Examining Two Chinese Renditions of Alice Walker's Everyday Use: A Translator's Approach to Modeling Critique

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Abstract—**Although recent developments in the field of translation studies have brought theory building to a new level unrestrained to comparative textual analysis by incorporating system cultural theories, the lack of a consistent model for descriptive translation studies is still a problem not to be overlooked. In light of the theories of quality assessment proposed by scholars such as Toury and House, this paper seeks to lay the groundwork for the construction of a systematic model for literary translation review, in specific hope to provide a solution to the chronic issue of exaggerated foreignization in Mandarin translation of English works. It begins by reviewing and evaluating the theories of 'equivalence' as well as 'target-oriented' and 'source-oriented' translation proposed by major theorists over time, and then on such basis, stating its own methodology which combines descriptive and register analysis. This paper then bases its discussion and paradigm building on Alice Walker's short story, Everyday Use. It proposes, after a thorough case study, a possible solution to the above-mentioned problem: lexical chunk theory. The paper closes by providing an overview of the theoretical initiations embedded in it and pointing to new directions of further investigation.**

Index Terms—**Descriptive analysis, everyday use, foreignization, literary translation, register analysis, translation critique**

I. INTRODUCTION

A. Translation Criticism

Translation deals with the of meaning across languages, the study of which entails some of the most profound and philosophical considerations that ask straightly to the core of what we are as humans, and how we think and communicate thoughts [1].

Literary translation is a branch of applied linguistics research aimed at solving real problems, yet many studies in this discipline originate from theory to end in theory, absent of processes of either identifying or solving problems. Certain text-based research only employs textual analysis to confirm theories, rather than use theories as a tool to solve problems. In particular, the research of translation review is mostly a subjective evaluation of whether the translation conformed to rules such as 'xin', 'da', 'ya' fully systemized descriptive analysis done from the perspective of the target reader is evidently insufficient [2].

Literary translation criticism forms the link between "translation theory and practice", and its innate reflectiveness renders it a crucial part of the study of literary translation [3]. The development of translation criticism is correlated to the

healthy development of translation activities on general and the theoretical construction of literary translation research.

In the past few decades, China's translation circles have witnessed continuous achievements in research aimed at establishing systematic theories for literary translation criticism. In the sense of methodology, scholars have clarified the objectives, content, structure and basic problems of literary translation research, and the ontological question of "what to study" has been clarified. However, the methodological questions--namely, the "how to study"—are still vague. The traditional mode of literary translation research that relies on intuition, perception, and inspiration still occupies an important position. Although the introduction of the corpus method has provided fresh tools to the study of literary translation and enhanced the scientific nature of the research, the use of corpus for purpose of theoretical innovation is rare, wherein the current corpus-based literary translation research mainly operates under a traditional theoretical framework, with literary texts as the object from which to obtain data results. Its starting point is at providing supporting materials for theories, rather than to solve problems in literary translation [4].

Lu Xun, a modern Chinese writer and social revolutionist, once said: "It is best for human beings not to be separated from each other, but to have one heart. The single closest road is to communicate through literature and art [5]. "Human beings need literature and art to exchange ideas, transmit emotions, obtain aesthetic feelings and acquire spiritual strength. In the exchanges between states and cultures, we need literary translations to communicate ideas, enhance mutual trust, and build a community of emotions and values. Empathy is the basis for globalizing a literature. Therefore, literary translation should not be just a stern, technical work that pays attention solely to language conversion, but should be an endeavor to seek the commonalities within emotions and values of the source and target peoples, which is at the heart of the most crucial problems to be solved by literary translation.

B. Literary Translation in China

Over the years since the 1980s, the translation industry in China have taken many forms of evolution. As a business trade and medium of cultural exchange, literary translation has expanded its realm to cover fields like film, television, game, and theatre. A constant issue that hovers over both the population and professionals of translation studies is the foreignization of translation product. Examining the origination of such issue would lead researchers inevitably to an institution that had revolutionized the audiovisual translation industry in China [6].

Established in 1957, Shanghai Dubbing Studio had become the most important cinema-audio production base at the time.

In the 1980s, it had commissioned itself with a mass of projects to import western films, which encompass the entire process of audiovisual translation, which entails translation, directing, dubbing, recording, mixing, editing, timeline calibration and eventual production. The process usually end in both interlingual subtitling and Mandarin dubbing. Up to today, SHDS continues to exercise influence in the film industry. While examining its influence in literary translation, one cannot pass without addressing the wave of cultural import it has stirred up and some implications that come with it.

