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Comparative Study on Three Chinese Versions of James Joyce's *Ulysses* with the Guidance of Foreignization and Domestication

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The year of 2022 is the centenary celebration for the publication of *Ulysses*. Traced back to February 2, 1922, on Rue Dupuytren, No. 8 in Paris, with the help of Sylvia Beach, Shakespeare and Company unprecedentedly and successfully published James Joyce's third novel—*Ulysses*. Since then, this legendary masterpiece has drifted across the ocean, gradually known by Chinese translators and scholars from generation to generation. The first Chinese translation was not published until 1994, which was later called as “The Year of *Ulysses* Translation in China” (Yang 153). So far, Jin Di's edition (1994 and 1996), Xiao Qian and Wen Jieruo's edition (1994) and Liu Xiangyu's edition (2021) have been three mainstream translations in China.

Given that various cultural and historical contexts, it is of great necessity to identify the three translations profoundly and macroscopically. At the

beginning of 1980s, some western scholars, like Itamar Even-Zohar, Susan Bassnett, André Lefevere and Lawrence Venuti gradually realized cultural elements in translation, such as rewriting, ideology, poetics and patronage, etc. They (subsequently known as cultural studies of translation or descriptive translation studies) tried to study translation from cultural perspective, adopt a descriptive research paradigm and treat translated literature as a part of the literary system of target language (Xie 167). They also named the tendency as “Cultural Turn” which is derived from the compilation *Translation, History and Culture* (1990).

I. Translators’ Subjectivity and Their Poetics

Translators, like ordinary people, are influenced by an era and its cultural context. This is why each Chinese translation has different styles in linguistic and narrative terms. It is necessary for translators to learn how to cope with two kinds of cultural contexts or ideology and how to strike a balance between two types of languages, i.e. how to use Chinese characters and culture to recreate the original art and literature.

Translation activity is often seen as the subjective act of the translator. Johann Wolfgang von Goethe treated translators as “Übersetzer sind als geschäftige Kuppler anzusehen” (“a busy matchmaker,” Goethe 158) to reveal that translators’ subjectivity will partly conceal the true meaning of the text. In 1995, Lawrence Venuti initially came up with the term called “the translator’s invisibility” referring to his/her invisible identity behind the author. According to Venuti, “The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text” (Venuti 1). Thereby, translators tend to play a subordinate role

which can easily be ignored by readers. Peter Bush regarded literary translation as an original and subjective activity of translators (Bush 127). From the identity of the matchmaker, the invisible to the initiator, translators have the complex and close relationship with authors, gradually reinforcing his/her own subjectivity and becoming the coordinators instead of subordinates.

To put it simply, translators' subjectivity is "the subjective initiative of translators in order to meet the needs of the target language under the influence of the marginal subject or the external environment and their own perspective" (Tu and Zhu 9). There is a metaphor that a translator is often seen as a servant to serve two masters in the translation process. In other words, he/she has to serve the author and follow the standard of "faith" with the original work, and at the same time, he also needs to consider the readers and make the translation more fluent and elegant. Although these two requirements seem to be in contradiction and opposition, they are mutually reinforcing and full of tension. "The purpose of faithfulness to the author is to be faithful to the reader, and to be irresponsible to the author and the original is to be irresponsible to the reader" (He and Ma 32). Taking four Chinese translators as examples, influenced by various factors such as educational backgrounds, professional identities, research interests and cultural contexts, the fact that the translators' subjectivity and their poetics vary evidently causes the three Chinese translations presenting different textual forms.

Jin Di (1921-2008) was one of the most well-known translators in China. When he was a student at the Department of Foreign Languages of National South-West Associated University, he translated and published *The Chinese Earth*, a collection of novels by Shen Congwen. He worked at Department of Foreign Languages of Nankai University in 1957 and then transferred to

Tianjin Foreign Studies University in 1976, and also served as a member of council at the Translators Association of China and an advisor to the Translators Association of Tianjin. Since the 1980s, he has been a visiting researcher at Yale University, Oxford University, University of Notre Dame, University of Virginia and other prestigious universities. Owing to his love for literature and his teaching and research in English language and literature, Jin began to select some chapters of *Ulysses* to translate in the late 1970s invited by Yuan Kejia, and published them successively in *World Literature* and other journals. In 1996, he was invited to participate in China's first International Conference for James Joyce. In his presentation "Joyce's Art of Characterization in *Ulysses*," he emphasized "the complexity of Joyce's art, as well as his anti-heroic and comedic approach, are beneficial to readers who are accustomed to reading works with clearly defined characters" (Jin 238).

