Mo Yan's style in using color expressions and Goldblatt's translation strategies

一 a parallel corpus-based study

By

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Statement of Originality

I, DING, Rongrong, hereby declare that I am the sole author of the thesis and the material presented in this thesis is my original work except those indicated in the acknowledgment. I further declare that I have followed the Institute's policies and regulations on Academic Honesty, Copy Right and Plagiarism in writing the thesis and no material in this thesis has been published or submitted for a degree in this or other universities.

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Abstract

Mo Yan is one of the most famous contemporary Chinese writers both at home and abroad. Howard Goldblatt is the key English translator who translated Mo Yan's major works into English. His translations of Mo Yan's works are widely praised. One distinctive feature of Mo Yan's language lies in his creative use of color terms.

A 2.3-million-word/character Chinese - English parallel corpus of Mo Yan's six key novels and their English translations by H. Goldblatt has been compiled for this research. Four Chinese well-known novels totaling 1443,000 words and seven original English novels totaling 810,000 words are used as reference corpus data for comparative studies of color terms. Based on the parallel corpus and by adopting both quantitative and qualitative approaches, this study gives a comprehensive description and analysis of the style of Mo Yan in using color terms and expressions and Goldblatt's English translations of these terms.

Data analysis shows that Mo Yan uses more color terms and related expressions than other writers both at home and abroad, and this style is consistent in his five of six river novels. The most common color terms in his works are red, black and white. Besides, blue and green are more frequently used by Mo Yan compared with other contemporary famous Chinese writers. Mo Yan is very creative in using colors in his novels to depict human characters, describe scenes and construe the necessary story atmosphere. He successfully applies a variety of colors to describe human body parts especially eyes and face which contributes to the construction and foregrounding of different human characters. There are many cases of

deviant collocation of colors in Mo Yan's works such as green eyes and green face which add special flavor to his works. Apart from using simple color terms, Mo Yan also prefers to use a lot of color compounds which consist of two color morphemes or in ABB forms.

Goldblatt has preserved Mo Yan's distinctive feature in using colors in translation. For those deviant color collocations, Goldblatt almost renders them literally and maintains Mo Yan's style in English. Besides, in rendering two word color compounds, more than 50% are rendered into one single basic color terms by Goldblatt. Corpus data analysis confirms that simplification is one main feature of Goldblatt's translation. What is more, while translating Chinese four-word color idioms or clusters, Goldblatt mainly adopts domestication strategy supplemented by foreignization and has successfully disseminated Chinese culture to target readers. Last but not least, omission is seldom adopted in rendering four-word color idioms or clusters which proves that faithfulness is one important guideline Goldblatt has adhered to in translation.

The comprehensive study of Mo Yan's distinctive use of color terms and of Goldblatt's translation help to raise our awareness of the importance of striking a balance between the ontological nature of source texts and translator subjectivity. Besides, data analysis in this study showcases what kind of writing style the westerners prefer and what translation style

may contribute to the 'going-out' of Chinese literature and culture. Meanwhile, it is believed that considerable bilingual teaching materials can be designed and generated based on the parallel corpus and that these will be valuable for language teaching and translator training.

Keywords: Mo Yan, Howard Goldblatt, Corpus-based translation studies, Translation strategy, color terms

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Lists of Abbreviations

CTS   Corpus-based Translation Studies

BNC   British National Corpus

COCA   Contemporary American English

MICASE   Michigan Corpus of Academic Spoken English

HKCSE   the Hong Kong Corpus of Spoken Corpus

SBCSAE   Santa Barbara Corpus of Spoken American English

TT   Target text

ST   Source text

P.L.A.   China's People's Liberation Army

OALD   *Oxford Advanced Learner's Dictionary*

OED   *Oxford English Dictionary*

TTR   type and token ratio

STTR   standard type and token ratio

D   strong domestication

d   moderate domestication

N   neutral

f   moderate foreignization

F   strong foreignization

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Chapter 1：Introduction

1.1 Background of the study

In recent years, corpus linguistics has become a popular and attractive field for many researchers and scholars. Corpus linguistics is a branch of general linguistics which draws on large, computerized collections of natural language, possessed in a variety of ways, to substantiate its findings (Baker, 1995, p. 239). It is a research approach that supports empirical investigations of language variation and use (Biber, 2010). A parallel corpus is made up of original, source-language-texts in language A and their translated texts in language B. It is also called translation corpus. Parallel corpus is valuable since it may reveal both the style of the author and the style of the translator through examining the frequency and patterning of both source text and target text. Baker (2000) proposed to adopt the corpus approach to capture the patterning of translator's choices and do stylistic analysis such as a literary translator's preference for using specific lexical items, syntactic patterns, cohesive devices, or even style of punctuation and so on.