Works produced by SHDS that are still mesmerizing include Jane Eyre, Spartacus and Don Quixote. When we group these various works and look at them together, it becomes evident that all of them, invariably, were characterized by a single feature: the 'foreign tone'. This term connotates a trend in literary translation that adopts a deliberate foreignizing technique and jars the audience's perception of the text by, for example, deploying archaism while also using modern colloquialisms that result in patched amorphous product and far from the way normal conversations take place in real life, a 'heterogeneous discourse', as Venuti comments in his own translation of works by nineteenth-century Italian novelist Iginio Ugo Tarchetti (1839-1869) [7]. Venuti notes that some of the reviews of the translation were appreciative of this 'visibility' [7]. However, other reviews attacked the translation for not following what, in Venuti's terms, would be a fluent translation practice.

The causes are multifold. For one thing, the translation process itself hosts several problems: inaccurate renditions of certain phrases that normally represent the SL's conventional practice, due in part to the type of foreign language training received by people, especially professional translators, at that age that are in many ways, insufficient. In those times, foreign languages were taught in China mostly through grammatical framework building, vocabulary memorization and reading, which puts much emphasis on establishing the rules of usage for a language and deviate from the way people acquire their first language as far as possible. With no attention paid to audio input and oral output, learners did not have a clear sense of the SL's pragmatic patterns and could scarcely put to use the accurate, equivalent forms in the TL for the conventional uses or idioms that appeared in the source text. This results in a translation to be viewed as literal and foreignizing in every sense. In addition, the foreign--typically western--films made at that time employ dubbing, and professionally trained dubbers pronounce the text--lines--in a coherent, immaculate fashion which in part makes the dialogues unnatural and unfamiliar to the way people normally talk. The same is for the case of dubbing in Mandarin. Combined, these factors established a lasting fashion of foreignization in literary translation into Chinese.

II. THEORETICAL FRAMEWORK

A. Translation Theory Overview

When we are discussing the proper principles and standards to follow in translation practice, it is essential that we look back and reexamine the nature and origination of translation. In the light of this belief, there are two things that should inevitably be taken into consideration:

1) Translation, by means of rephrasing with the TL, serves the purpose of allowing readers ignorant of the SL to read a text written in that language. Therefore, the only reason such practice exists is entirely in service of a certain group of audience not within the ST author's initial designation. It henceforth must eliminate all possible obstacles on the way to serve the target audience's perception of the text.

2) A translator does not share in the authorship of the text. The contents he/she works with is predefined and not subject to original creation. This means that the translator should strive for least deviation caused by the translation process and aim for greatest degree of preservation. This includes all aspects and levels of fidelity to the ST: semantic, stylistic, etc.

To satisfy the above two criteria, the following part of this section discusses three principles prominent in the debates of translation theorists: orientation, loyalty, equivalence, which are interconnected to a greatest degree.

One can think of Dryden's famous simile when thinking about the nature of literary translation endeavor: 'Tis much like dancing on ropes with fettered legs.' On the one hand, the translator are restrained by the source text with all the choices of the author that test his fidelity constantly; on the other hand, he is in the middle of a delicate endeavor to create a piece of art which requires as much flexibility and original creativity as one could think of. A translation as regards the double tension is thus often discussed (being a representation of a source text and being a valid text in itself) and often the most important preliminary option we are faced with when considering the notion of translation applied in any text. This will be discussed later in detail in regard to the source/target-oriented approaches.

B. Equivalence

For centuries, the notion of 'equivalence' has been at the center of debates in the field of translation. While it is true that the nature of literary translation grants the translator a certain degree of creativity in conveying coherently to the target reader, it does not justify significant deviations from the author of the source text. It is an endeavor of translating--effective conveyance of meaning--that the group is trying to engage in, and not to create, thus fidelity to the source text author should always be given utmost regard.

Jakobson argues in the first place that any cognitive experience has its linguistic equivalent, meaning that anything expressed in the source text is able to find its equivalent in the TL.

All cognitive experience and its classification is conveyable in any existing language. Whenever there is a deficiency, terminology can be qualified and amplified by loanwords or loan-translations, by neologisms or semantic shifts, and, finally, by circumlocutions [8].

Think of Jakob Grimm's saying, according to which translating resembles a ship manned to sail the seas, but though it safely carries the goods, it must land at a shore with a different soil under a different air. This brings us to the discussion on formal and functional equivalence, and the debate over the translator's flexibility and freedom of

creating. According to Reiss, "the analogy of artistic form; the translator is justified in choosing as shifted equivalents concept [9]".

Jakobson, again in his On Linguistic Aspects of Translation, states that "Equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics" and introduces the notion of differential bilingual vocabulary and grammar. He elaborates on locating the equivalence between form and function of linguistic symbols that

A word or an idiomatic phrase-word, briefly a code-unit of the highest level, may be fully interpreted only by means of an equivalent combination of code-units, i.e., a message referring to this code-unit: "every bachelor is an unmarried man, and every unmarried man is a bachelor", or "every celibate is bound not to marry, and everyone who is bound not to marry is a celibate [8]."