Xiao Qian (1910-1999) was a writer, journalist, translator and editor-in-chief of a literary journal. During his studies at Yenching University, Xiao attended lectures on modern literature by Yang Zhensheng and took lessons on modern British novels by Bao Guisi, from which he learned about Joyce and *Ulysses*. In 1942, called himself as "a youngster who was free to soar" (Xiao 34), Xiao went to England to study for his master's degree at Cambridge University. During this period, for the sake of studying English psychological novels, he respectively wrote papers on "Virginia Woolf, Henry James, James Joyce, as well as David Herbert Lawrence and E. M. Forster, who inherited the tradition of English popular fiction" (Xiao and Wen 311). Influenced by the "Beijing School" represented by Zhu Guangqian and Shen Congwen, Xiao Qian was committed to artistic innovation and freedom of creation. Therefore, in the process of translation, he favored the domesticating strategy, slightly differing from the original text in terms of punctuation, words and sentences and literary forms, in order to facilitate the Chinese readers'

understanding and reading habits. Unfortunately, Xiao was branded as a rightist in 1957, which led him to have a certain political sensitivity. According to Roy K. Gottfried, in the Chinese context at the time, the authorities were generally skeptical and antipathetic toward modernist literature, not to mention the battle of court that *Ulysses* had caused (Gottfried 26). Some scholars have pointed out that Xiao adopted a politically correct, non-bourgeois vernacular form in translation, abandoning the stream-of-consciousness and monologue modes of the original text (Carlos 23). However, other scholars argue that Xiao's edition highlights the inner monologue mode of expression in Chapter 18, and focuses on the recreation of the original meaning (Wen 145).

Xiao Qian's wife Wen Jieruo (1927-), graduated from the Department of Foreign Languages and Literature at Tsinghua University, was proficient in Japanese and English, and worked as an editor and literary translator, including 14 novels, 18 novellas, and over 100 short stories. Xiao initially refused the invitation considering great pressure of the work, but with Wen's encouragement and commitment, the couple embarked on a four-year-long translation journey. Xiao describes this unprecedented translation challenge in three words: "rebellious," "pioneering," and "innovative." Wen recalled that she was inspired by reading a large number of literatures about Japanese translations of *Ulysses* and research treatises. She "always followed the principle of 'not losing a single part' when translating, ensuring that the translation was faithful to the original text, and then Xiao embellished it and recreated the artistic style of the original" (Wu 123). Xiao Qian jokingly said, "My wife is like a locomotive, dragging me along" (Wen 15). He admired Wen Jieruo's "quota" method of translation, saying that she "used the spirit as ants gnawing on bones to complete the work" (Xiao and Wen 47). After Xiao had passed away, Wen took alone on the task of revising the translation

of *Ulysses*, making certain details more in line with the original, claiming that this translation was symbolized as “a milestone” (Xiao and Wen 312) in forty-five years. In the field of translation, it is common for couples to work as co-translation, such as Yang Xiangyi and Gladys Yang, Chen Shu and Wu Qing, and Howard Goldblatt and Lin Lijun, etc. The intimacy and complementary abilities of couples make the co-translation more efficient and flexible.

Liu Xiangyu (1942-) graduated from the Department of Foreign Languages at Shanxi University in 1967 and became a postgraduate at University of Chinese Academy of Social Sciences in 1981, majoring in Foreign Literature, later he taught at the School of Foreign Languages of Beijing Normal University. This academic experience made him enhance proficiency and literacy in foreign languages and literature. He studied British and American literature in 20th century and Western Marxist literature at University of London, and studied European and American modernism and postmodernism at Department of English and Comparative Literature at University of Wisconsin (supervised by Professor Hassan, who is known as the “father of postmodernism”). Liu does well in literary theory studies, especially modernism and postmodernism, and has translated *Comparative Literature and Literary Theory* (1987) and *The Postmodern Turn* (1993), etc. He believes that faithfulness is always counted as the first priority, i.e., “to convey or transform the original work as faithfully as possible, including the connotation, style, rhetoric, rhythm of the original text” (Liu and Ma 326). As for literary translation, due to its unique “fictionality” and “imagination,” translation can become another kind of artistic creation (Liu and Ma 326). As an academic translator, Liu has translated Joyce’s works since the mid-1980s, including the anthology *Chamber Music* (excerpt), the short story *The Dead* and *Ulysses* (ten chapters), which were acknowledged by *Series Selection of*

Foreign Literature (Beijing Yanshan Press, 2004). After more than 30 years of continuous research and translation, he finally completed this task in 2021. In terms of allusions or rhetoric with special purposes, he has carefully examined them and attached cultural connotations and interpretations, including 4,771 footnotes with an average of more than 200 notes per chapter.