Mona Baker (1993) is regarded as the one who firstly advocated corpus-based translation studies. Though having a short history of about 20 years, it is argued that corpus-based translation studies have become a rich paradigm with great potential. It is a feasible approach to combine corpus, stylistics and translation together so as to explore the distinctive features of source text and evaluate the success of certain translations.

In October, 2012, the Nobel Prize in literature was awarded to Mo Yan, who is the first Chinese writer to have received this international honor. This event is perceived as great pride

and special honor for Chinese and Asians. Mo Yan has been regarded as one of the most famous contemporary Chinese writers at home and abroad. Mo Yan's works have been translated into approximately thirty different languages and are warmly-received worldwide.

'Mo Yan has strong and sensitive sense of color. '*Hong* (red) is a basic color in Mo Yan's works. Color terms are used to express emotions.' (Lv, 2011; Kuang, 2005) One prominent feature of Mo Yan's works lies in this unique and creative use of color.

Howard Goldblatt is the only English translator of Mo Yan who has spent about twenty years translating his major works. He is known as the most famous and outstanding translators of contemporary Chinese literature in the West. This famous sinologist has translated and published more than 40 novels and story collections of contemporary Chinese writers (Mainland China, Taiwan & Hong Kong), including *Mo Yan*, *Rong Jiang*, *Bi feiyu*, *Yang Jiang*, *Wang Shuo*, *Xiao Hong* and so on. Inge (2000) says that Howard Goldblatt is a particularly talented translator and his translations of Mo Yan's works are widely praised. Wang (2013; 2014), Shao (2011) and Xi (2013) argue that successful translation is one of the major factors that contributes to Mo Yan 's winning of Nobel Prize in literature.

In the 1980s, translation studies underwent significant changes and tended to cover a broader area than before and were subsumed by culture studies which is termed as "Cultural turn" in translation. Andre Lefevere (1992) is the key theorist in this respect. Translation is perceived from then on as part of larger cultural context. Translation is not only considered an act of transference of texts linguistically but more importantly as a strategy that links up two cultures with unequal power relationships. Literary translation is a kind of cultural communication to some extent. Nowadays we are living in an era of globalization with

intimate and frequent cross-cultural communications. To maintain cultural diversity in the world, translators should endeavor to preserve cultural other in translation practice. Xi (2013) argues that the translator Howard Goldblatt has faithfully preserved the cultural other while translating Mo Yan's works.

Howard Goldblatt has successfully translated six major river novels of Mo Yan into English and plays an indispensable role in introducing Mo Yan's works to the Western readership (Shao, 2011). Jim Leach, Chairman of The National Endowment of the Humanities, commented that Howard Goldblatt translated quite gracefully (Bassouls, 2011). Mo Yan also thinks highly of his English translator Howard Goldblatt and states that his works have been very beautifully translated into English and that those English translations have made his original novels better (Mo, 2000). Though known as one of the most famous and outstanding translators of contemporary Chinese literature in the West, Howard Goldblatt is not very much known in Chinese translation academia before Mo Yan's receiving of Nobel prize. In the past three years, a lot of work has been done to study English translation patterns of Mo Yan's works by Howard Goldblatt. But corpus-based ones are still not many. It is thus meaningful to conduct a corpus-based study of Mo Yan's use of color terms and expressions and Howard Goldblatt's successful translation. It is believed that a parallel corpus-based study can reveal both Mo Yan's and Howard Goldblatt's style and capture their distinctive use of language, linguistic habits compared to other writers and translators and serve as good examples and authentic data for translator training and teaching Chinese - English literary translation.

1.2 Purpose of the study

Though it is generally acknowledged that Howard Goldblatt has been successful in translating Mo Yan's works into English, there is rare corpus-based empirical study of Howard Goldblatt's translation to date. 'Corpus-based Translation Studies (hence after CTS) is a discipline that applies corpora of original and translated texts to study in an empirical way the product and process of translation, to elaborate theoretical constructs, and to train translators' (Laviosa, 2007, p. 45). The ultimate goal of this endeavor is to identify universal features of translation according to Mona Baker (1993). Parallel corpora provide concrete evidences to study norms of translating in specific social context and rich examples for translator training. Baker (2000) argues that style is a kind of 'thumb-print' that is formed and reflected through both linguistic and non-linguistic features. A Chinese-English parallel corpus of Mo Yan's six key novels and their English translations will firstly be compiled for this study.

Nowadays we are living in an era of globalization with intimate and frequent cross-cultural communications. Chinese culture-specific terms and expressions, especially Chinese color terms and their specific cultural underpinnings, can either contribute to or become obstacles in cross-cultural communication. Chinese and English are linguistically remote and culturally distinct (Min, 2007, p. 217). Therefore Chinese culture-specific terms and expressions have always been regarded as great challenges for translators. This issue has caught the attention of many scholars and there are discussions of possible translation strategies and translation methods. However researches in this line usually are case studies and linguistic examples provided are rather limited.