Something expressed by grammar in one language may be expressed by lexis in another, or logic, that is, unexpressed, in yet another.

On this topic, Benjamin begins by saying that a person's act of translating literature is justified in his full creativity:

To set free in his own language the pure language spellbound in the foreign language, to liberate the language imprisoned in the work by rewriting it, is the translator's task [10].

C. Faithfulness

We talk about faithfulness in a broadest sense. That in which the translator serves as a neutral mediator in the act of communication.

Think again of the English poet and translator, John Dryden (1631-1700), whose brief description of the translation process would have enormous impact on subsequent translation theory and practice:

…to keep as near my author as I could, without losing all his graces, the most eminent of which are in the beauty of his words [11].

We must also pay attention to the English-language translation of Marcel Proust's masterpiece À la recherche du temps perdu (1913-1927). The major new multi-volume translation of Proust's novel began to appear in 2002 with Penguin, each volume produced by a different translator. In the first volume, The Way by Swann's, the prefaces by general editor Prendergast and translator Lydia Davis reveal a somewhat more sophisticated awareness of the theoretical issues.

Davis insists that her aim was as far as possible to reproduce Proust's style, to stay as close as possible to Proust's original in every way, even to match his style as nearly as I could [. . .] to reproduce as nearly as possible Proust's word choice, word order, syntax, repetition of words, punctuation - even, when possible, his handling of sounds, the rhythms of a sentence and the alliteration and assonance within it [12].

D. The 'Target-oriented'/ 'Source-oriented' Debate

Over the centuries, there have been too many debates around 'overt' versus 'covert', 'translation' or 'version. lesser to a greater degree of intercultural manipulation, translation strategies are divided in two major groups separated by their conservative or substitutive nature, i.e. by the conservation or substitution of the original reference(s) by other(s) closer to the receiving pole.

In the final chapter of his book Introducing Translation Studies: Theories and Applications, Jeremy Munday summarizes, in a chart, the various binary strategy to be adopted by translators proposed by different theorists that are similar in nature, as displayed below Table I:

TABLE I: COMPARISON OF TERMINOLOGY FOR ORIENTATION OF STRATEGIES [13]

Theorist	Orientation of strategy	
	Target-oriented	Source-oriented
Schleiermacher (Chapter 2)	Naturalizing translation	Alienating translation
Nida (Chapter 3)	Dynamic equivalence (later called 'functional Equivalence')	Formal equivalence (later called informal correspondence')
Newmark (Chapter 3)	Communicative translation	Semantic translation
Vinay and Darbelnet (Chapter 4)	Oblique translation	Direct translation
Nord (Chapter 5)	Instrumental translation	Documentary translation
House (Chapter 6)	Covert translation	Overt translation
Toury (Chapter 7)	Acceptability	Adequacy
Hermans (Chaptor 7)	Target-oriented	Source-oriented
Venuti (Chapter 9)	Domestication	Foreignization

The tendency in most of the comments noted above is for a privileging of a 'natural' TT, one which reads as if it were originally written in the TL. In those cases, one can say that 'literal' translation lost out, and also that the 'alienating' strategy promoted by Schleiermacher has not been followed. What remains is the 'natural', almost 'everyday' speech style proposed by Luther. Yet the new Penguin Proust translation suggests a possible change of approach and in the discussions the pre-modifications of the term 'literal' ('too literal', 'totally literal') indicate the shift in use of this term over the centuries. 'Literal' now means 'sticking very closely to the original'. Translators who go further than this leave themselves open to criticism. The 'imaginative' and 'idiomatic' translation is still preferred. the direction of translation theory from the second half of the twentieth century was generally towards a systematization of different elements of the translation process.

Invisibility is a term Venuti uses 'to describe the translator's situation in his book The Translator's Invisibility:

A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text - the appearance, in other words, that the translation is not in fact a translation, but the 'original' [7].

The terms 'domestication' and 'foreignization' indicate fundamentally ethical attitudes towards a foreign text and culture, ethical effects produced by the choice of a text for translation and by the strategy devised to translate it, whereas the terms like 'fluency' and 'resistancy' indicate fundamentally discursive features of translation strategies in relation to the reader's cognitive processing [7]. This

relationship, operating on different levels, might be depicted as follows Fig. 1:
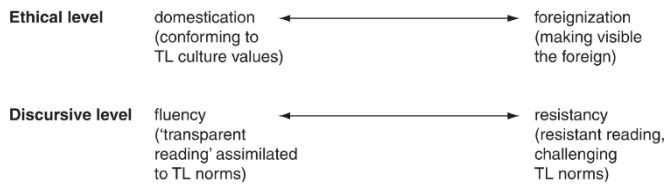

Fig. 1. Domestication and foreignization: Ethical and discursive levels [13].