It is retranslation that becomes more and more important in literary translation. Enrico Terrinoni, the Italian translator of Joyce's novels, reflects on the meaning and value of retranslation of *Ulysses* from the translator's perspective. He argues that translation means re-entering the original text and looking at it with a new perspective. The new translation does not represent a transcendence or substitution of the original one, and it also has to deal with the challenge from its historical authority or reputation, as well as the change and renewal of readers' understanding in different times (Terrinoni 242). It can be seen that Liu's edition of *Ulysses* was published more than twenty years later than the first two Chinese translations, but in contrast, the time and effort spent by the translator on research far exceeded those of the first two editions. In particular, the publication was added with Liu's reading notes whose title is "Translating the 'Untranslatable' Double Dutch: A Translation of *Ulysses*," in which he hopes to make up for the omissions and mistranslation of the previous editions and to "provide more interest and space for exploration" (Liu 11).

New translations often play expanded and revised roles compared to previous ones, and they also bring diverse references and incentives to younger scholars. Dai Congrong, the translator of the first volume of *Finnegans Wake*, was influenced by the Chinese translations of *Ulysses* and had a passion for Irish literature. In her opinion, each new translation is more challenging than the previous ones, which "can not only bring new ideas and poetics to target culture, but also break down the barriers between different nations and

improve mutual understanding” (Dai 260). This showed that Chinese translators have been bravely conquered the “untranslatable” works such as *Ulysses* and *Finnegans Wake*, and have made a great contribution to the cross-cultural communication between China and Ireland.

II. Two Translational Strategies: Foreignization and Domestication

In terms of the problem “how to translate,” traditional translatology came up with the concepts of literal translation and free translation with the perspective of linguistics. However, compared with linguistic school, cultranslatology attaches more importance to cultural elements including the concepts of foreignization and domestication. Back to the year of 1813, Friedrich Schleiermacher seemed to reveal their meanings in his lecture, “Either the translator leaves the author in peace, as much as possible, and moves the reader towards him, or he leaves the reader in peace, as much as possible, and moves the writer towards him” (Schleiermacher 42). Lawrence Venuti, an American translation theorist, has initially coined them as “foreignizing translation” and “domesticating translation” in *The Translator’s Invisibility: A History of Translation*. Due to his advocacy of foreignization, Venuti supported that “foreignizing translation seeks to restrain the ethnocentric violence of translation” (Venuti 16). It is also worth noting that he just cited several translation theories of domestication such as the opinions of Nida, Dryden, Denham, rather than a specific definition.

In fact, many writers and scholars have also discussed about such an issue: Goethe introduced two types of translation in “Zu brüderlichem Andenken Wielands” (“To the fraternal memory of Wieland”): One kind of translation moves foreign author towards us, and makes them have our disposition; to the

contrary, another pushes us towards foreign regions and immersed in their settings and contexts (Goethe 705). Apart from that, Nida advocated “dynamic equivalence” which means “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (Nida and Taber 12).

Admittedly, foreignizing translation can be regarded as a counterpart of domesticating translation. They both focus on the cultural context of target language, such as ideology, religion and mindset, and extend the range of literal translation and free translation in the way of language, culture and aesthetics. That requires translators to strike the balance between two groups of subjects: foreign culture and domestic culture; authorship and readership. As for translators of *Ulysses*, they not only cope with complex connotations and linguistic systems, but also meet the challenges of multiple styles and rhetoric. Because of that, four translators adopted various translational strategies with different orientations which present the unique features.