Linguistically, color lexicon has been regarded as valuable evidence to show the relationship between language and culture. Chinese color terms and their English counterparts share similar cultural connotations and may also have their unique Chinese cultural connotations. Lv (2011), Kuang (2005), Gao (2010), and Sun (2013) have all pointed out that Mo Yan successfully used a lot of color words in his works. However, so far a systematic study of key color terms used in his major works and how they are successfully translated by Howard Goldblatt is not yet available. The parallel corpus compiled will make it possible to search any contextual use of specific color terms and expressions in Mo Yan's novels and English translations.

Data analysis shows that 白 *Bai* (white), 红 *Hong* (red) and 黑 *Hei* (black) are the most frequently used color terms in Mo Yan's six major novels. *Bai* is used for 2600 times and *Hong* is used for 2330 times in the six novels. Besides, several other color terms are used as well, such as 黄 *Huang* (yellow), 蓝 *Lan* (blue), 青 *Qing* (blue or green), 绿 *Lv* (green), 金 *Jin* (gold), 朱 *Zhu* (red), 粉 *Fen* (pink), 紫 *Zi* (purple), 褐 *He* (brown), 灰 *Hui* (gray) and so on. This study will analyze Mo Yan's style in using color terms and expressions and how Goldblatt has managed to preserve cultural other in translating Chinese color terms and expressions in Mo Yan's works.

In 1813, German linguist Friedrich Schleidemacher first mentioned during a lecture the dichotomy between domestication and foreignization as two different translation strategies to the field of translation. In 1995, Lawrence Venuti elaborated this topic in his book *the Translator's Invisibility*. 'Especially in the field of literary translation, domestication is the strategy of making text closely conform to target culture, which may result in losing

information of the source text. Foreignization is the strategy of making efforts to retain information of the source text, and involves deliberately breaking the conventions of the target language to maintain its meaning' (Venuti, 1995, p. 20). Venuti personally argues that translator should adopt the strategy of foreignization.

Chinese scholar Sun Zhili (2002) put forward that foreignization would become popular translation strategy of Chinese literary translation in the 21st century (p. 40). Similarly, Xi (2013) claimed that in literary translation, translators should try their best to retain the cultural other so as to maintain the world's diversified cultures and that one key feature of Goldblatt's successful translation of Mo Yan's works lies in his faithful preservation of the cultural other. But Shao (2013c) argued that Goldblatt adopted domestication in translating *Shensipilao* (translated as *Life and Death Are Wearing Me Out)*. There are controversies on whether Goldblatt's translation strategy is mainly domestication or foreignization. This study aims to explore distinctive patterning of color in Mo Yan's novels and Howard Goldblatt's strategy when dealing with contextual Chinese color terms and expressions in Mo Yan's works so as to preserve and convey Chinese distinctive cultures to western readers.

1.3 Research questions

Six major novels of Mo Yan are the source texts of the parallel corpus and are all translated into English by Goldblatt. They are 红高粱家族 *Honggaoliang Jiazu* translated as *Red Sorghum Clan* (1987; English translation: 1993); 天堂蒜苔之歌 *Tiantang Suantaizhige,* translated as *The Garlic Ballads* (1988; English translation: 1995); 酒国 *Jiuguo* translated as *The Republic of Wine*: *A Novel* (1992; English translation: 2000); 丰乳肥臀 *Fengrufeitun* translated as *Big Breasts & Wide Hips* (1996; English translation: 2005); 檀香刑

Tanxiangxing translated as *Sandalwood Death* (2001; English translation: 2013); 生死疲劳

Shengsipilao translated as *Life and Death Are Wearing Me Out* (2006; English translation:

2008).

The research focus of this study is "what does the parallel corpus reveal about Mo Yan's style in using color terms and expressions and what translation strategies are adopted by Howard Goldblatt in translating Chinese color terms and expressions?"

Two Sub-questions can be formulated:

1) What does the parallel corpus reveal about Mo Yan's style in using color terms and expressions in his works?

This question entails three sub-questions:

a) What are the most frequently used color terms in Mo Yan's original novels and those in English translation?

b) What are the differences and similarities between the use of color terms in Mo Yan's novels and in other Chinese writers' novels?

c) What are the differences and similarities between the use of color terms in Mo Yan's novels in English translation and in original English novels?

2) What is the preferred translation strategy adopted by Howard Goldblatt in translating Chinese color terms and expressions in Mo Yan's works in order to best express to western readers?

1.4 Significance of the study

This research is significant in three aspects.

Firstly, the parallel corpus of six major novels of Mo Yan and Howard's translation compiled will be valuable teaching and research resource. It will make it possible to search any key words and expressions in Mo Yan's works and their equivalent English translations. This corpus should be valuable in several ways: 1) it makes it possible for us to know the linguistic features of Mo Yan's works; 2) it makes it possible for us to study the style of the renowned translator Howard Goldblatt; and 3) it makes it possible for us to have contrastive study of Chinese and English.

