The Translator's Voice through the Translation of Characters' Names in *Bian Cheng*

XIAOHUI GUO
Universiti Putra Malaysia, Malaysia
&
Neijiang Normal University, China

LAY HOON ANG
Universiti Putra Malaysia, Malaysia
hlang@upm.edu.my

SABARIAH MD RASHID
Universiti Putra Malaysia, Malaysia

WUE HIONG SER
Universiti Putra Malaysia, Malaysia

ABSTRACT

Bian Cheng is a representative novel of Modern Chinese Literature. One of the most translated works of Modern Chinese Literature, the novel demonstrates diversified folklore, which is fully embedded and embodied in the images presented by the names of its characters. This qualitative study compares the images of names in the original Chinese version and an English version translated by Kinkley in an attempt to reveal how translator's voice is reflected by varying translation techniques. Newmark's model of translation techniques and Millán-Varela's model of translator's voice are employed for the nuanced analysis. The investigation uncovers two major translation techniques in this regard: amplification and reproduction. The former, which shows a stronger translator's voice, is used more frequently than the latter, which displays a relatively weaker translator's voice. The study also shows that the strong translator's voice does not necessarily convey the corresponding and equivalent image, and the weak one fails to do so even at a less satisfactory level. It is thus concluded that complicated source culture should be paid sufficient and accurate attention through the proper articulation of translator's voice so that the equivalent and similar images could be successfully presented and communicated through translation.

Keywords: *Modern Chinese Literature; characters' names; image; translation technique; translator's voice*

INTRODUCTION

Bian Cheng (hereafter *BC*) is the chef-d'oeuvre of Shen Congwen who is "a great writer of Modern Chinese Literature (1919-1949)" (Xu, 2019, p.60). The novel narrated a tragedy of love. It revolves around a small town named Chadong at the border of Sichuan and Hunan provinces (both are hinterland provinces in China). The protagonist Cuicui and her grandfather, the old ferryman, live beside the white pagoda erecting nearby a stream of Chadong. The fleetmaster, Shunshun, has two sons, Tianbao and Nuosong. During the Dragon-boat Festival, Cuicui goes to see the Dragon-boat race where she meets Nuosong, who strikes a deep impression upon her. The elder brother, Tianbao, the elder son, also falls in love with Cuicui later on. The two brothers decide to compete for Cuicui's love by singing folk songs, a local custom through which men express their affection to their lovers. Being aware of the fact that his singing has bleak chance to win, Tianbao leaves Chadong for business, but unfortunately loses his life in an accident. Nuosong, enormously guilt of his brother's death, departs from his homeland and love. This is followed by another tragedy that Cuicui's grandfather passes away, leaving the poor and innocent lady all alone in the family-less world. The story ends with the protagonist succeeds her grandfather's trade, while longing for Nuosong's return to her life. (Shen, 2019, p.392-455)

Folklore is one of the highlights of *BC* (e.g., Cai, 2011; Cui & Wang, 2020; Li, 2017; Liu, 2006; Luo, 2007; Zhang, 2019). Mish defines folklore as:

> "It is the entire body of ancient popular beliefs, customs, and traditions which have survived among the less educated elements of civilized societies until today, and it thus includes fairy tales, myths, and legends, superstitions, festival rites, traditional games, folk songs, popular sayings, arts, crafts, folk dances, and the like."

(Mish, 1984, p.401)

Dundes in *The Meaning of Folklore – The Analytical Essays of Alan Dundes* argues that folklore is a mirror of culture, a lens for society (Bronner, 2007, viii). In this sense, *BC* represents Chinese culture and society in which Chinese people live. A name of person in China is a linguistic and cultural sign which embodies folklore (Huang, 2008, p.120; Zhao, 1999, p.17-8). Name is a noun used to refer to a person and to distinguish the person from others (Zhou, 1992).

Although *BC* is one of the most translated novels of Modern Chinese Literature, few studies on the image of names in its translation have been found. Image is the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience (Cuddon, 2013). There is difference between ideogram and image. Ideogram, like Chinese characters, is "each one is either a simplified picture of the object it refers to, or a composite of such pictures which can stand for an idea", but the fact is that "only 10 percent of Chinese characters can be construed as pictorial symbols" (Cuddon, 2013, p.352). *BC* has actually been translated into more than ten languages (Xu, 2013, p.11), and it has four versions of English translation (1936, 1947, 1962 and 2009)[1] up to now (Xie & Liu, 2015). Kinkley's thick translation of *BC* (2009) is prominent in English translation of *Bian Cheng* (*Border Town*) (Xu, 2012, p.162). Appiah's definition of thick translation is to "seek with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context" (Appiah, 1993, p.817). The strategy of thick translation displays translator's voice (Hermans, 1996, p.28). According to Hermans (1996, p.27), the translator's voice is as an index of the translator's discursive presence, and the translator leaves seemingly reasonably traces of manual intervention which will leave traces in translation (2014, p.300). Lörscher (1991, p.8) states that translation strategy is "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it". As per Jääskeläinen's classification (1993), there are "global and local strategies". Global strategies refer to general principles and modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making (Jääskeläinen, 1993, p.116). Local strategies are basically translation techniques (Sun, 2013, p.5410).

This study sets outs to address the following questions:

1. What are the translation techniques applied to the images of the characters' names in *Bian Cheng* into English?
2. How is the translator's voice conveyed by the translation techniques?

LITERATURE REVIEW

The review is based on two main constructs: translation techniques (TTs) for translating image and translator's voice. The first section involves the TTs of folklore in *BC*, the methods to identifying an image, scholars' views on image translation, and Newmark's model of image translation. The second section reviews the types and volume of translator's voice.

Although there are prior translation studies focusing on TTs relating to the folklore aspects in *BC*, more often than not, their conclusions are either too general or incomplete. For example, in the studies of Cao & Zhou (2014) and Hu, Yin & Lin (2014), only the names of three main characters (Cuicui, Tianbao and Nuosong) are discussed. Main characters are the one that the plot and resolution of conflict revolves around. Zhu (2016) discusses folklore in *BC* in terms of material, customs and spoken language. However, the generalisability of Zhu's classification is relatively weak. Moreover, Zhu's conclusion is based on only one or two examples, and therefore the validity of the results remains unwarranted. Although Chen & Guo (2014) identify four types of TTs, namely, literal translation, free translation, conversion and amplification, it lacks of discussion on omission of TTs. Xu's work touches upon translation of the image in *BC*, where she (2013, p.190) stated that Kinkley in Shen (2009) has chosen to keep most of the images (the sound and the meaning of the names) in the names of the characters. This proposition is further supported by Wang (2014, p.108) who argues that the cultural information of the original text is retained to the maximum extent, with less deletion and more notes, so that the readers are exposed to sufficient cultural background. More translation of the names cannot support Xu's view on translation of the image for Xu takes only Cuicui, Nuosong and Tianbao as examples (Xu, 2013, p.127-8).