In The Scandals of Translation, Venuti links foreignization to 'minoritizing' translation. One of the examples he gives of a minoritizing project is his own translation of works by the nineteenth-century Italian novelist Iginio Ugo Tarchetti (1839-1869) [14].

Among the elements of this extract which Venuti considers to be distinctive of foreignization are the close adherence to the ST structure and syntax (e.g. the adjunct positions adopted).

Berman's *L'épreuve de l'étranger: Culture et traduction dans l'Allemagne romantique* (1984), translated into English as *The Experience of the Foreign: Culture and Translation in Romantic Germany* (1992), preceded and influenced Venuti. The latter himself produced an English translation of the prominent article *'La traduction comme épreuve de l'étranger'*, in English entitled *'Translation and the trials of the foreign'* [15]. In it, Berman describes translation as an épreuve ('experience'/ 'trial') in two senses: (1) for the target culture in experiencing the strangeness of the foreign text and word; (2) for the foreign text in being uprooted from its original language context.

Levine sees herself as a 'translator- collaborator' with the Cuban author Cabrera Infante, and as a 'subversive scribe', 'destroying' the form of the original but reproducing the meaning in a new form [16]. She also stresses that the language of translation also plays an ideological role, "recontextualizing the ideology of the original text [16]."

Distinct from other translation theorists discussed so far, Schleiermacher first distinguishes two different types of translators working on two different types of text. These are: 1) the 'Dolmetscher', who translates commercial texts; 2) the 'Übersetzer', who works on scholarly and artistic texts. It is this second type that Schleiermacher sees as being on a higher creative plane, breathing new life into the language [17]. Although it may seem impossible to translate scholarly and artistic texts, since the ST meaning is couched in language that is very culture-bound and to which the TL can never fully correspond, the real question, according to Schleiermacher, is how to bring the ST writer and the TT reader together. He moves beyond the strict issues of word-for-word and sense-for-sense, literal, faithful and free translation, and considers there to be only two paths open for the 'true' translator:

Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him [17].

Readership is argued to always be given the utmost importance in either translation practice or evaluation. As M. Snell-Hornby states:

···the problems do not depend on the source text itself, but on the significance of the translated text for its readers as members of a certain culture, or of a sub-group within that culture, with the constellation of knowledge, judgment and perception they have developed from it [18].

Similar in nature to Venuti's argument of translator's invisibility, House advocates that the process of translation results in succeeding to "produce an idiomatic and readable TT, thus creating an 'illusion of transparency' fluently into TL [19]. Here, the translator's invisibility/nonexistence is twofold: 1) the target readers don't consciously feel they are dealing with an explicitly 'foreign', translated text (satisfying the criterion of 'fluent'); 2) no change of ST meaning (satisfying the principle of 'loyal')

House proposes the 'overt'/'covert' strategies of translation, stated as follows:

Overt: The TT can provide access to the function of the ST, allowing the TT receivers to 'eavesdrop' on the ST. For example, Korean-language readers can use a Korean TT of Churchill's speech to gain access to the ST. But they know they are reading a translation and the individual function of the two texts cannot be the same.

Covert: 'to recreate, reproduce or represent in the translated text the function the original has in its discourse world' [20]. what House calls a 'cultural filter' needs to be applied by the translator, modifying cultural elements and thus giving the impression that the TT is an original. This may involve changes at the levels of language and Register.

III. METHODOLOGY

In light of these existing theories, I now put forth a designated methodology that guides the analysis that happens further in this paper.

The textual analysis investigates the translation product, that is, individual ST-TT pairs or corpora of many texts or text fragments. It can be compared to undertaking field work in linguistics or anthropology, gathering primary data of translation phenomena (texts). the analysis of illustrative examples (using a specific linguistic model)

The goal may be to find trends in one or more translations, to identify forms of equivalence, translation universals, difficult translation problems that have arisen, to discuss and classify solutions adopted (translation strategies and procedures that have been adopted), to evaluate a translation.

In the fourth edition of his book, Munday elaborates in his final chapter on translation research guidelines:

What is important is that the boundaries of the discipline should be stretched by both empirical study and theoretical reflection [13].

The vocabulary of early translation theory persisted widely to the end of the twentieth century and beyond. 'Literal', 'free', 'loyalty', 'faithfulness', 'accuracy', 'meaning', 'style' and 'tone' are words that reappear again and again, even in areas (such as assessment criteria) which draw on a more systematic theoretical background.

Vinay and Darbelnet list five analytical steps for the translator to follow in moving from ST to TT [21]. These are as follows: 1) Identify the units of translation; 2) Examine the SL text, evaluating the descriptive, affective and intellectual content of the units; 3) Reconstruct the metalinguistic context of the message; 4) Evaluate the stylistic effects.