Secondly, corpus-based analysis of Chinese color terms and expressions in Mo Yan's works and their English translations will contribute to our understanding of the different cultural connotations and usages of Chinese and English color terms. Data analysis will help to distinguish what kind of literary creations are preferred by western readers and explore how they should be translated so as to be accepted in the West.

Thirdly, analysis of rich examples of Goldblatt's translation of Chinese color terms and expressions helps us to figure out common translation methods and techniques in translating Chinese culture-specific terms. Goldblatt adopts both foreignization and domestication strategies when translating Chinese color terms and expressions, in this study we try to explore which strategy is preferred by him and how he flexibly adopts different strategies in different contexts so as to successfully disseminate Chinese culture to westerners.

1.5 Outline of the thesis

This thesis comprises eight chapters. Chapter one mainly states the research background and motivation, purpose, research questions and significance of the study, and outlines the framework of the thesis.

Chapter two is the literature review on current studies on Mo Yan and his literary works, research on Howard Goldblatt and translation practice, his thoughts on literary translation, contrastive studies of Chinese and English colors, past and present major advancements of corpus-based translation studies at home and abroad.

Chapter three introduces the theoretical framework of this study. Working definitions of translation strategy, translation method, and translation technique are provided. A quantitative and qualitative translation strategy analysis model of culture-specific terms is put forward to guide data analysis.

Chapter four introduces the methodology of this study. Corpus approach is reviewed and the compilation of the parallel corpus is introduced. It includes the general principle, data collection, sentence alignment, and other information on the construction of the corpus. Four Chinese well-known novels and seven original English novels used as reference corpus data are introduced as well. Procedures of analyzing the translation strategies of color terms and expressions quantitatively and qualitatively are outlined.

Chapter five focuses on data analysis. This chapter explores Mo Yan's style in using color terms and Goldblatt's general translation style. Lexical features of the parallel corpus are briefly analyzed such as lexical variability, word list and keywords. Frequently-used color terms in Mo Yan's six novels are listed including both basic color terms and color compounds. Collocational pattern of colors are investigated and Goldblatt's translation style is commented including simplification, faithfulness, reader-centered and so on.

Chapter six analyzes the tendency of translation strategies Goldblatt adopted when rendering four-word color idioms/clusters of *Hong* and *Jin* in Mo Yan's works. A new model

of investigating translation strategies of color idioms is put forward and elaborated with parallel corpus data.

Chapter seven gives a general discussion based on the data analysis of chapter five and chapter six. This chapter discusses Mo Yan's major style in using color terms and Goldblatt's translation style. The value of the self-compiled parallel corpus of Mo Yan's six novels for future language teaching and research is summarized and discussed.

Chapter eight summarizes the major findings, contributions and limitations of the research, and future research orientation in this field is also recommended.

Chapter 2: Theoretical Framework

2.1 Corpus Linguistics

In the language sciences a corpus is a body of written text or transcribed speech which can serve as a basis for linguistics analysis and description (Kennedy, 2000, p. 1). Corpus linguistics is not a model of language but rather a methodological approach. "It's empirical, analyzing the actual patterns of use in natural texts. It utilizes a large and principled collection of natural texts known as a "corpus", as the basis for analysis. It makes extensive use of computers for analysis, using both automatic and interactive techniques. It depends on both quantitative and qualitative analytic techniques (Biber et al. 2000, p. 4). To summarize, corpus linguistics investigates relations between frequency and typicality (Stubbs, 2001, p. 151). Whether corpus linguistics is more of a theory or a methodology is still a debated question. But corpus linguistics is regarded as a new and powerful philosophical approach to linguistic inquiry.

Corpus-based language research falls into two types: the compilation of corpus and the study of corpus. Gries (2010) mentions that study of corpus refers to the study of the properties of corpora and the study of language on the basis of corpus data (cited in Viana, Zyngier & Barnbrook, 2011, p. 83).

There are generally two kinds of corpus: general corpus and specialized corpus. General corpora are usually larger than specialized corpora in size. Well-known general English corpora are British National Corpus (BNC), Bank of English, and Corpus of Contemporary American English (COCA) and so on. Specialized corpora are compiled for certain purposes

and may differ from each other in registers, genres, language forms and language varieties, for instance: Michigan Corpus of Academic Spoken English (MICASE), the Hong Kong Corpus of Spoken English (HKCSE) and so on. There are several ways that a text corpus can be analyzed with the use of computer software. The computer software selects, sorts, matches, counts and calculates the corpus for examination (Hunston & Francis, 2000, p. 15). Basic methods of corpus investigation include token, type, lemma, word-lists, concordances, collocation, keywords, keyness, n-grams, skipgrams, concgrams and so on (Cheng, 2012, p. 37). Popular corpus analysis tools are Wordsmith Tools (Scott, 2008), AntConC (Anthony, 2014), ParaConc and MonoConc Pro (MP2.2) (Barlow, 2008) and ConcGram 1.0 (Greaves, 2009).