1. Jin Di's Edition: Equivalent-translation orientation (foreignization)

In the preface of Jin's edition (1994), he mentioned that the purpose was to make the Chinese readers have the same experience and feelings with English readers as soon as possible (7). Therefore, Jin tried to find out the closely related forms and words with the original text. For instance, he remained the dashes that are the symbols of dialogue and allowed all the loanwords keep their initial forms. Apparently, Jin adopted the strategy of foreignization, similar to the “Theory of Equivalent Translation” that he has coined. That means translators need to guarantee the messages get the same effects under the circumstances of two kinds of languages and cultures (Jin 26).

As a matter of fact, “fidelity” can be treated as a basic principle of translation. *Translator’s Charter* (1994), amended by International Federation of Translators (abbr. FIT), indicates that “Every translation shall be faithful and render exactly the idea and form of the original - this fidelity constituting both a moral and legal obligation for the translator” (Clause 4, Section 1). Many translators emphasized the necessity of fidelity in translation, including A. F. Tytler, Nida, and Ai Siqi, etc.

Although the “Theory of Equivalent Translation” can guarantee the accuracy of translation, in some cases, this method will easily rigidify the text. For example, in Chapter Four,

Quote: Gelid light and air were in the kitchen but out of doors **gentle summer morning** everywhere.¹⁾ (U 4.65)

Jin’s: 厨房里的光线和空气都是冷冰冰的,但是室外已经处处是**温煦的夏晨**。(U 4.86)

Xiao’s: 厨房里,光和空气是冰冷的,然而户外却洋溢着**夏晨的温煦**。(U 4.69)

Liu’s: 厨房里是冰冷的灯光和空气,屋外到处是**夏日清晨的和煦**。(U 4.105)

It depicted one scene in Bloom’s house. When they translated the phrase “gentle summer morning” into Chinese, Xiao and Liu considered the Chinese word order and translated as “夏晨的温煦” or “夏日清晨的和煦.” Contrarily, Jin translated the sentence literally with the English structure, which seems weird for Chinese recipients. Due to the huge differences between Chinese and English, it is essential for translators to adjust the word order flexibly.

Restricted by the amounts of references, Jin could not make a deep and careful research in some details. In Chapter Six, Martin Cunningham used “In

1) Bold types are added by the authors only for clarification.

the midst of life,” the first half of eulogy, to sigh for Dignam’s death. Xiao and Liu both gave the notes and interpretation for the citation and provided the complete sentence of eulogy. However, Jin’s edition did not give any additional annotation about it. Also, translator’s misunderstanding on some nouns would lead to ambiguity.

Quote: Bald head over **the blind.** (U 4.69)

Jin’s: 秃子比瞎子强。(U 4.90)

Xiao’s: 遮篷上端露出个秃头。(U 4.71)

Liu’s: 屏风上露出个秃头。(U 4.111)

It is how Bloom described Larry when he walked up to Larry O’ Rourke’s. The word “the blind” actually refers to a kind of covering like a screen. According to Collins Dictionary, its noun form can signify “a roll of cloth or paper which you can pull down over a window as a covering.” Nevertheless, Jin regarded it as a blind person.

Jin lays emphasis on the symmetry of sentences. He was used to keeping the word count equal. At the beginning of Chapter Three, Stephen likened the colors of seaweed, tides and boots to “Snotgreen,” “bluesilver” and “rust” (U 3.45). Jin translated it into “鼻涕青、银灰色、铁锈色” which all consist of three Chinese characters. In the earliest translation, Jin tried to make his translation keep close to the original text when coping with Joyce’s word formation. For instance, Joyce often used the skill of macaronism in the novel. In Chapter Seven, Lenehan took the cigarette from O’ Molloy and thanked him, “Muchibus thankibus”. Jin translated it literally into “多巴斯谢巴斯.” However, in Chinese characters, “巴斯” has an unsubstantial meaning which will get readers confused.

As a whole, Jin was inclined to use the theory of equivalent translation (foreignization orientation) which makes the two texts keep consistent in style

and form. Nevertheless, this method will easily deviate from the common order of words and lead to be misunderstood. Therefore, translators are supposed to consider the cultural context and find out the most proper words and phrases.