A. Toury's Three-Phase DTS

In his influential Descriptive Translation Studies - And Beyond [10], Toury calls for the development of a properly systematic descriptive branch of the discipline to replace isolated free-standing studies that are commonplace: He proposes the following three-phase methodology for systematic DTS, incorporating a description of the product and the wider role of the sociocultural system, as below [10]: 1) Situate the text within the target culture system, looking at its significance or acceptability; 2) Undertake a textual analysis of the ST and the TT in order to identify relationships between corresponding segments in the two texts. Toury calls these segments 'coupled pairs'. This leads to the identification of translation shifts, both 'obligatory' and 'non-obligatory'; 3) Attempt generalizations about the patterns identified in the two texts, which helps to reconstruct the process of translation for this ST-TT pair. As more descriptive studies are performed, the ultimate aim is to state laws of behavior for translation in general.

In this paper, we will employ Toury's Three-phase methodology to carry out a descriptive analysis of the case text, Everyday Use. Its advantages over other frameworks on similar issues are evident in that it encompasses In the following section, two renditions of the text in Chinese, Translation A and Translation B, later simply denoted as 'A' and 'B', will be discussed. Illustrative examples shall be picked out from the source and target text and studied in juxtaposition. Back translation is also adopted in a comparative evaluation of the two translations. The TT profile is compared to the ST profile and a statement of mismatches or errors is produced. These are categorized according to the situational dimensions of Register and genre. Such dimensional errors are referred to as 'covertly erroneous errors' to distinguish them from 'overtly erroneous errors' [22], which are denotative mismatches (which give an incorrect meaning compared to the ST, disloyalty) and target system errors (which do not conform to the formal grammatical or lexical requirements of the TL, fluency/idiomaticity)

B. Discourse and Register Analysis

Discourse analysis models have become extremely popular among many linguistics-oriented translation theorists and serve as a useful way of tackling the linguistic structure and meaning of a text. Halliday's model of discourse analysis, based on what he terms systemic functional linguistics (SFL), is geared to the study of language as communication. It sees meaning in the writer's linguistic choices and, through a detailed grammar, systematically relates these choices to the text's function in a wider sociocultural framework. In Halliday's model, importantly, there is a strong interrelation between the linguistic choices, the aims of the communication and the sociocultural framework.

The sociocultural environment in part conditions the genre, understood in SFL as the conventional text type that is associated with a specific communicative function, for example an invoice sent by the accounts department of a company to a customer. Genre itself helps to determine other elements in the systemic framework. The first of these is Register. This should not be confused with the more standard sense of register as formal/informal. In SFL it is a technical term, richer and more complex. It links the variables of social context to language choice and comprises three elements: " 1) Field: what is being written about, e.g. the price for a delivery of goods; 2) Tenor: who is communicating and to whom, e.g. a sales representative to a customer; 3) Mode: the form of communication, e.g. written or spoken, formal or informal [13]."

This type of analysis may be extremely useful for the translator in identifying important elements in a ST and seeing how they create meaning in a specific cultural and communicative context.

Applying the two analytical frameworks in combination would guarantee the maximal inclusion of all textual and sociocultural features into discussion.

IV. CASE STUDY

A. Introduction

Everyday Use was written by American novelist Alice Walker, first published in the April 1973 issue of Harper's Magazine as part of Walker's short story collection In Love and Trouble. It has since become widely studied and frequently anthologized.

The story is set in the rural United States of the 1970s, probably in Georgia. It is a vignette from the lives of the Johnson family, consisting of a mother and her two daughters. The younger daughter, Maggie, was injured in a house fire and has been tiptoeing through life ever since, clinging to her mother for security. Her elder sister, Dee, grew up with a grace and natural beauty that was not present in her mother and sister. She also grew up determined to have more and better than the farm life her mother and sister were so willing to accept.

The encounter takes place when Dee and her male companion return to visit Mama and Maggie. A confront between two different interpretations of, or approaches to, the African-American cultural identity, is highlighted. Walker employs characterization and symbolism to highlight the difference between these interpretations and ultimately to uphold one of them, showing that culture and heritage are parts of daily life.

B. Descriptive Analysis

Before the main incident of the story takes place, we see Mama, or Mrs. Johnson, picturing herself and Dee on a television program that involves cheap, cheesy plots such as accomplished children greeting 'surprised' parents stumbling out from backstage. Here's one of Mama's sentence of description for the scenario.

Ex.1

She pins on my dress a large orchid, even though she has told me once that she thinks orchids are tacky flowers. [23]

A: 还把一朵大大的兰花别在我的衣服上，尽管她曾对我说过兰花是很低级的花。

[Lit: ⋯and pins a huge orchid on my clothes, although she used to say that orchids are inferior flowers.]

B: 还在我的裙子上别一朵好大的兰花。虽然她从前跟我说过她觉得兰花俗死了。

[Lit: ⋯and pins on my dress a huge orchid. Even though

she told me that she thought orchids were sleazy as hell.]