Gries (2010, p. 333) argues that corpus linguistics should be 'a psycho-linguistically informed, (cognitively-inspired) usage-based linguistics which should be located, firmly and deliberately, in the social/behavioral sciences'. This reveals the interdisciplinary stance of corpus linguistics.

Strengths of corpus analysis are two-folded. On one hand, it greatly reduces the researchers' cognitive and social bias although not removed. On the other hand, it gives researchers much more confidence in making claims since it is tested on large amounts of data. There are weaknesses as well. One is that data collection is time-consuming and requiring careful planning. Another is that users need to be reasonably familiar with aspects of statistics, text encoding and computer applications (Viana, Zyngier & Barnbrook, 2011, p. 83).

2.2 Corpus stylistics

Style in its general sense refers to the way in which language is used in a given context (Leech & Short, 1981, p. 10). Sometimes the term has been applied to linguistic habits of a particular writer (ibid., p. 11). Style in literary texts reflects the writer's personality and originality (Studer, 2008, p. 1).

The stylistic approach has often been criticized by linguists for the intuitive or 'non-quantifiable dimension' (ibid, p. 7).

The concept of foregrounding was introduced by Garvin (1964) as a translation of the Prague School term 'aktualisace'. The term was later expanded by linguists to describe any linguistic process that reflected 'motivated deviation from linguistic or other socially accepted norms' (Leech, 1970, p. 121).

Stylistics is the study of language in literary works. Stylistics focuses on what makes a text distinctive and deviant from other writings. But the deviation and creativity should be measured. Corpus linguistics is a new approach of systematically analyzing language patterns. These two subjects have a lot in common. Nowadays, with the availability of a range of language corpora, it has been proven that corpora are useful toolkit for stylistic studies. The combination of stylistics and corpus linguistics has been known as corpus stylistics.

2.3 Corpus-based translation studies

Since the 1990s, corpora are first related to and used in translation as a group of translation theorists such as Mona Baker, Gideon Toury, and Kirsten Malmkliaer who have pointed out the value of corpora in translation studies. Mona Baker (1993) is regarded as a

pioneer in advocating corpus-based translation studies. In recent years, computerized corpora have been more and more commonly adopted in developing machine translation systems.

The use of corpora in translation studies is relatively new. The ultimate goal of corpus-based translation studies is to identify universal features of translation according to Mona Baker. Accordingly, Baker (1996) has put forward four features of translation for investigation: 1) simplification; 2) explicitation; 3) normalization or conservation and 4) levelling out (Olohan, 2004, p. 91).

Simplification is the idea that translators subconsciously simplify the language or message or both.

1   母亲停住脚，回望墓地，看到那里升腾着*紫红*的烟岚。

Mother stopped to look back at the cemetery, where *purple* mist rose from the ground.

Big Breasts and Wide Hips

2   它有两只温柔的眼睛，有粉红色的鼻梁和*紫红色*的嘴唇。

It had gentle eyes, a pink streak running down its nose, and *purple* lips.

Big Breasts and Wide Hips

3   我听到她叹了一口气，看到她随便地往后一伸手，揪下了一朵鸡蛋那么大的*紫红色*绒球花儿。

I heard her sigh and watched as she reached back and plucked a velvety pompon, a stately, gentle *purple* flower.

Big Breasts and Wide Hips

Explicitation is the tendency to spell things out in translation, including, in its simplest form, the practice of adding background information.

4 这简直是孔夫子门前念《三字经》，*关云长面前耍大刀*，金刚钻面前谈喝酒--言归正传。

This is like reciting the Three Character Classic at the door of Confucius, or engaging in swordplay in front of *the warrior Guan Yu*, or boasting about drinking to Diamond Jin ⋯

The Republic of Wine：*A Novel*

5 你简直是*鲁班*门前抡大斧，关爷面前耍大刀，孔夫子门前背『三字经』,李时珍耳边念『药性赋, 给我拿下啦！

You schemed to manipulate the local government and deceive me, like someone wielding an axe at the door of *master carpenter Lu Ban*, or waving his sword at the door of the swordsman Lord Guan (from Heroes of the Marshes), or reciting the Three Character Classic at the door of the wise Confucius, or whispering the 'Rhapsody on the Nature of Medicine' in the ear of the physician Li Shizhen. Arrest him!'

The Republic of Wine：*A Novel*

Normalisation or conservation: the tendency to conform to patterns and practices that are typical of the target language, even to the point of exaggerating them

6 "请帮我问问克罗德先生，他的眼睛为什么是*绿的*？"

Please ask the Plenipotentiary for me,'he said to the rat-faced interpreter, why his eyes are *blue*.'

