡主座位置上.”(Jiang Rong, 2004, p198)

“Chen and Yang made seat for them in the seat of honor.” (Goldblatt, 2008, p307)

In example one, “北面地毡主座位置上” was translated as in the seat of honor. That is because, in ancient China, people regarded the north as the top. When arranging the banquets' seats, the most honored person will seat in the north as the respect. This custom has been passed down gradually. Also, it can be seen in modern China today. Since the translator understands Chinese culture, he did not directly translate the word into “north side”, but chose to translate its extended meaning “honor”, which was straightforward and easy to understand.

2.)”他也暗自庆幸,深感迷狼的好处:对草原狼了解得越透,就越 不会大意失荆州.” (Jiang Rong, 2004, p284)

“The more one understood the wolves, the less vulnerable one was to disaster.” (Goldblatt, 2008, p414)

The underlined parts of the two examples above are all related to Chinese history. In example two, the phrase “大意失荆州” literally means that Jingzhou was lost because of defensively neglected. But here, the author uses it to express that the more he knows about the wolf's cub, the more careful he will be to avoid fatal losses. Goldblatt here did not translate it directly as “lost Jingzhou”, but adopted the method of free translation to show the author's intention straightly. Because this term was related to the story of ancient China, the translator can not translate the whole story here, so he directly used the profound meaning of the story. Goldblatt's translation reduces readers' difficulty in understanding and makes the target text fluent.

3.)”我在山坡上就看它能打会掐,真是 一员虎将,是它头一个冲进狼群,”(Jiang Rong, 2004, p125)

“ I watched him fight from up on the slope. A real tiger. He was first to charge the wolf pack.” (Goldblatt, 2008, p199)

In example three, “一员虎将” means a soldier who is brave and good enough to fight as one man

against others. In the source text, the author used it to express that a dog named Erlang was fearless in the process of hunting wolves and made great achievements. As the king of all beasts, the tiger is the representative of courage and ferocity in western cultures. Therefore, Goldblatt translated this phrase into A real tiger, which expressed the author's intention accurately.

4).”不入狼穴,焉得狼子.”(Jiang Rong, 2004, p137)

“You can't know wolves without going into their den.” (Goldblatt, 2008, p217)

In example four, the author adapted the phrase “不入狼穴,焉得狼子” based on the idiom “不入虎穴,焉得虎子”. Here, the author wants to express the idea that if you don't go into the wolf's hole and catch a cub, how can you understand the wolf's habits? However, the author of this thesis thinks that this sentence used both the literal translation and free translation method. Literally, it can be translated as “You can't get a wolf cub without going into their den.” But the second part of this sentence was translated as You can't know wolves, so it's a combination of two translation methods. Goldblatt used the free translation strategy to make it convenient for readers, omitted the part of semantic repetition and simplified the sentence, but the original purpose of the author remained unchanged.

Above all are some examples of free translation from Goldblatt's *Wolf Totem*. Actually, there are many examples of free translation in it, and the author of this thesis only listed a few examples for analysis. Due to the differences in language and culture between different countries, free translation has become an important method and has been widely used in the translation process to make the whole translation closer to the language and customs of the target readers. From the perspective of skopos theory, free translation, although less loyal to the source text than other translation methods, is the best way to express the translators' skopos of translation. Translations using free translation method can help target readers understand the author's original intention easily and improve readers' acceptance of the translated text. Therefore, free translation is one of the indispensable techniques used in the process of translation.

13. 1.2 Omission

Goldblatt adopted omission in his translation of *Wolf Totem*. He omitted about 50,000 words, but such drastic deletion did not affect the transmission of the original meaning. Goldblatt selectively deleted the source text according to the original content, the acceptability of the target language and cultural differences, etc. The omission in *Wolf Totem* is divided into three situations.

Above all, Goldblatt omitted the quotations at the beginning of each chapter, many of them were selected from the ancient Chinese classic. These ancient Chinese texts mostly refer to traditional Chinese classics, which contained a large number of culture-loaded words. It is tough to understand accurately and translate them into English correctly. And the original author cited these ancient Chinese paragraphs to show that the fate of the wolf and the Mongolians have been closely tied since the historical times, which is difficult to keep them apart. Although the translator spent a lot of time on the English version of this part, it is also hard to understand for western readers who lack basic knowledge of Chinese history, so using the omission method is entirely appropriate for the translator.

Furthermore, Goldblatt omitted a lot of Chinese cultural allusions which are usually closely related to Chinese historical stories. In order to fully understand these culture-loaded words, the target readers need to have a precise understanding of those stories. The underlined part of the following sentences is omitted in Goldblatt's translation *Wolf Totem*.