2. Xiao Qian and Wen Jieruo's Edition: Communication and readership orientation (domestication)

In the preface of this edition, Xiao Qian claimed that translators should spare no effort to make the translation fluent and colloquial (Xiao 244). Xiao was used to translating in a flexible way on the premise of understanding the original connotation (Xiao 69). Unlike Jin's strategy, he paid more attention to the fact that Chinese readers can truly understand and accordingly the target language can be understood. He argued that an excellent translator is supposed to think over the purpose of writing, conceiving the exotic images and contexts. Thereby, he is capable of recreating and expressing the meaning with another language (Xiao 88). This remark reveals the translators' subjectivity which dictates the sequence of translation, i. e. making a deep understanding and interpretation to the original text before starting translation. Thus, Xiao counted translation as recreation. Translators need to grasp the expression features of both languages, and change the grammatical structures to adapt the reading habit of readers. For instance, in Chapter Five, the letter from his lover, Martha, fired Bloom's imagination:

Quote: Weak joy opened his lips. Changed since the first letter.

(U 5.95-96)

Jin's: 微弱的喜悦心情使他咧开了嘴。和第一封信不同了。(U 5.118)

Xiao's: 他心中略有喜意，咧开了嘴。这封信不同于第一封。(U 5.93)

Liu's: 微弱的快意让他咧开了嘴。和头一封信不一样了。(U 5.147)

The passive sentence pattern is commonly used in written English, but it needs to be transferred to the active one in written Chinese. In this sentence, Xiao added the subject “他”(he) as a person in accordance with Chinese word orders.

Theo Hermans has ever put forward the theory of manipulation which means translation can be affected by readers. On the basis of that, Lefevere regarded the concept of “rewriting” as an essence of translation. All rewritings, “whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way” (Lefevere vii). Xiao’s edition is oriented to communication and reception which make the translator rewrite in order to accommodate readers’ minds and habits. However, it sometimes causes an opposite effect because of translator’s misunderstanding. In the second chapter,

Quote: Dringadring! And in a ladychapel another taking housel all to his own cheek. (*U* 3.49)

Jin’s: 玲玲玲玲! 在一个圣母小教堂里, 还有一个教士把圣体整个儿地贴在自己的脸上。(*U* 3.65)

Xiao’s: 玲玲玲! 圣母小教堂里, 又一个神父正在**独吞所有的圣体**。
(*U* 3.48)

Liu’s: 丁零丁零! 在一个圣母堂里又一个牧师把圣体高举到自己的颊边。
(*U* 3.78)

It gave an account of Mass Ceremony. When receiving communion, the priest needs to hold them up and the deacon rang the Holy bells in the meantime. In fact, the quote indicates that the priest just lifted the housel close to his cheek, but Xiao misunderstood the verb “take” as “吞”(swallow) that is further from the original context.

Co-translated by Xiao Qian and Wen Jieruo, this edition was revised and

republished many times which demonstrated that these two translators had different opinions and attitudes towards the translation afterwards. For instance, in the first edition (1994), translators changed the dash to the double quotes marking the dialogue which corresponds with the norms of Chinese punctuation. However, Wen altered it to the dash which shows respect to the original text. Moreover, Xiao firstly adopted the interjection like “对啦” “好吧” in Chinese referring to “yes” in Chapter 18, but Wen replaced it with “嗯,” a monosyllabic morpheme, which indicates the meaning of acceptance (Feng 97). Although this Chinese character featured in concision and brevity, it cannot reflect the intensity of Molly’s feelings in different situations. Besides, considering readers’ reception and features in Chinese characters, translators added a blank space of one character between the two thought groups in Chapter 18. Admittedly, it covers the charm of stream of consciousness—the most special and innovative style in *Ulysses*.

3. Liu Xiangyu’s Edition: The balance between fidelity and interpretation (foreignization/domestication)

Liu’s edition was published in 2021 which was regarded as the retranslation on the basis of the former two editions. He believes that translator need to focus on the faithfulness to the form which is in conformity with that of the original text (Xiangyu 4). However, compared to the theory of equivalent translation, He pays more attention to the cultural interpretation. Liu Biqing, a Chinese translation theorist, argued that cultural interpretation for semantic meaning is one of the central research projects in translation studies (Biqing 103). In other words, it is necessary for translators to have an accurate understanding of two kinds of culture, abode by cultural adaptability: he should not only follow the rules of cultural development, but also find out the

discourse system and format with Chinese context and characteristics (Biqing 216). In the light of this, there are no less than 4,471 footnotes in two volumes with detailed information of cultural backgrounds and connotations. For example, in Chapter 3, Stephen sank into a reverie when he's walking on the beach. The juxtaposition of different rhetoric and narration, such as stream of consciousness, allusion, parody, makes readers hard to understand. Particularly, it relates to the religious story and concepts, such as Adam and Eva, the Trinity, etc.