There are two ways to identify an image. Murfin & Ray (2003, p.210) point out that figures of speech are often employed to present an image which expresses abstract ideas in a vivid and innovative way. Another way is a "tied" image which refers to "one so employed that its meaning and associational value is the same or nearly the same for all readers" (Holman, Thrall & Hibbard, 1985, p.223). A "tied" image is used to identify the image of the characters' names.

Translators do not render complete images in source language (SL) into target language (TL). They actually are "rewriters" of the source text (Al-Adwan & Abuorabialedwan, 2019; Al-Harahsheh & Al-Omari, 2019; Debbas & Haider, 2020), and images of SL are, unexceptionally, created in TL by translators or the "rewriters" (Lefevere, 1992, p.5). Chen (2019, p.401), however, argued that it is the best to retain the figurative flavor of SL in order not to lose the artistic effect in the translation. This is also a common view of a great number of translation scholars[2]. Consequently, Chen (2019, p.399) asserted that "images in the source text may present themselves in the translation of novels if translators adopt a source-oriented translation strategy", and the source-oriented translation strategy refers to literal translation strategies. However, it should be noted it fails to perfectly meet the requirement of literary translation to keep the artistic effect all the time.

Wong (2014) pointed out the great challenge caused by semantic content, syntactic and phonological features in the translation of image between Chinese and English (2011, p.204). The challenge caused by Chinese language orthography, however, is ignored. Wong does not take into consideration the challenge of orthography which may also result in difficulty in the translation of image in Chinese novel for Chinese is an ideographic language (Bao & Bao, 2001, p.100).

Newmark (2001) proposed the TTs of image. Metaphor, the figurative word used, is defined by Newmark in a broad sense: "it means any figurative expression; the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another, and it may be 'single' -- viz. one-word -- or 'extended' (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text)" (Newmark, 2001, p.105). And Newmark (2001, p.105) states that sense is the literal meaning of the metaphor expression. The characters' names in *BC* are metaphor expression (in which figures of speech are not found) for they are more than what they denote.

Ghanooni summarised the seven techniques referring to Newmark's translation procedure for translating metaphorical expressions (*metaphor in a broad sense*). They are as follows:

> (1) reproducing the same metaphorical image in the TL; (2) using the same metaphor together with its sense; (3) using a simile (conversely, a simile may be translated using a metaphor); (4) using a simile together with an explanation of the simile's sense; (5) substituting SL image with a different TL image with a similar sense; (6) converting metaphor to sense (paraphrasing); and (7) deleting the metaphorical expression.
>
> (Ghanooni, 2014, p.241)

This classification, however, is somewhat confusing for the criterion is not uniform. We can see, for example, the focus is metaphor in (2), but it morphs to image in (5). Image is "the picture conjured up by" metaphorical expression (Newmark, 2001, p.105). Thus, metaphorical expression is different from image. Therefore, the classification should be streamlined for the consistency, which will be presented in later part of this article.

TRANSLATOR'S VOICE

According to Hermans (2014), translator's voice (TV) is the traces of manual intervention which is the indicator of TV. TV is reflected by translation strategies (Hermans, 2014) which are realized by TTs (Sun, 2013). Hermans (2003) connects translation strategy with TV, and Millán-Varela (2004) presents different types of TV. But the volume of TV in TTs remains an unsolved question.

Hermans (2003, p.388) argued that "it (*thick translation*) as a highly visible form of translating, flaunts the translator's subject position (*translator's voice*)". Millán-Varela (2004, p.39) pointed out that the voice we hear when reading the classical works in translation is not the author's but the translator's interpretation of the work. She has identified three types of translator's voice: the translator's visible presence (*translator's voice*), the translator's audible presence and the translator's invisible presence. The translator's visible voice (TVV) is visible in the information provided on one of the preliminary page, and can be seen in a footnote. The translator's audible voice (TAV) becomes identifiable to the educated target reader because of what I (*Millán-Varela)* consider to be "noises" in the code, namely the presence of grammatical mistakes. The translator's invisible voice (TIV) can be traced by foreignness and textual strangeness. Foreignness refers to the treatment of otherness in translation, the overall presence of elements belonging to other cultures, and embodies foreignizing tendency. The strangeness could be found for there is a feeling of strangeness, or a "strange familiarity". (Millán-Varela, 2004, p.42-46) When different TTs are identified, there could be a challenge to use the three types of TT to describe TV.

Another study that looked into TV is the study by Chen & Wen (2015). They classified the degree of volume of TV. The volume of TV falls into three types: high, moderate and low. The high volume is manifested in the clear choice of the original text, the paratext information (including footnotes, endnotes and preface, etc.) clearly showing translator's own translation purpose, strategies and TTs, and the differences between TL and SL which are open and obvious; the moderate volume is more covert and not easy to identify, but it can be found through the analysis and comparison between SL and TL; and the low volume is represented by the absence of TV or the similarity with features of SL (Chen & Wen, 2015, p.95).

METHODOLOGY

The data of the study are extracted from the original text (Shen, 2019) and the translated version of *BC* by Kinkley (Shen, 2009). The data are characters' names created by Shen Congwen, the author of *BC*. The character's names are identified by Zhou's (1992, p.143) definition which is "name is a noun used to refer to a person and distinguish the person from others". In addition to names, nicknames of the characters are counted in, too. Nickname is "epithet of a person's appearance, behavior, physiological features", etc (Zhou, 1992, 149). There are two types of characters' names: one type is characters' names given by Shen Congwen; the other type is the names which are not. The first type is the names created in the fictional world by Shen Congwen in *BC*. A fictional world is conceived of as a system of non-real but possible states, or as a constellation, created by the text, of objects, individuals, space, time, events, regularities, etc (Ryan, 2001, p.91). The second type includes the names of immortals in Chinese myth, for example, 铁(tiě)拐(guǎi)李(lǐ), or Iron Crutch Li, an immortal in Daoist pantheon, and figures of China's history, for example, 尉(yù)迟(chí)恭(gōng) who is a general in Tang Dynasty (618-907) (Shen, 2009, p.166).