Sandalwood Death

Levelling out is the tendency of translated text to gravitate around the centre of any continuum rather than move towards the fringes.

Parallel corpora are valuable tools and can be applied in materials writing, translator training and machine translation. They provide concrete evidences to study the norms of translating in specific social context and rich examples for translator training. Several parallel corpora have been applied in teaching translation for retrieving terminologies (Danielsson & Ridings, 2000; Pearson, 1998; Meyer, 2000). Michael Barlow (2000) examines using parallel texts in language teaching, focusing on collocations, phrasal patterns and lexical polysemy.

Baker (2000) argues that the style of translators does not receive much attention since translation tends to be treated as a derivative rather than creative activity. In the 1990s, several scholars have pointed out the need to pay attention to translators' voices (Venuti, 1995; Hermans, 1996). Baker puts forward that translators usually leave their fingerprints on the translated works. 'The notion of style may refer to the translator's choice of the type of material to translate, his or her consistent use of certain strategies, such as the use of prefaces or afterwards, footnotes, glossing in the body of the text, the manner of expression and etc.' (Baker, 2000, p. 245). What is worth mentioning is that style in Baker's (2000) study refers to those systematic patterning of the translator's preferred linguistic behaviors.

In Greater China, several scholars have been building some specialized parallel corpora and using them in language learning and translation. Wang (2001) created an English - Chinese parallel corpus for English learning and teaching. Some scholars have made good use of this corpus to conduct their academic research. Wang (2004) built Chinese - English Parallel Corpora with about 30 million words in size and explored the application of using corpora for translator training. It is argued that parallel corpora are more advantageous instrument of reference than textbooks or reference books for several points. They provide

rich parallel examples for a certain key word or phrase or a high frequency structure for analysis and comparison (ibid.). It is becoming a trend to apply corpora in translators' training and translation teaching. Researchers in this line all show positive attitudes towards the potential of applying corpora in translation teaching.

One of the greatest advantages of the CTS stems from the fact that the electronic texts contained in the corpus can be easily stored, distributed, and manipulated. The CTS has the potential to be a decentering, dynamic force in translation studies as a whole (Tymoczko, 1998, p. 652). But Tymoczko (1998) also warns against the meaningless quantitative investigation. Corpus could possibly become a source of stasis and conservation in translation practice, pedagogy and theory. In the CTS, description can quickly fall into prescription, and the studies of norms in translation may restrict the potential of translation studies (Kenndy, 2001). Therefore, Tymoczko (1998, p. 657) argues that the CBTS should be open to difference, differentiation and particularity.

2.4 Cultural turn of translation

It is generally acknowledged that translation has undergone the cultural turn in the 1980s. Andre Lefevere and Susan Bassnett are outstanding scholars to push this turn (Wang, 2009). Translation studies have become a big umbrella that encompasses a wide variety of fields including linguistics, literary study, history, anthropology, psychology and economics (Lefevere, 1992). Translation is perceived as not merely linguistic transference but as a cultural communication. And translators are therefore cultural mediators who bridge two cultures.

'Translation is rewriting of original text' (ibid. p.xi). Rewriting is manipulation and

reflects a certain ideology and a poetics, thus manipulating the literature to function in a society for a certain purpose (ibid.). Translation is a complex process in which translators make decisions based on his ideology, poetics and Universe of Discourse. Ideology refers the way translators understand themselves and their culture, and will be influenced by the patrons. Poetics covers a wider range of artistic activities and includes both aesthetic perceptions and cultural conventions. Poetics consists of two broad aspects whereby the first includes literary techniques, schools, themes, prototypes, and symbolic forms while the other involves the various functions of literature within a social system and its subsystem, namely the literary system (Du & Zhang, 2015). Universe of Discourse refers to the whole complex of concepts, ideologies, persons, and objects belonging to a particular culture (Lefevere, 1992, p. 34).

Based on Goldblatt's lecture and interview, Meng (2014) points out some key points of Goldblatt's ideology of himself, translation and translators. Goldblatt perceives translation as dissemination and communication of human spirits. Translation is writing creatively and translators are re-writers.

2.5 Re-conceptualizing literary translation strategy and translation method

In this study, I try to define literary translation strategy and translation method mainly based on Xiong (2014)'s categorization of three concepts: translation strategy, translation method and translation technique. Translation strategy is defined in this study as 'the main principle adopted to solve certain translation problem and reach certain translation aim'. In literary translation, there are generally two kinds of translation strategies: domestication and foreignization. Translation method is a particular way of translation under one of the two translation strategies. For foreignization, there are four methods: zero translation,

transliteration, word- for-word translation and literal translation. For domestication, there are free translation, imitation, recreation and omission.