To put it simply, Liu was prone to domestication in terms of language which tries to follow the principle of faithfulness. Meanwhile, he made the detailed illustration and interpretation on historical and cultural backgrounds in the novel via footnotes, appendix, interviews, etc. Because of that, Liu is respectfully called as a scholarly translator. What deserves to be mentioned is that the translation notes on *Ulysses* was also published together. With the reference of the original text, he compared his translation with Jin's (2005) and Xiao and Wen's (2002) and discussed his reasons why he chose this word or sentence. Liu pointed out the pros and cons of these two editions and then put forward his own ideas with modesty and impartiality as much as possible. It is an invaluable translation material for researchers as a first-hand literature.

Joyce did well in word-formation. Take Chapter Three as an example,

Quote: Feefawfum. I zmezz de bloodz odz an Iridzman. (U 3.56)

Jin's: 非否分, 我闻到爱伊兰人的血腥。(U 3.74)

Xiao's: 吭, 吭。俺闻见了爱尔兰人的血腥味。(U 3.74)

Liu's: 噼啪砰。咱闻啞了一个爱兹兰人的血滋味儿。(U 3.89)

It is an excerpt from an Irish ballad. As for the translation of "Feefawfum," an onomatopoeia word, Jin adopted the method of transliteration which makes the word without any substantial meaning. While Liu translated it into "噼啪

砰,” three common Chinese onomatopoeia characters, which has the similar effect to the English context. Moreover, in the second half of the sentence, Joyce used parody to replace “Irishman” with “Iridzman.” Therefore, translators need to comprehend the intention and add some footnotes in order to be easily understood.

In Chapter 14, the author used symbolism to imitate the growth of an embryo, which shows the change from old fashioned formal English (i.e. an elegant style) to modern formal English. Here are the first three paragraphs,

Quote:

Deshil Holles Eamus. Deshil Holles Eamus. Deshil Holles Eamus.

Send us bright one, light one, Horhorn, quickening and wombfruit. Send us bright one, light one, Horhorn, quickening and wombfruit. Send us bright one, light one, Horhorn, quickening and wombfruit.

Hoopsa boyaboy hoopsa! Hoopsa boyaboy hoopsa! Hoopsa boyaboy hoopsa. (*U* 14.499-500)

Jin's:

Deshil Holles Eamus. Deshil Holles Eamus. Deshil Holles Eamus.

灿灿哉，明亮哉，霍霍恩，赐予胎动乎，赐予子宫果实乎。灿灿哉，明亮哉，霍霍恩，赐予胎动乎，赐予子宫果实乎。灿灿哉，明亮哉，霍霍恩，赐予胎动乎，赐予子宫果实乎。

啊唷唷，男的呀男的啊唷唷！啊唷唷，男的呀男的啊唷唷！啊唷唷，男的呀男的啊唷唷！ (*U* 14.573-74)

Xiao's:

朝右走向霍利斯街。朝右走向霍利斯街。朝右走向霍利斯街。

光神啊，日神啊，霍霍恩啊，将那经过胎动期、孕育于子宫之果实赐与我等。光神啊，日神啊，霍霍恩啊，将那经过胎动期、孕育于子宫之果实赐与我等。光神啊，日神啊，霍霍恩啊，将那经过胎动期、孕育于子宫之果实赐与我等。

呼啦，男娃啊男娃，呼啦！呼啦，男娃啊男娃，呼啦！呼啦，男娃啊男娃，呼啦！ (*U* 14.470)

Liu's:

赫利斯。右出至赫利斯。右出至赫利斯。

日神邪，光神邪，赫赫恩，赐民胎动邪，赐民子宫之实邪。日神邪，光神邪，赫赫恩，赐民胎动邪，赐民子宫之实邪。日神邪，光神邪，赫赫恩，赐民胎动邪，赐民子宫之实邪。

好哇，男孩儿啊男孩儿，好哇！好哇，男孩儿啊男孩儿，好哇！好哇，男孩儿啊男孩儿，好哇！（U 14.682）

The paragraphs above respectively use three languages, ancient Irish, ancient Latin and modern oral English. In Liu's edition, he corresponded them with Chinese styles of languages, divination inscriptions, traditional prose and modern oral Chinese. In the first paragraph of the translation, it has three Chinese ancient languages, inscriptions on bronze, small seal scripts and clerical scripts, to represent the mixed state of characters during the period of Anglo-Saxon Kingdom. This type of translation can not only manifest the innovative and ingenious mind of the translator, but also prove the history of language development both in East and West. Moreover, Liu's edition is more literary and aesthetic than the previous ones.