With regard to the identification of the image of names, a "tied" image defined by Holman, Thrall & Hibbard (1985, p.223) is used. It is defined as "one so employed that its meaning and associational value is the same or nearly the same for all readers". Image is the means in which experience in its richness and emotional complexity is communicated. The associational value is essential for a "tied" image to communicate rich and emotional experience. The characters' names are not figurative expression. But they not only show what they do not literally denote (Newmark, 2001), but also represent value orientation of Chinese folklore (Huang, 2008). Images are studied in previous research which investigated on the images appearing in *BC*.

Based on Newmark's model (2001), the authors examine the TTs used to the image of the names. The classification of TTs of image is as follow. It is with a uniform criterion where metaphorical expression is used only. Five TTs are spotted in this study:

1. Reproduction is Ghanooni's (1) reproducing, as illustrated earlier, the metaphorical image in TL. Actually, what is reproduced is metaphorical expression (Ghanooni, 2014, p.252). Ghanooni (2014, p.242) also pointed out that reproduction is more a foreignizing than domestical strategy. Venuti (1995) stressed the difference between foreignizing and domestical strategies. Foreignizing strategy is "the translator leaves the author in peace, as much as possible, and moves the reader towards him", whereas domestical strategy "leaves the reader in peace, as much as possible, and moves the author to readers" (Venuti, 1995, p.19-20). According to Xiong (2014, p.84), foreignizing strategy includes literal translation and transliteration. In this study, reproduction is literal translation and transliteration. Newmark (2001, p.46) defined literal translation is "the SL grammatical constructions that are converted to their nearest equivalents but the lexical words are again translated singly, out of context". It reproduces the meaning of metaphorical expression literally. Reproduction also could be transliteration for people's names which reproduce sound in this study. Transliteration is the conversion of different alphabets (Newmark, 2001, p.81). The conversion is from Chinese character to Chinese pinyin as English in the translation. Its purpose is the preservation of form rather than meaning (Shuttleworth & Cowie, 2014, p.175), and it gives a text "exotic" flavor (Shuttleworth & Cowie, 2014, p.68).

2. Amplification is to keep the metaphorical expression with sense. It includes Ghanooni's (2) and (4) for they both involve addition of sense. In Kinkley's thick translation of *BC* (Xu, 2012), he provides additional information within translation, its preliminary pages or footnotes

(endnotes in this study). Thus, additional information within translation, its preliminary pages or endnotes are the three ways of addition in this study.

3. Substitution is Ghanooni's (3): using a simile (conversely, a simile may be translated using a metaphor) and (5): substituting a metaphorical expression in SL with a different one in TL with a similar sense. Actually (5) includes (3) for both involve substitution. Image is "the picture conjured up by" metaphorical expression (Newmark, 2001, p.108), and a different TL image means that a metaphorical expression appears, be it the same type as that of SL or not.

4. Conversion, Ghanooni's (6): paraphrasing, in this study, is the metaphorical expression is reduced to its sense (Newmark, 2001, p.111).

5. Omission, Ghanooni's (7), is to delete the metaphorical expression.

TTs are amplification, substitution, conversion, omission and reproduction. They are mutually exclusive because they could reflect different types of TV respectively. Of particular relevance is the case of transliteration which is one type of reproduction. Transliteration of the names is Chinese pinyin. It has no particular meaning, at least in this study, except the sound. Literal translation of the names focuses on meaning. The senses (the literal meaning of metaphorical expression) of the names in translation are drawn on *Oxford Advanced Learner's Dictionary* (online).

Millán-Varela's model (2004) is employed to identify TV based on different TTs as presented earlier. The degrees of volume of the TVV, TAV and TIV are refined by Chen & Wen (2015).

TVV is visible because the information provided on one of the preliminary pages, and can be seen in a footnote (Millán-Varela, 2004). The preliminary page is actually the preface of translation (Wen & Wang, 2016, p.110). In Kinkley's translation, there is no footnote for all footnotes become 36 endnotes. The merit for the change is that the readers could enjoy uninterrupted reading (Kinkley, 2014, p.42). Each endnote shows the item to be added note and the page the item turns up in the translated text. The added information is also found in the translated text of *BC*, which is classified by Wen & Wang as "text-self thick translation", and it can be a phrase or a clause (Wen & Wang, 2016, p.110) as addition in translation. TVV is reflected by amplification in which information is added. Hermans (2014) argues that thick translation realized by amplification shows a highly visible voice. In terms of the traces of manual intervention, information added in amplification makes the differences between SL and TL open and obvious (Chen & Wen, 2015), be it in translated text, preface or endnotes. Therefore, TVV in this study refers to the information provided not only in preface and endnotes, but in translated text of *BC*. As such, TVV is recognised as rendering high volume of translator's voice.

TAV is only identifiable for educated target readers, namely, the presence of grammatical mistakes (Millán-Varela, 2004). As per its definition, TAV is identified with two prerequisite factors. The first factor is the presence of educated target readers, and the other is to conduct the comparison of SL and TL. As far as Kinkley's translation of *BC* is concerned, the educated target reader can ideally be one who knows both English and Chinese. However, there is not a grammatical mistake found in the translation. TAV, in this study, refers to conversion, substitution and omission. The reasons that they fall into the category of TAV are the following. Firstly, Hermans (1996, p.28) contended that the degree of visibility of the translator's voice depends on the translation strategy that has been adopted, and on the consistency with which it has been carried through. Conversion, substitution and omission are TTs for local translation strategies. Secondly, the target reader of translation of *BC* who knows both English and Chinese

can find the expression conversed, substituted or omitted in SL when s/he compares *BC* and its translation. In other words, the target reader of the translated *BC* does as the educated target reader does to find TAV as mentioned by Millán-Varela.

TAV is embodied by TTs, such as, substitution, conversion or omission. No new information is added through the translation. The traces of manual intervention are changes caused by the aforementioned TTs. The changes are identified when educated readers compare SL and TL. The comparison by educated readers is what the moderate volume requires (Chen & Wen, 2015), and TAV is perceived as conveying a moderate TV.