The first clause went through both 'reversal of terms' and 'particular<>general' procedures in translation A. In describing the orchid, that is, finding an equivalent for the adjective "tacky", translation A adopts a generalization approach and results in a certain destruction of vernacular networks or their exoticization. In contrast, translation B adopts colloquialism in translating "tacky" and effactually revives the vernacular sense in the original text, although suffering minor loss of fidelity.

Then Mama goes on to recollect the different circumstances of her two daughters as well as the vastly contrasting impact the house fire had on the two of them. Here she describes her younger, Maggie with a summarizing sentence:

Like good looks and money, quickness passes her by.

The two translations respectively render "passes her by" in the sentence as "没有眷顾" and "没有光顾" (didn't dawn on her/ didn't favor her), which employs a type of modulation--negation of opposite. The advantages of such an approach are not evident here, and an apparently better version that sticks more closely to the ST would be "与她失之交臂" (passes her by).

She then recounts Maggie's imminent outlook.

Ex.2

She will marry John Thomas (who has mossy teeth in an earnest face) [23]

A: 不久她就要嫁给约翰·汤马斯（他有一张诚实的面孔和一口像长了苔的牙齿）

[Lit: Soon she will marry John Thomas (he has an honest face and teeth that look like moss has grown on them)]

B: 她快和约翰·托马斯结婚了（一个牙齿脏兮兮，一脸认真的家伙）

[Lit: She is about to marry John Thomas (a guy with dirty teeth and a serious face)]

The part in parentheses contain two descriptions of the male partner's physical features, both in the form of an adjective plus a noun. In translation A, the descriptive adjective "earnest" is to some degree confounded with the term "honest", while there is an expansion, or amplification, over the latter part on his teeth--what had been a single adjective became a clause. The same problem of confounding happens in translation B, where "earnest" is confounded with "serious". In this case, "mossy teeth" is generalized in the translation and became "dirty teeth".

Dee rejected the rustic lifestyle of her home, and instead yearned for finer things. One lesson Dee learned early was that to act sophisticated around the farm was not enough. As a teenager she lost a boy to a girl from the city, and this undoubtedly left a mark as real as her sister's scars (result of the fire), one that was burned deep into Dee's heart.

Ex.3

When she was courting Jimmy T she didn't have much time to pay us⋯He flew to marry a cheap city girl from a family of ignorant flashy people. [23]

A: 她在追求吉米的那段日子里便没有时间来管我们的闲事……可他很快娶了一个很差劲儿的、出身于愚昧而俗气的家庭的城市姑娘。

[Lit: During her time courting Jimmy, she had no time to mind our quotidian⋯But he soon went and married a lame city girl from an ignorant, flashy family.]

B: 她追求吉米T的时候,基本没时间和家人相处……但是后来他迅速地与一个来自平庸家庭的平庸女孩结婚了。

[Lit: When she was courting Jimmy T she barely had time for family⋯But then he quickly married an indifferent girl from a mediocre family.]

In translation A the 'T' in Jimmy's name is omitted. And the tone of the first clause of this sentence is rendered very differently in the two versions, making it sound reproachful and spiteful in translation A, and poignant and lamenting, in translation B. Emphasis came at the second clause. Although the adjectives 'cheap', 'ignorant' and 'mediocre' were not rendered perfectly in the translations, it constitutes only a minor problem. The real big problem here is that the author's italics over 'flew' are not manifested in either translation. An ideal version would be: "他奔去娶了一个来自白痴又招摇的家庭的俗气城市女孩。" (He flew to marry a cheap city girl from a foolish flashy family.)

When Dee arrives for her visit, we see that she has dressed in a way that is entirely inappropriate for the setting ("A dress down to the ground, in this hot weather. A dress so loud it hurts my eyes⋯Earrings gold, too, and hanging down to her shoulders. Bracelets dangling and making noises when she moves⋯")

Ex.4

Dee next. A dress down to the ground, in this hot weather. A dress so loud it hurts my eyes. [23]

A: 接着我便看见了迪伊。这样大热天里，她竟穿着一件拖地长裙，裙子的颜色也花哨得耀眼。

[Lit: Then I see Dee. In this hot weather, she wears a dress down to the ground. The dress' colors are flashy to the point of dazzling.]

B: 蒂随后下了车。这么热的天里她长裙及地，那裙子太晃眼了，我眼睛都疼。

[Lit: Dee gets out of the car next. In this hot weather her dress reaches the ground. The dress is so bright my eyes hurt.]

Amplification is employed in both cases for the first short clause of two words, impairing the succinct, concise sense the source text gives us. The middle sentence went through 'reversal of terms' which is expected in Chinese language. In translation A there is a transposition of the sentence component 'dress' (from subject to object) which is in no sense obligatory. While the description of 'it hurts my eyes' is undermined to a simple 'dazzling'. In translation B, the sense is accurately conveyed, despite a little transposition of 'eye' (from object to subject).