In addition, Liu has a special way to translate people's names. Considering the metaphor of figures in Joyce's novel, he believes that translators can be flexible when coping with such a problem instead of transliteration (Xiangyu 2). For instance, he translated Leopord Bloom into “勃鲁姆,” not in a regular form as “布卢姆.” According to the Collins Dictionary, “bloom” is seen as a verb, referring to something develop good, attractive, or successful qualities. Oddly enough, the character “勃” has the same meaning of that word in Chinese context. Coincidentally, Liu translated “Henry Flower,” the pseudonym of Bloom, into “花亨利” and translated “Blazes Boylan” into “急急火鲍伊兰” that all maintain the original features and keep the names more interesting. Instead, Xiao and Wen are accustomed to translating names

literally, like “Henry Flower” as “亨利·佛罗尔” and “Blazes Boylan” as “布莱泽斯·博伊兰。”

Generally speaking, four translators have adopted different translational strategies, mainly including foreignization and domestication, on the basis of specified styles, cultural context and readers' needs, etc. It seems to be a kind of tension between these two strategies so that translators can take what translational effect they really want. It is not a single-choice question, but a multiple-choice test for all the translators to complete the most unique translation.

III. Translational Styles and Reception Analysis

Translation is a two-way process of understanding that is from translators to authors and from readers to translators. As some scholars said, it is essential to decide how to make “selective adaptation” or “adaptive selection.” From the perspective of Eco-Translatology, translation need to contain the new language form, according with the norm of source language. By doing so, this translation can be accepted and disseminated by target culture (Sun 70). Besides, influenced by ideology, cultural context, translators' subjectivity and book market, almost no literary translation has leading and authoritative status.

Typically, translators' subjectivity and horizon of expectation from readers both have great effect on translational strategies and reception. Translators and readers are like senders and receivers in information flow. In this process, translations are like messages connected with two subjects. As for modernist works with experimental styles like *Ulysses*, translators need to not only follow the narrative structure and logic, but also take target culture, readers' minds and aesthetic standards into consideration. Likewise, restricted to

“horizon of expectation,” readers often comment the translation with their own mindsets and interests. The readership of *Ulysses* is mainly divided into two groups: professional readers and ordinary readers. The former includes Joycean experts, scholars and researchers while the latter are almost consisted in Joycean fans around the world. It is noted that some purchasers just regard *Ulysses* as a kind of collection but have no impulse to read only one page.

In terms of such a stream-of-consciousness novel, readers tend to be given enough imagination so as to experience the inner condition of characters. Specifically, Xiao's edition has the feature of colloquialism and acceptability with the footnotes for some figures and events. Thanks to Li Jingduan, the first president of Yilin Press, the publication got popular among Chinese readers through multiple channels, such as book presentations, book clubs and academic symposiums, etc. According to Li, the overall number of the publications (including the first edition and two revised editions) were up to 200,000 and earned more than 2,000,000 yuan per edition (Li 22). In 2022, the year of centenary anniversary of the publication of *Ulysses*, Nanjing Yilin Press has published the commemorative edition of translation with the finest gifts. Others, like Shanghai Translation Publishing House, have also mounted celebrations in book's honor. For example, they have held the online symposium, inviting some well-known Chinese scholars and writers, like Dai Congrong and Sun Ganlu to discuss their inspiration from that novel. Although Liu's edition was published in 2021, later than the previous ones, the retranslation has higher value in academic research with the translator's reading notes. Its publication drove the upsurge of reading *Ulysses* among Chinese readers again. Besides, in today's market environment, the publishers tend to add some illustrations to make the translations in fancy bindings. Although this kind of design will partly increase the book sales, it basically goes against the writer's and the translators' purposes and intentions.