The differences among TAVs of conversion, substitution and omission should be noted. For substitution, a metaphorical expression in SL is replaced by a different type or the same type of metaphorical expression in TL. A metaphorical expression presents not only primary meaning, but also its sense which is its literal meaning (Newmark, 2001). Therefore, two kinds of meaning (the primary meaning and the sense of TL) are found in TL. When it comes to the TAV of conversion, only is the sense (the literal meaning of the metaphor expression, Newmark, 2001) kept in TL. As for omission, there would be no corresponding segment in TL to a segment in SL. Both primary meaning and senses of SL are omitted. As a result, omission reflects the strongest TAV. Conversion does not show strong TAV for only one kind of meaning is omitted. Substitution displays the weakest TAV for no meaning is omitted.

TIV can be traced by foreignness and textual strangeness (Millán-Varela, 2004). Foreignness deals with otherness in translation, the overall presence of elements belonging to other cultures, and embodies foreignizing tendency. The strangeness could be found for there is a feeling of strangeness, or a "strange familiarity" (2004, p.44-46). Actually, foreignness could be transliteration of a person's name which is in Chinese pinyin. Transliteration shows foreignness or exotic flavor (Shuttleworth & Cowie, 2014). Millán-Varela (2004, p.46) pointed out that strangeness, firstly, results from literal techniques, secondly, is the translator's conservative attitude to the source text, and thirdly, could be found in culture-specific features (food and drink, clothes, etc.) and the presence of linguistic interference. Literal techniques and culture-specific features are the main reasons that strangeness is identified in translation of *BC*. Literal translation is grammatically the nearest equivalents (Newmark, 2001) which offer familiarity with meaning.

TIV is bespoken by reproduction. Neither addition nor changes brought about by substitution, conversion or omission are found. The traces of manual intervention are foreignness from transliteration or strangeness from literal translation. Transliteration is conversion of Chinese pinyin (Newmark, 2001), and literal translation is the lexical words are translated singly, out of context (Newmark, 2001). As regard to translation of names, transliteration is similar with SL in terms of sound, and literal translation is similar with SL in terms of meaning. They show the low volume which displays the similarity with the features of SL (Chen & Wen, 2015). Thus, TIV is weak. As far as translation of names is concerned, transliteration keeps Chinese pinyin into English (Newmark, 2001), but literal translation conveys meaning rather than retain Chinese pinyin. In terms of traces of manual intervention, transliteration reflects a weaker TV than literal translation does for it keeps Chinese pinyin. Concisely, while TVV is strong; TAV tends to be moderate and TIV appears to be weak.

The research procedures are:

1. Locating the characters' names given by Shen Congwen in original Chinese version of BC;
2. Comparing the characters' names and their translation to identify the translation techniques;
3. Classifying the techniques by Newmark's model, and presenting the image in translation in accordance with *Oxford Advanced Learner's Dictionary*;
4. Comparing the images of the names and their translation to describe TV by Millán-Varela's

model.

FINDINGS AND DISCUSSION

The translator is a "rewriter who creates image" (Lefevere, 1992, p.5) in translation. When different TTs which reflect different types of translator's voice are applied to translation of characters' name in *BC*, different images could be found. According to the research procedures presented in methodology. Ten names are identified in the novel, and two TTs are found through analysis.

THE CHARACTERS' NAMES IDENTIFIED IN *BIAN CHENG*

There are 10 characters' names identified from the novel. 翠(cuì)翠(cuì), the heroin, is a young girl who is loved by 傩(nuó)送(sòng) and 天(tiān)保(bǎo), two young men in Chadong. 岳(yuè)云(yún), is Nuosong's nickname, and 大(dà)老(lǎo) is Tianbao's. 顺顺(shùnshùn), father of Nuosong and Tianbao, is the fleetmaster. 张(zhāng)恒(héng) is a historical figure to portray the old ferryman, Cuicui' s grandfather. 杨(yáng)马兵(mǎbīng) is a friend of old ferryman. 陈(chén)四四(sìsì) is a servant of Shunshun. 金(jīn)亭(tíng) is a sailor. Cuicui, Nuosong, Tianbao, the old ferryman and Shunshun are the major characters. Yang Mabing, Chen Sisi and Jinting are minor ones who serve to complement the major characters and help move the plot events forward.

TRANSLATION TECHNIQUES OF IMAGES OF THE NAMES

The analysis shows two techniques out of five are used to translate the images of the names. One is amplification, and the other is reproduction. The images translated with amplification are listed in TABLE 1. According to Newmark's model (2001), they are classified to amplification for information is added. The images translated with reproduction are shown in TABLE 2. Based on Newmark's model (2001), reproduction includes literal translation and transliteration. Examples 8 and 9 are transliteration in which Chinese pinyin is employed, (Newmark, 2001). Example 10 is literal translation where the meaning of Chinese characters is translated "singly, out of context" (Newmark, 2001, p.46).

TABLE 1. Names translated with amplification

Names in *BC*	Kinkley's translation of the names	Addition to the translation
Example 1 翠 (cuì) 翠 (cuì) (Shen, 2019, p.393)	Cuicui (Shen, 2009, p.5)	or "Jade Green" (Shen, 2009, p.5)
Example 2 傩(nuó)送(sòng) (Shen, 2019, p.400)	Nuosong (Shen, 2009, p.21)	(Sent by the Nuo Gods) (Shen, 2009, p.21)
Example 3 岳(yuè)云(yún) (Shen, 2019, p.400)	YueYun (Shen, 2009, p.22)	most handsome warrior of the Song dynasty a thousand years earlier (Shen, 2009, p.22)
Example 4 天(tiān)保(bǎo) (Shen, 2019, p.400)	Tianbao (Shen, 2009, p.21)	(Heaven-protected) (Shen, 2009, p.21)
Example 5 张横(zhāng Héng) (Shen, 2019, p.420)	Captain Zhang Heng of the ferryman (Shen, 2009, p.68)	Captain Zhang Heng. A robber of boats in the popular novel *Water Margin* or *Outlaws of the Marsh*, who ended up a naval leader of the heroic band of outlaws in the novel. (Shen, 2009, p.166-7)
Example 6 杨(yáng)马(mǎ)兵(bīng) (Shen, 2019, p.434)	Horseman Yang (Shen, 2009, p.99)	Mountainous West Hunan had no cavalry to speak of, but horses were

| | | ridden by commanders and used for transport. The Chinese word indicates that Yang's title was that of a full-fledged soldier. (Shen, 2009, p.167) |
| Example 7 陈 (chén) 四 (sì) 四 (sì) (Shen, 2019, p.460) | Baldy Chen (Shen, 2009, p.158) | also known as Fourth of the Fourth from his birth date (Shen, 2009, p.158) |