1).”包顺贵在高坡上大声就好,俨然一位指挥火烧连营七百里的东吴大将.” (Jiang Rong, 2004, p130)

“High up on the a slope looking down, Bao Shungui liked what he saw.” (Goldblatt, 2008, p208)

2).”陈阵深知自己绝对不能漏出丝毫的怯弱,必须像唱空城计的诸葛孔明那样,摆出一副胸中自有雄兵百万,身后跟随铁骑万万的架势.”(Jiang Rong, 2004, p5)

“And he knew how important it was not to show fear.” (Goldblatt, 2008, p5)

3).”陈阵真不敢相信狗里面也有 武松和武大郎 这样体格悬殊的亲兄弟.”(Jiang Rong, 2004, p165)

“Chen found it hard to believe that two dogs from the same litter could be so different.”(Goldblatt, 2008, p259)

Although by transliteration, some of these culture-loaded words can be translated succinctly, this translation method cannot explain the inherent meaning of these expressions clearly but will make the readers more confused. Since the sense of these Chinese allusions cannot be translated comprehensively, the translator chose to omit these culture-loaded words and only expressed the intention of the original author.

Last but not least, Goldblatt omitted some of the original author's comments on the symbiotic relationship between human beings and wolves as well as the comparison between the Chinese and Mongolian nationalities. Due to the differences in cultures and development degrees of countries, a few problems that arose in the Chinese environment at that time did not exist in the western states. Therefore, the author's sentiments based on the current situation of China at that time, can not be understood by the target readers. Besides, due to the different writing styles of Chinese and western writers, the acceptance of stories by western readers is higher than that of extensive reviews. Goldblatt took these factors into full consideration and cut out the lengthy and repetitive comments in the original work. Such a translation method is more consistent with the reading habits of English readers and makes the translated work more popular in western countries.

12. Case Study Summary

Wolf Totem is a contemporary Chinese novel with Mongolian national characteristics and a large number of Chinese culture-loaded words which is quite challenging to translate into foreign languages. In Goldblatt's translation, he used a variety of translation methods to make it more faithful to the source text. From the perspective of the skopos theory, the advantage of Goldblatt's translation is that he takes the target readers' understanding and acceptance into account. Meanwhile, he still tries to convey the original authors' purposes accurately.

On the whole, Goldblatt adopted two translation strategies, foreignization and domestication, to make target readers understand and accept Chinese culture to the greatest extent. The part of foreignization does not cause any obstacles to the reader's understanding. Instead, these exotic vocabulary show target readers the unique charm of Chinese traditional culture in vivid language. The part of domestication is to let readers have a more comprehensive understanding of Chinese culture and the author's purpose. With the close international political and economic exchanges, people are more interested in foreign cultures than before. Literary works, as an essential part of intercultural communication, are also loved by the public, which also raises the requirements for translators. They should be faithful to original authors and consider the acceptability of target readers when translating the source text into the target language and show the unique connotation of foreign literature. Goldblatt's *Wolf Totem* follows this trend, satisfies the readers' requirements and is a model of successful translation of Chinese novels.

13. Major Findings of the Study

This thesis classifies the culture-loaded words in Goldblatt's translation *Wolf Totem* and then studies the translation strategies used by him in translating the culture-loaded words in *Wolf Totem* under the guidance of the skopos theory.

The translator, Goldblatt, aims to make the western world better understand Chinese culture and make readers in English-speaking countries feel the charm of the different culture. In order to achieve his translation skopos, he mainly used two translation strategies, foreignization and

domestication, which can be regarded as the opposite side to each other. Foreignization holds that the translator's interpretation should be loyalty to the author's original text and should not make too many modifications. The author's writing style and culture-loaded words should be retained in the target text as much as possible. Domestication believes that the target readers should be the primary concern in translation, so it puts the target readers' feeling in the first place in the translation process. When translating the source text, the complicated culture-loaded words should be minimised, and the reading habits of target readers should be catered.

The author of this thesis enumerated a large number of examples from Goldblatt's *Wolf Totem* and studied them. By analyzing these examples, the author found that translators use different translation strategies when facing different types of culture-loaded words. Besides, foreignization and domestication have their appropriate scope of use. Beyond the proper range, they may damage the integrity of the translation. Before translating, translators should accurately understand the meaning of various culture-loaded words and then decide to use the specific translation strategies. Professional translators can choose the suitable translation methods basis on the different cultural backgrounds, the skopos of translators and the degree of readers' expectation. The appropriate translation strategies will make the translation more relevant and better convey the intention of the original author.

14. Limitations of the Study

This thesis carefully analyzed the culture-loaded words in *Wolf Totem*. However, there are still some shortcomings need to be improved in the future.

First, due to the limited knowledge level of the author, only some common culture-loaded words in *Wolf Totem* were selected and classified, and the other culture-loaded words contained in the book were not sorted out and studied. Therefore, the results of this thesis are somewhat one-sided.

Second, the skopos theory is inadequate, and there is still room for development and progress. This theory focuses on the faithful relationship between the source text and the target text and pays less attention to the linguistic level of them.

Third, this thesis only studied the foreignization and domestication strategies used in the translation of culture-loaded words but does not deal with other translation strategies employed by Goldblatt. Therefore, the proportion of foreignization and domestication in the thesis cannot be calculated, leading to incomplete and partial research data. Hoped that in the future there will be more scholars to carry out research on this aspect and make up for the deficiencies.

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