1. Zero translation means some words in the source text are rendered into target text without any change.

For instance:

1) Louis Vuitton is rendered into LV;

2) I love my love with an *E* because she is enticing; I hate her with an E, because she's engaged.

（David Copperfield）

我爱我的爱人为了一个 *E*, 因为她是 Enticing(迷人的); 我恨我的爱人为了一个 E, 因为她是 Engaged (订了婚的).

(by Zhang Gu Luo)

2. Transliteration is the process of mapping the letters of the source script to letters pronounced similarly in the goal script.

For instance:

3) 土楼 （tulou）；　chocolate (巧克力)

3. Word-for-word translation is the rendering of text from one language to another word by word (lexeme to lexeme, or morpheme to lexeme) with or without conveying the sense of the original whole.

4) 如同吞吃槐花一样，最初吞吃桑葚，也是不分*青红皂白*，闭着眼睛吃，吃一会儿，开始品味道。

He attacked them just as he had the acacia petals: at first he closed his eyes and gobbled

them down, *green, red, black, white*. But after a while, he grew more selective.

<div align="right">*The Garlic Ballads*</div>

4. Literal translation: the rendering of text from one language to another while preserving both the ideological and style of the ST as much as possible.

   5) 肥水不流外人田

Good water must not irrigate other people's fields.

   6) 悬崖勒马

Rein in your horse before you go over the cliff.

5. Free translation is a kind of translation which pays more attention to producing naturally reading TL than to preserving the SL wording intact.

   7) 尤其反复看了信的空白处那位熟悉他的首长龙飞凤舞的批示。

He skimmed the letter again, focusing one the marginal notations in the florid script of a senior official who knew him well.

6. Imitation:

   8) 水映山容，使山容益添秀媚；山清水秀，使山色更加柔情。有诗云：岸上湖中各自奇，山斛水酌两相宜。只言游舫浑如画，身在画中原不知。

The hills overshadow the lake, and the lake reflects the hills. They are in perfect harmony and more beautiful than a picture.

7. Recreation：

   9) The Matrix　黑客帝国

8. Omission means some words in the source text are omitted completely and not rendered into target text.

10) 丈夫无能，妻子只好出马。不能人道，难免*红杏出墙*。锦衣玉食，我本当满足。无理取闹，落了个如此下场。也许，事情还没到不可挽救的地步。毕竟她打了我我还有还手。

Any woman with a useless husband has no choice but to take over. Maybe, he was thinking, there's still a chance. She hit me, but I didn't hit her back.

Big Breasts and Wide Hips

Domestication is the strategy of making text closely conform to target culture, which may result in losing information of the source text. Foreignization is the strategy of making efforts to retain information of the source text, and involves deliberately breaking the conventions of the target language to maintain its meaning (Venuti, 1995). Domestication is target text (TT) oriented while foreignization is source text (ST) oriented. They are two extremes. There is a continuum between the two extremes. Poucke (2012) proposes a division of the continuum from domestication to foreignization into five fields so as to form a framework to measure foreignization in literary translation. These fields are Strong Foreignization (F), Moderate Foreignization (f), Neutral Translation (0), Moderate Domestication (d) and Strong Domestication (D).

2.6 A quantitative and qualitative translation strategy analysis model of color terms

Accordingly, we may match the eight translation methods with five fields. Zero translation, transliteration, word- for-word translation belongs to Strong Foreignization (F). Literal translation belongs to Moderate Foreignization (f). Free translation and imitation belongs to Moderate Domestication (d) and recreation and omission belongs to Strong Domestication (D).

In an era of globalization, we should note that apart from differences, there are cultural similarities. Sun (2012) argues that literary translation is primarily about translating the untranslatable or the seemingly untranslatable. So it is necessary to examine the different types and degrees of untranslatability constraining and shaping translation.