The details of the names and their translations are listed too. The addition is one part of the translation. It is listed separately for a clear discussion. In *BC*'s translation, amplification is only used in the first occasion where the name is mentioned. The addition in Examples 5, 6 is endnotes (Millán-Varela, 2004), and that in Examples 1, 2, 3, 4, 7 is within translation text (Wen & Wang, 2016). The addition of Examples 3 and 4 is more obvious for both are put into braces. The addition of Examples 5 and 6 is evident, too. The difference from Examples 1, 2, 3 or 4 is that the addition of Examples 5 and 6 is endnotes. The translation of Examples1-5 is transliteration plus addition, but the translation of Examples 6 and 7 is literal translation. The possible reason is that the first five are names of the major characters, while the last two are minor ones. The addition actually shows the sense of the image (metaphorical expression) of the name in TL. Sense is what metaphorical expression literally means (Newmark, 2001). With reference to *Oxford Advanced Learner's Dictionary* (online), the sense of the images of the names in translation is presented.

Image of translation of characters' names in *BC* brought about by amplification above is shown below. Amplification is advocated by many scholars (e.g., Chen, 2018; Liu, 2009; Zhai & Zhang, 2018) to translate characters' names in different Chinese works, because the technique is target-reader-friendly, and it is conducive to the dissemination of Chinese culture. The actual translation is not completely, at least, as they hope to. Amplification, however, presents different images in translating characters' names in *BC*. In Example 1, Jade is a hard stone for making jewelry. It shows that 翠 is cherished by people and beautiful. Green shows color which is the colour of bamboo from which Cuicui's name comes (Shen, 2019, p.393). In Example 2, Nuo is Chinese pinyin, and it has no special meaning in English. Nuo Gods is God, and nothing more. In Example 3, Yue Yun, used to describe Nuosong, is a handsome warrior who fights in a war 1000 years ago in China. So we could imagine Nuosong is handsome and brave. In Example 4, Tianbao is protected by Heaven which is the home of God where good people go when they perish from the mortal world. The kindness of Tianbao is shown through his name. In Example 5, Zhang Heng is used to portray the old ferryman. Boats and the naval leader are connected with the old ferryman who is in charge of the ferry, so Captain is added. "Heroic" showing extreme courage and admired by many people seems to conflict with "robber" using violence or threats and "outlaws" making something illegal. The image of the old ferry man is confusing. In Example 6, Horseman Yang is literal translation. 马(mǎ) is a horse, and 兵(bīng) is a soldier who is man. 马兵 means a cavalryman in the army (Niu, 2006, p.57). But "horseman" is one who rides a horse, or rides horses well. "No cavalry to speak of" and "horses for commanders", as Kinkley remarks in the addition, implies that Yang is not likely to be a cavalryman or does not ride a horse. In Example 7, Chen is baldy in *BC* (Shen, 2019, p.460). His feature is translated into his name, and 四(sì)四(sì), in which 四, means four. In the addition, 四四 which is literally translated into "Fourth of the Fourth from his birth date" shows that he was born on 4th of the 4th month of the lunar calendar which Chinese people have traditionally observed.

TABLE 2. Names translated with reproduction

Names in *BC*	Kinkley's translation of the names

Example 8 顺(shùn)顺(shùn) (Shen, 2019, p.399)	Shunshun (Shen, 2009, p.18)
Example 9 金(jīn)亭(tíng) (Shen, 2019, p.405)	Jinting (Shen, 2009, p.23)
Example 10 大(dà)老(lǎo) (Shen, 2019, p.408)	No.1 (Shen, 2009, p.42)

The following is the image of translation of characters' names produced by reproduction. 顺(shùn)顺(shùn) and 金(jīn)亭(tíng) are translated into Chinese pinyin--transliteration. They are reduced only to sound. In Example 10, "No.1", as translated by Kinkly, is a literal translation of 大(dà)老(lǎo). 大老 is the way that local people in *BC* call Tianbao for he is the firstborn son of Shunshun. In Standard Chinese, 老(lǎo)大(dà) is the same meaning as 大老. 老大 does mean "No.1"among brothers and sisters in terms of seniority (Huang, 2008, p.118). 大老, this way of naming, is used to display seniority among brothers and sisters (Huang, 2008, p.116) in China. Arabic number is not used in Chinese, but is used in the translation. The same translation technique is applied to 二(èr)老(lǎo) (Shen, 2019, p.405) the second oldest, 大(dà)姐(jiě), 二(èr)姐(jiě) and 三(sān)妹(mèi) (Shen, 2019, p.418). 大(dà)姐(jiě) is the first born girl in a family; 二(èr)姐(jiě), the second; and 三(sān)妹(mèi) the third. Their translations are No. 2 (Shen, 2009, p.34), Sister No. l, Sister No. 2 and Sister No. 3, respectively (Shen, 2009, p.63).

Summarily, amplification, in particular, and reproduction do render certain image of characters' names which embody Chinese folklore (Huang, 2008) in *BC* (e.g., nickname and seniority among brothers and sisters) into the translation by Kinkley. However, it is in doubt that the image in translation is complete and similar with that of from *BC*.

TRANSLATOR'S VOICE THROUGH THE TRANSALTION TECHNIQUES

Amplification demonstrates the TVV, and reproduction, including literal translation and transliteration, manifests TIV (Millán-Varela, 2004). According to Chen & Wen (2015), TVV is strong, and TIV is weak. As for TVV, the traces of manual intervention (Hermans, 2014), the indicator of TV, are information added which makes an obvious difference between SL and TL. As a result, a high volume of TV comes into being. As regard to TIV, the traces of manual intervention are foreignness and strangeness which shows similarity between SL and TL. Consequently, there is a low volume of TV (Chen & Wen, 2015). Therefore, the translation of names in TABLE 1 with amplification reflects a strong TV. And the translation of names in TABLE 2 with literal translation and transliteration presents a weak TV.