Albeit foreignization can give readers an exotic style of art and literature, it still causes some divisions or misunderstandings due to cultural contexts and translators' subjectivity. Under these circumstances, some methods like equivalent translation will lead the text to ambiguity. In view of the obscure genre of *Ulysses*, four translators would take some annotations as paratexts, such as preface and afterword of translators, appendix and so forth. It is to be noted that over-annotation should be avoided so as to keep the artistic style of the original text. If translators only use domestication as a principle, like compilation and abridged translation, the translated text will probably deviate from the original influenced by translators' subjectivity.

An excellent literary translation has two factors: fidelity to the original and its own innovation. In general, Jin was prone to foreignization or what he called "Theory of Equivalent Translation" in order to restore the original form and style as much as possible. Xiao and Wen adopted domestication to conform to Chinese writing and expression. Liu was devoted to find out the similarity of forms between source language and target language and make detailed interpretations on Irish history and culture. In other words, he tried to strike a balance between domestication and foreignization.

Each translation has their own style. With its stylistic view, it is easier to find out the characteristics or uniqueness of the Chinese translations. Translation studies often compare them in rhetoric, linguistic, narrative and corpus-based stylistic views. Apart from that, a successful translation is the result of cooperation, including authors, translators, literary agents, editors, readers and the Internet, etc. Translation is becoming cross-linguistic and cross-cultural activity nowadays. With the development of the times, retranslation will be affected by cross-cultural communication and aesthetic change of readers, which gets the classics more vibrant and popular.

IV. Conclusion

From the above analysis, a translator can be treated as the second author, cultural interpreter and communicator whose work is more like a “creative labor” (Wu 126) or “aesthetic creative activity” (Xie 29). On the one hand, they need to have a good command of languages and transfer them skillfully. On the other hand, it is necessary to consider two various cultural contexts and merge them together which request translators not to have too much subjectivity, but to “dance in fetters.” Therefore, on the premise of respecting the original logic and main ideas, it is the best way to use both foreignization and domestication flexibly if needed, which indicates the thinking of “creative treason.” Moreover, it is agreed that retranslations are more expansive and comprehensive than the previous editions, because it's always in tune with the times.

Translated literature gives the original a new lease on life. David Damrosch, a well-known American comparatist, believed that “world literature is work that gains in translation” (Damrosch, *What* 22). He regarded an excellent translation as “an expansive transformation of the original, a concrete manifestation of cultural exchange, and a new stage in a work's life as it moves from its first home out into the world” (Damrosch, *How* 84). Thanks to Chinese translations of *Ulysses*, a large number of contemporary writers are influenced by Joyce and his achievements. Wang Meng, Honorary Vice President of Chinese Writers Association, inspired by the stream of consciousness, appraised of “the sensation of writing a person” (Wang 53). Xi Chuang, a Chinese poet, likened the novel to “a big whirlpool,” which encouraged them to possess creative and pioneering spirits. Throughout the centennial journey of “Odysseus” in China, *Ulysses* and its three Chinese translations have not only embarked on the cross-cultural communication and

cooperation between China and Ireland, but also provided a magnificent example to overseas communication of modern Chinese literature in an era of globalization.

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Abstract

Comparative Study on Three Chinese Versions of James Joyce's *Ulysses* With the Guidance of Foreignization and Domestication

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At the beginning of the 1980s, some western scholars, like Itamar Even-Zohar, Susan Bassnett, André Lefevere and Lawrence Venuti gradually realized cultural elements in translation studies, such as rewriting, ideology, poetics and patronage, etc. The first Chinese translation was not published until 1994. So far, Jin Di's edition (1994 and 1996), Xiao Qian/Wen Jieruo's edition (1994) and Liu Xiangyu's edition (2021) have been three mainstream translations in China. With the guidance of foreignization and domestication, Jin mainly adopted foreignization, similar to the "Theory of Equivalent Translation" that he has coined. Xiao and Wen claimed that translators should spare no effort to make the translation fluent and colloquial. Liu was devoted to find out the similarity of forms between source language and target language and make detailed interpretation on Irish history and culture. On the premise of respecting the original logic and main ideas, it is the best way to use both foreignization and domestication flexibly if needed. Throughout the centennial journey of "Odysseus" in China, *Ulysses* and its three Chinese translations have not only embarked on the cross-cultural communication and cooperation between China and Ireland, but also provided a magnificent example to overseas communication of modern Chinese literature in an era of globalization.

■ **Key words**: Chinese translations of *Ulysses*, Cultranslatology, Translational Strategies, Foreignization, Domestication

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