The person she has selected to travel with is a vegetarian Muslim, which makes another statement about the company she prefers to keep at this point in her life

Ex.5

It looks like Asalamalakim wants to shake hands but wants to do it fancy. Or maybe he don't know how people shake hands. Anyhow, he soon gives up on Maggie. [23]

A: 看起来阿萨拉马拉吉姆是想同她握手，但又想把握手的动作做得时髦花哨一点。也许是他不晓得正当的握

手规矩。不管怎么说，他很快就放弃同麦吉周旋的努力了。

[Lit: It looks like Asalamalakim wants to shake hands with her while wanting to do it in a fancy way. Perhaps it's because he's not aware of the norms of handshaking. Anyway, he soon gives up efforts on dealing with Maggie.]

B: 看起来他想用一种有趣的方式和玛吉握手，或者他根本不知道该怎么和人握手。总之，不久他可算不再烦她了。

[Lit: It looks like he wants to shake Maggie's hand in an interesting way. Or he has no idea how to shake hands with people. Anyway, he leaves her alone before long.]

The first clause is mildly amplified in translation A, a rendition that will work better could probably be "但又想握得有范儿" (but wants to do it with style). The same amplification procedure can be seen in the last clause in translation A. For the middle sentence, an apparent ennoblement is employed, and the target text became significantly more formal. In translation B, the notion of 'fancy' is addressed with deficiency, where the word became 'interesting' in the translation, whereas the middle clause is rendered neatly without the problem of formalization in the other translation. The last sentence, however, creates a deviant tone from the source text, where 'leaves her alone' suggests a sense of annoyance and relief absent in the original text, where it is simply indicated that the man stops trying to shake Maggie's hand.

Wangero expresses giddy delight at the dilapidated old furnishings in her mother's home, and the visit quickly degenerates into a relic hunt, as she asks her mother if she can take the top of an old butter churn back with her, not to use, but to display in her urban home.

Ex.6

I can use the churn top as a centerpiece for the alcove table, [23]

A: 我可以将这搅乳器盖子放在凹室餐桌中央做装饰品，

[Lit: I can put the churn top on the niche center of the reliquary table for decoration.]

B: 我可以用盖子做壁龛小桌上的装饰。

[Lit: I can make the top a decoration for the small table in the shrine.]

Here in both translations the word 'centerpiece' is generalized for 'decoration'. While 'churn' is omitted in translation B. Most importantly, neither 'niche' nor 'shrine' is amplified which seems inappropriate here since a normal Chinese reader without knowledge of Christian rituals would confuse such a term with the space in a church. A proper rendition could be: "我可以把搅乳器的盖子变成客厅壁龛桌的中心饰品。" (I can turn the churn top into a centerpiece for the alcove table in the living room.)

V. Discussion

The case study above sets analytical framework for the quality of translated texts as well as establishes a descriptive paradigm for translation criticism. It mainly deals with the two renditions of the ST from two perspectives: Toury's model for Descriptive Translation Studies, and Michael Halliday's Systemic Discourse Analysis theory. In this section, the efficacy of the former discussion in establishing a successful critique model is assessed.

Berman's main attention is centered on the translation of fiction: The principal problem of translating the novel is to respect its shapeless polylogue and avoid an arbitrary homogenization [15]. By this, Berman is referring to the linguistic variety and creativity of the novel and the way translation tends to reduce variation. He identifies twelve 'deforming tendencies', some of which employed in the earlier review of the two translations of Everyday Use [15].

The target text is produced either for literary analysis in a high school textbook (Translation B) or for online reading communities' convenience (Translation A). In both cases, the target community possess certain knowledge of the source culture and the context under which the ST was produced, and the translated texts mainly carry out a comparative function as these readers would typically try to access the original ST on their own and conduct a comparative reading.

In general, the translated texts tend to employ approaches such as amplification, transposition and generalization most frequently.

A point of further investigation is examining the motivation behind these choices of translation shift: what might be prompting the differences noted?

We talk of accuracy here in two senses: the correct transfer of information and evidence of complete comprehension (absence of overt errors); the appropriate choice of vocabulary, idiom, terminology and register (absence of covert errors). Although several overt errors have been pinpointed in the last part of the paper, the category does not constitute the biggest problem in the two translations. The most difficult task still falls to the covert side, as noted in the 'introduction' by "destruction of vernacular networks or their exoticization".