Notwithstanding, TVV, the strong TV, hardly poses the same image in the translation as in *BC* although Kinkley shows a strong voice by adding new information. Seven names are translated with amplification. They are 翠翠(Cuicui), 傩送(Nuosong), 岳云(Yue Yun), 天保 (Tianbao), 张横(Zhang Heng), 杨马兵(Yang Mabing) and 陈四四(Chen Sisi).

The strong TV from amplification fails to bring complete images of the names in translation. The incompleteness is due to the loss of information related to Chinese culture, or language-bound information. As for Cuicui, at least, two images are lost. Firstly, the doubling of Chinese character 翠翠, Cuicui is to show affection feeling for young children in Chinese (Xu, 2013, p.127). Secondly, more importantly, cui refers to the colour of bamboo in Chinese culture which shows human integrity (Xie, 2012, p.54) in Chinese context. A young girl with her grandfather passing away, Cuicui has her principle that she does not move to Shunshun's house (Shen, 2019, p.461). She is self-relied, waiting for the return of her love, which mirrors her integrity. A similar loss also appears when images of Nuosong (傩送) are translated. Nuo Gods drive out of evil spirits and are worshiped by local people (Liu, 2006, p.109). Nuo does not make sense in English, so the image of Nuo Gods is not complete. One being in difficulty is not found in Nuosong. Nuo 傩 can be divided into two parts: 人(rén) (man) and 难(nán)

(difficulty) (Yan, 2014, p.24). Nuosong encounters difficulty that he has to leave Chadong for Shunshun, his father, originally hopes he could marry one who is not Cuicui. To Yue Yun, he also puts principle before benefit (Liu, 2006, p.110). He is more than handsome and brave. The word game Shen Congwen plays with 养 and 杨 is lost. 养(yǎng) means rear, and 杨(yáng) is Yang's family name (Yan, 2014, p.25). 养 and 杨 have a similar sound in Chinese. In fact, Yang does rear horses for the local government (Shen, 2019, p.461). This sense is not readily comprehensible in English translation.

The strong TV found in amplification may also have the potential caveats of unnecessary alteration of the images. The changes are realized by adding information which is different from SL, such as, confusing information or translator's own idea in TL. When it comes to 天保(Tianbao), 天(tiān) is the master of all things in the whole universe (Liu, 2006, p.109) in Chinese, which is different from the home of God. The old ferryman's image smacks of uncertainty. "Robber" and "outlaws" in the endnote could be confusing if readers do not know what *Water Margin* is about. *Water Margin* is the novel where Zhang Heng who is used to portray the old ferryman is originally from. For Baldy Chen, the translator provides a detailed explanation: "Fourth of the Fourth from his birth date". It shows when Chen was born. However, Sisi could also be that Chen is the fourth child in his family.张(zhāng)兆(zhào)和(hé), the wife of Shen Congwen, *BC*'s author, is the third girl in her family, and Shen calls her 三(sān)三(sān) (Xu, 2017, p.134). 三 means the third. As for Chen Sisi, Shen could name the Baldy Chen as the way he calls his wife. The addition to Badly Chen is likely to be the translator's own interpretation.

One more thing to note is that strong TV shown by amplification implies the translator's academic background. This is well demonstrated in TABLE 3. Kinkley is a professor of history and sinologist in U.S.A. (Xu, 2018, p.1), and he is well aware of China's history. The added information related closely to history is not necessary for understanding the image of the names.

TABLE 3. Information not closely related to the translation of image of the names

Names in *BC*	Addition in translation
Yue Yun	Song dynasty a thousand years earlier
Zhang Heng	*Water Margin* or *Outlaws of the Marsh*

As introduced earlier, TIV, the weak TV, is realized by reproduction including literal translation and transliteration. It takes changes into the translation because it gives rise to more problems in the process. TV of reproduction is weak to the extent that the images of the names are hardly conveyed to readers of the English version.

顺顺 is translated as Shunshun, Chinese pinyin, which is transliteration. Shunshun shows TIV which conveys, in its most restricted manner, image of Shunshun. In this regards, two images are not found in its translation. 顺顺 literally means very lucky. Shunshun is lucky in the first half of his life (Yan, 2014, p.24). And he is humane (Liu, 1995, p.94), and is obedient to the will of God (Liu, 2006, p.109). Informed by the death of Tianbao, his firstborn son, he comments "it the will of God" (Shen, 2019, p.445). He also invites Cuicui to move into his house after the old ferryman passed away (Shen, 2019, p.462) even though he considers Cuicui partly accounts for Tianbao's death.

It is also confusing to understand that the similar translation technique is applied to 金亭 Jinting. He is such a minor character that the name and its owner appear only once in *BC*, while Shunshun plays a much more important role than Jinting does.

"No.1", the literal translation of 大老, means the first born among brothers and sisters. It is a case indicating TIV. 大老 is the Chinese convention of naming, which Kinkley identifies.

However, he does not show what the exact convention is in his translation. Arabic numbers used in Chinese names is not typically found in China to name a child. In English, the firstborn is for the eldest child. Even if "No." is used, it could be "No. One" instead of "No.1". The literal translation of 大(dà)老(lǎo) makes its image be actually a misleading of the way of naming in China. It should be noted that the difference between 姐(jiě) and 妹(mèi) is not embodied in translation. 姐 is older, and 妹 is younger in a family.

Shunshun is transliteration, and its TV is weaker than that of dalao (大老) whose translation, "No.1", is literal. In terms of traces of manual intervention, Shunshun, the Chinese pinyin, is kept, but dalao shows its meanings in translation without pinyin.

To sum up, TV plays an important role in retaining the images of names in translation. It is presented, particularly, in TABLE 1. Amplification does bring image from *BC* into its translation. However, the loss and change of the names in translation caused by the manual intervention of displaying TV are striking. Amplification bringing about TVV does not necessarily mean a complete and similar image of a name in translation. TV could be more targeted when folklore or culture of SL is understood accurately. It seems equal to a problem caused by TIV. TIV reflected by reproduction leaves the image nearly intact. The transliteration of Shunshun which is the most ignored name could likely lead to simplified understanding of this character. The literal translation of words to show seniority (e.g., No.1) fails to be a successful translation. Apart from that, 人(rén) (man) and 难(nán) (difficulty) in Nuosong and 养 and 杨 in Horseman Yang are language-bound. What's more, TV is hardly found in the translation of the images of these two cases. The translation of language-bound image requires a strong TV. The language-bound image is related to phonological features (Wong, 2011, p.205) in Example of Horseman Yang as explained earlier, and this type of image is also tied with orthographical features in Example of Nuosong.

CONCLUSION

On the basis of the analysis above, different images of names in translation by Kinkley, the translator or "rewriter", are embodied by manual intervention. The "manual intervention" (Hermans, 2014, 300) is the indicator of translator's voice which is reflected by the particular translation technique employed. Two TTs are identified in this study focusing on translating image of the characters' names in *BC*: amplification and reproduction. Amplification is applied to majority of the examples, which indicates that the translator would like to locate the translation into a rich cultural and linguistic context (Appiah, 1993). Reproduction is used both to main and minor characters as well as the nickname of a main character. Amplification, thick translation, "enhances target readers' understanding" (Huang et al., 2019, p.231). This technique should be exercised with caution under certain circumstance. Translator's visible voice which is embodied by amplification is most frequently employed. It is with more unnecessary information added, and a diverged image appears. One important reason lies in the fact that folklore-related factor are complicated to be adequately translated. Consequently, the image condensed in a name is hard to be appropriately shown at the superficial level in translation. The translator's background (Kinkley is a professor of history) also an important contributing factors to get across the image of translation, as he tends to favour and distill certain information during translation. The translator's own interpretation is one possible reason to show a different image in translation as well. More targeted translator's voice based on precise understanding of folklore or culture of SL is arguably a solution. Translator's invisible voice, on the other hand, is shown by reproduction. It fails to convey the original image in SL to TL because "strangeness familiarity" (Millán-Varela, 2004, p.46) and "exotic

flavor" (Shuttleworth & Cowie, 2014, p.68) can hardly transplant image from SL to TL. One final note is that language-bound images of orthography may also pose a challenge for a translator's visible voice to be properly articulated.

In conclusion, translation of the image of characters' names testifies what Richards (1953, p.250) argues in *Toward a Theory of Translating*. In this seminal study on Chinese thought, Richards advocates "translation is probably the most complex type of event in the history of the cosmos". Such complexity is well demonstrated in the analysis of the translation of the image of characters' names in Kinkley's *BC*. The translation of the image of characters' names cannot be reduced to amplification or reproduction. The importance of TTs and translator's voice deserves more research.

ENDNOTES

[1] See the precise information of the four translations of *Bian Cheng* in Page 109 of Xie & Liu (2015).
[2] See the scholars who are in favour of keeping the artistic effect in the translation in Page 401 of Chen (2019).

ACKNOWLEDGEMENT

REFERENCES

Advanced Learner's Dictionary. Heaven, Heroic, Horseman, Jade, Outlaw, Robber, Warrior. Retrieved on 20th April, 2020. https://www.oxfordlearnersdictionaries.com/definition/english/.

Al-Adwan, A. & Abuorabialedwan, M. (2019). Handling semantic repetition when translating Arabic short stories. *3L: The Southeast Asian Journal of English Language Studies*, *25*(2), 49-60.

Al-Harahsheh, A. M. & Al-Omari, M. M. (2019). Self-translation: a faithful rendition or rewriting Process? Haikal's *Autumn of Fury* as an example. *3L: The Southeast Asian Journal of English Language Studies*, *25*(1), 144-157.

Appiah, K. A. (1993). Thick translation. *Callaloo*, *16*(4), 808-819.

Bao, H. N. & Bao, A. (2004). *Chinese Culture and Chinese-English Translation*. Beijing: Foreign Languages Press.

Bronner, S. J. (2007). *The Meaning of Folklore*. Logan: Utah State University Press.

Cai, Y. H. (2011). The canonization of Shen Congwen's *Bian Cheng*. *Journal of Fuzhou University (Philosophy and Social Sciences)*, (3), 84-87.

Cao, H. H. & Zhou, L. (2014). Translation strategies of characters' names from the perspective of skopos theory. *Oversea English*, (12), 128-130.

Chen, L., & Guo, Y. (2014). On translation strategies of folklore in the English translation of *Bian Cheng*. *Data of Culture and Education*, (32), 30-31.

Chen, M. & Wen, J. (2015). A study on the evaluation model of translator's voice. *Foreign Language Education*, *36* (5), 94-100.

Chen, M. L. (2019). A corpus-based study on imagery and symbolism in Goldblatt's translation of *Red Sorghum*. *Babel*, *65*(3), 399-423.

Chen, W. B. (2018). Vertical translation unit and analysis of translation of characters' names in *Hong Lou Meng*. *Journal of Hefei University of Technology (Social Sciences)*, (5), 63-70.

Cuddon, J. A. (2013). *A Dictionary of Literary Terms and Literary Theory*. West Sussex: Blackwell Publishers Ltd.

Cui, D. & Wang, S. F. (2020). Opposition and unity: another interpretation of the festival in Border Town. *Journal of Huhmbeir* University, *28*(1), 69-73.

Debbas, M. & Haider, M. S. (2020). Overcoming cultural constraints in translating English series. *3L: The Southeast Asian Journal of English Language Studies*, *26*(1), 1-17.

Ghanooni, A. R. (2014). A Cross-cultural study of metaphoric imagery in Shakespeare's Macbeth. *Translation and Interpreting Studies*, *9* (2), 239-256.

Hermans, T. (1996). The translator's voice in translated narrative. *Target*, *8*(1), 23-48.

Hermans, T. (2003). Cross-cultural translation studies as thick translation. *Bulletin of the School of Oriental and*

African Studies, *66*(3), 380-389.

Hermans, T. (2014). Positioning translators: voices, views and values in translation. *Language and Literature*, *23*(3), 285-301.

Holman, C. H. Thrall, W. F., & Hibbard, A. (1985). *A Handbook to Literature*. Indianapolis: ITT Bobbs-Merrill Educational Publishing Company, Inc.

Hu, X. L. Yin, H. C. & Lin, L. (2014). On the translation of characters' names in Shen Congwen's novels. *New West*, (24), 92-93.