The short story is told in the first person by 'Mama', an African-American woman living in the Deep South with one of her two daughters. It follows the divergence between Mama and her shy younger daughter Maggie, both adhering to traditional black culture in the rural South, and her educated, successful first child Dee--or "Wangero" as she prefers to be called--who takes a different route to reclaiming her heritage. [24]

Having reentered the world of her youth, Dee and her friend greet her mother and sister in foreign tongues, again underlining her desire to be seen as an alien. These lines were entirely rendered in transliteration and thus cannot be distinguished from transliteration of people's names, and the feeling that comes from encountering from foreign tongues is not preserved. In this case, some annotations pinpointing the foreign nature of these lines seem justified.

It also appears that each of the three names that is an anglicized mangling of an authentic East African name, indicating that her commitment to genuine African issues is superficial at best. [25] There is no ready solution as to how to render this in the translation to imply an inherent borrowing from another culture, and translators can put more focus on this issue in future examination of the text's translation.

In general, despite a few small incidents, the translations have employed a domesticating orientation. While the text itself essentially serves around the topic of cultural identity

and its recognition, this approach effectively facilitates among the audience embrace for and empathy with the Afro American cultural heritage and establishes a familiarizing, easy and lovely image of the source culture.

Nevertheless, the key approach to the effective translation of western texts into Mandarin, or more essentially, the introduction of these texts into Chinese contexts, is yet to be found. For this ongoing question, a solution is presented below.

A Resolution—Lexical Chunk Theory

In this section we discuss what constitutes translation's original element.

As far as the key question of the unit of translation is concerned, the authors Vinay and Darbelnet reject the individual word [21]. They consider the unit of translation to be a combination of a 'lexicological unit' and a 'unit of thought' and define it as 'the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually'. In the original French version (1958: 275-7), an example is given of the division of a short ST and TT into the units of translation. The divisions proposed include examples of individual words (e.g. he, but), grammatically linked groups (e.g. the watch, to STUDYING TRANSLATION PRODUCT AND PROCESS 95 look), fixed expressions (e.g. from time to time) and semantically linked groups (e.g. to glance away). In the later, English, version of the book, new analysis gives units that are rather longer: for example, the groupings si nous songeons > if we speak of and en Grande Bretagne, au Japon > in Great Britain, Japan are each given as a single unit [21].

Thus, I hereby put forth the Lexical Chunk Theory, which prescribes that the smallest unit for translation is not lexicon, but a lexical group, or 'chunk', that carries a unit of meaning and is inseparable in translation. Here are a few more examples from the case text: on their own > （他们）独自, she didn't have much time to pay us > 她可没什么工夫花在我们身上, but wants to do it fancy > 又想捯饬得花哨一点, dress herself properly > 好好打扮一下（她）自己.

VI. Conclusion

Translation is fundamentally about communication. The balance between the two poles ('sounding like a translation' and being 'aggressively characteristic') is described using an image ('a perpetual feat of tightrope walking') which is very close to Dryden's famous simile of the clumsy literal translator as 'dancing on ropes with fettered legs.'

Since 1987, the status of the field of translation studies in China has been significantly improved, thanks both to the important role played by translation in the process of globalization and localization in the world, and to the remarkable achievements of the translation studies, mainly manifested in the papers and writings of scholars. During the fifteen years of 1987-2001, the industry saw publication of a total of 47 works in translation studies, accounting for 14.6% of the total amount in the 30 years, whereas in the later half, during 2002-2016, a total of 274 books were published, comprising 85.4% of the total.

Speaking of methodology, research methods for literary translation from 1987 to 2001 fell to the more traditional side, with empirical research as the primary type, including mainly studies aimed at text comparison and quality assessment. Entering the 21st century, theoretical tools used by researchers have diversified. More literary translations have been discussed from perspective of poetics and cultural theories. Scholars have employed theories and methods from other disciplines as well, including narrative, cognitive linguistics, ethics, fuzzy linguistics, semiotics, and rhetoric.

The translator's own background and research as well as the process of composition are crucial parts in the translation endeavor. Felstiner describes his immersion in the work and culture of the ST author, including visits to Machu Picchu itself and his reading of Neruda's poem in that environment. However, he still uses age-old terms to describe "the twofold requirement of translation", namely, "the original must come through essentially, in language that itself rings true" [26].

When conducting textual analysis, an important step in Vinay and Darbelnet's five analytical steps for the translator to follow in moving from ST to TT is reconstructing the metalinguistic context of the message. This involves the concept of schemata, wherein formal schema is the text itself and content schema is the 'metalinguistic context', or 'message'.

The endeavor of translation review is a process in constant need of new theoretical injection and framework building. The effort to try and create a model for translation criticism is never on an end The key publication of the Manipulation School was the collection of papers entitled The Manipulation of Literature: Studies in Literary Translation, edited by Theo Hermans [27]. In his introduction, 'Translation studies and a new paradigm', Hermans summarizes the group's view of translated literature: What they have in common is a view of literature as a complex and dynamic system; a conviction that there should be a continual interplay between theoretical models and practical case studies [27].

Conflict of Interest

The author declares no conflict of interest.

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