Huang, W. X., Ang, L. H., Ser, W. H., & Hardev, K. (2019). Text-close thick translations in two English versions of *Laozi. Asian Philosophy*, *29*(3), 231-247.

Huang, X. L. (2008). The naming convention and the naming features of post-80s college Girl students. *Journal of Yangtze Normal University*, *24*(6), 115-120.

Jääskeläinen, R. (1993). Investigating Translation Strategies. In Tirkkonen-Condit, S. & Laffling, J. (Eds.) (pp.99-120). *Recent Trends in Empirical Translation Research*. Joensuu: University of Joensuu Press.

Kinkley, J. (2014). English translations of Shen Congwen's masterwork, *Bian Cheng* (*Border Town*). *Asian and African Studies*, *23* (1), 37-59.

Lefevere, A. (1992). *Translation, Rewriting, and the Manipulation of Literary Fame*. London: Routledge.

Li, Q. (2017). Interpretation of aesthetic connotation of folklore in *Border Town. Masterpiece Review*, (9), 40-42.

Liu, H. (2006). The poetic sublimation: *Bian Cheng* in the context of folklore. *Journal of Southwest Minzu University (Humanities and Social Sciences)*, (8), 107-110.

Liu, P. (2009). On the translations of characters' names in *Medicine* by Lu Xun. *Journal of Anhui Agricultural University (Social Science Edition)*, (3), 105-107.

Liu, Z. R. (1995). Different ways of life in Qilu and Western Hunan. *Dongyue Tribune*, (1), 91-96.

Lörscher, W. (1991). *Translation Performance, Translation Process, and Translation Strategies: a Psycholinguistic Investigation*. Tübingen: Guten Narr.

Luo, Z. Q. (2007). On the narrative construction of folklore *Bian Cheng. Guizhou Social Sciences*, (3), 98-102.

Millán-Varela, C. (2004). Hearing voices: James Joyce, narrative voice and minority translation. *Language and Literature. 13*(1), 37-54.

Mish, J. L. (1984). "Folklore". In Leach, M. & Fried, J. (Eds.) *The Standard Dictionary of Folklore, Mythology and Legend* (p.401). New York: Harper & Row.

Murfin, R. C. & Ray, S. M. (2003). *The Bedford Glossary of Critical and Literary Terms* (2nd, ed). Boston: Bedford/St.

Newmark, P. (2001). *A Textbook of Translation*. Shanghai: Shanghai Foreign Language Education Press.

Niu, G. J. (2006). On horse administration in Qing Dynasty. *Journal of Yanshan University (Philosophy and Social Sciences)*, *7*(2), 57-63.

Quizlet. Major characters. Retrieved on 18th April, 2020. https://quizlet.com/266949441/types-of-character-in-literature-flash-cards/

Quizlet. Minor characters. Retrieved on 18th April, 2020. https://quizlet.com/266949441/types-of-character-in-literature-flash-cards/

Richards, I. A. (1953). Toward a theory of translating. In Wright, A. F. (Ed.). *Studies in Chinese thought* (pp.247-262). Chicago: The University of Chicago Press.

Ryan, M. L. (2001). *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*. Baltimore: Johns Hopkins University Press.

Shen, C. W. (2019). *Bian Cheng*. Beijing: Beijing October Literature and Art Publishing House.

Shen, C. W., Kinkley, J (trans). (2009). *Border Town*. New York: HarperCollins Publishers.

Shuttleworth, M. & Cowie, M. (2014). *Dictionary of Translation Studies*. London: Routledge.

Sun, S. J. (2013). Strategies of Translation. In Chapelle C. A. (Ed.). *The Encyclopedia of Applied Linguistics* (pp. 5408-5412). New York: Wiley-Blackwell.

Venuti, L. (1995). *The Translator's Invisibility*. London: Routledge.

Wang, H. P. (2014). *A Study on Glady Yang's Cultural Identity and Translational Activity from Post-colonial Perspective*. Beijing: Xinhua Publishing House.

Wen, J. & Wang, B. (2016). A study of thick translation in a Chinese version of *Finnegan's Wake. Foreign Language and Literature*, *32*(1), 110-116.

Wong, L. (2011). "Translating Shakespeare's imagery for the Chinese audience: with reference to Hamlet and its versions in Chinese and in European languages. *Babel*, *57*(2), 204–225.

Xie, D. (2012). The appreciation on the small-size paintings of plum blossom and bamboo by *Tang Yin. Journal of Language and Literature Studies*, (5), 54-55.

Xie, J. N. & Liu, H. T. (2015). Culture and politics in the four English versions of Shen Congwen's *Bian Cheng. Modern Chinese Literature Studies*, (9), 109-118.

Xiong, B. (2014). Conceptual confusion in translation studies. *Chinese Translators Journal*, (3), 82-88.

Xu, J. (2017). The image of fish in Shen Congwen's Sansan. *Journal of Chinese Language and Literature*, (2),

134-139.

Xu, M. H. (2012). On scholar translators in literary translation -- A case study of Kinkley's translation of "*Biancheng*". *Perspective: Studies in Translatology*, 20(2), 151-163.

Xu, M. H. (2013). *English Translations of Shen Congwen's Stories*. Bern: Peter Lang International Academic Publishers.

Xu, M. H. (2018). The voice of a scholar-translator: interview with Prof. Jeffrey C. Kinkley. *Translation Review*, *102*(1), 1-13.

Xu, M. H. (2019). Sinologists' vision and academic translation. *Chinese Translators Journal*, (1), 60-67.

Yan, J. (2014). On the naming of characters in *Bian Cheng. Masterpiece Review*, (23), 24-25.

Zhai, X. L. & Zhang, W. J. (2018). On the translation of characters' names in Mo Yan's novels. *Journal of Hunan University of Science and Engineering*, (11), 161-163.

Zhang, J. Q. (2019). Cultural writing of the life theme of Shen Congwen's "*Border Town*". *Journal of Anshun University*, (3), 28-31.

Zhao, J. F. (1999). A comparative study of Chinese and English social appellation. *Foreign Language Education*, *20*(4), 16-20.

Zhou, H. Z. (1992). On names in English-speaking Countries. *Journal of Sun Yat-sen University*, (1), 143-152.

Zhu, L. Y. (2016). A study of translation strategy of folklore in *Bian Cheng. Studies in Literature and Language*, *12*(4), 17-23.