Munro (1983) summarizes that there are three categories concerning color metaphors and cultural confusion in Chinese and English: 1) expressions that are culturally identical or culturally similar (Category 1, C1); 2) expressions that are different, but culturally graspable (Category 2, C2); and 3) expressions that are different and culturally remote (Category 3, C3). We can match the three categories with the five fields. Translation of C1 is neutral translation. Translation of C2 belongs to d or f. Translation of C3 belongs to D or F. Figure 2.1 shows the matching of the 3 categories with the 5 fields.
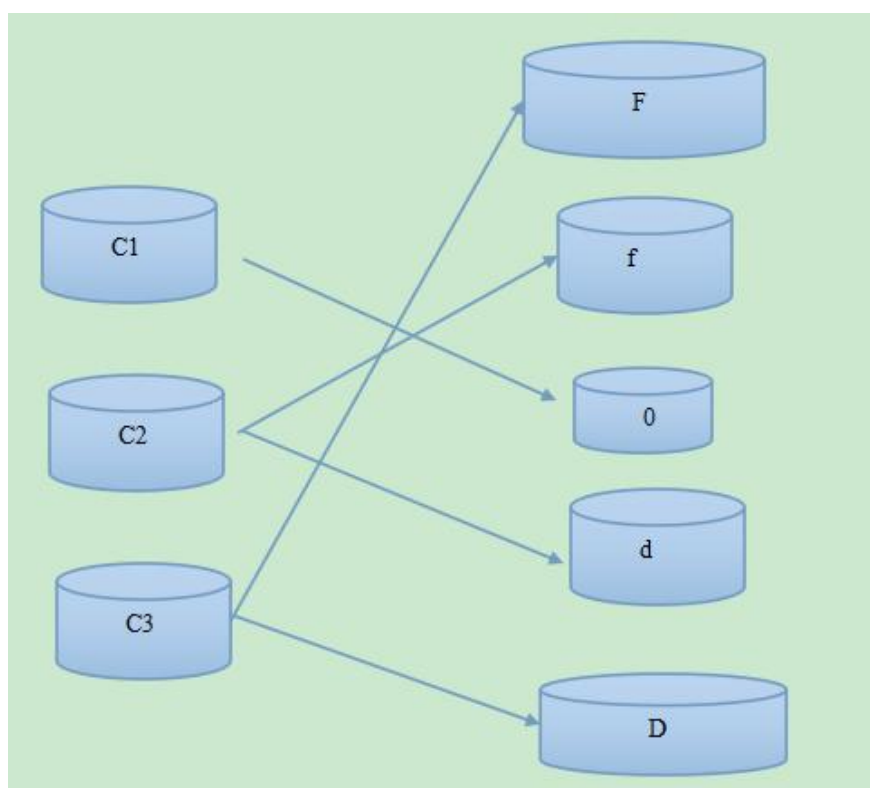
Figure 2.1 Measuring the degree of foreignization

2.7 Summary

This chapter reviews the theoretical background of this study. Nowadays, with the advancement of computer technologies, corpus linguistics has become popular and powerful research paradigm. Corpora are valuable tools to provide concrete evidences to study patterns and norms of literary language, literary style, translation and translators' style. There is a tendency to combine corpus, translation and stylistics to conduct linguistic and contrastive research. Language and culture are rather complicated. Interdisciplinary approach is highly recommended for exploring linguistic and cultural issues.

A model of analyzing the translation strategies adopted by Goldblatt in rendering color terms is put forward. This model combines categorization of color terms, translation method and five fields of translation strategy together. It is hoped that based on this analysis model, this study will reveal Goldblatt's preferred translation strategy.

Chapter 3: Literature review

3.1 Mo Yan's works and style

Born in 1955 in Gaomi county of Shandong province in China, Mo Yan's original name is *Guan Moye*. Mo Yan is his pen name which means 'don't speak' in Chinese. He left school at the age of 11 due to the Cultural Revolution. He was then sent to the countryside where he had to perform manual labor for many years and where he was told a lot of magical folk tales and legends by the senior countrymen of Northeast Gaomi Township in Shandong Province. Later, he was enlisted in P.L.A. (China's People's Liberation Army) at the age of 21 in 1976 and held the posts of monitor, librarian, teacher and secretary. In the 1980s, Mo Yan began to become known after publishing a series of country literary works and was so called 'root-seeking' writer. His first published novel is *A Transparent Radish* (1984) and his notable work *The Red Sorghum Clan* was published in 1987 which garnered him international fame and later adapted for a film by the director *Zhang Yimou*. In 1986, he graduated from the Department of Literature at the P.L.A. Academy of Arts. In 1991, he received his master degree in Literature and Art from the Lu Xun Literature Institute at Beijing Normal University.

Being one of well-known contemporary writers in China, Mo Yan is extremely prolific and his works are warmly-received both at home and abroad. He has written and published about 11 novels and about 100 novellas and five short story collections. Mo Yan's works are now available in about 30 different languages. His major works in English are *Red Sorghum Clan, the Garlic Ballads, the Republic of Wine*: *A Novel, Big Breasts & Wide Hips,*

Sandalwood Death and Life and Death Are Wearing Me Out as mentioned in chapter one. These six novels are all river novels. He has also published some novellas such as *Bian* translated as *Change* (2010); *Wa* translated as *Frog* (2011); *Pow!* (2013) and *Shifu: You'll Do Anything for a Laugh* (1999; English translation: 2002) which is a short story collection. His notable and controversial novel *Big Breasts & Wide Hips* won him the Kiriyama Prize in 2005 and the Man Asian Literary Prize in 2007. He wrote his novel *Life and Death Are Wearing Me Out,* a novel of 380 thousand characters, only in 42 days by hand. This novel is warmly received by foreign readers. This work won the first prize at the second *Dream of the Red Chamber Awards* in Hong Kong in 2008 and the Fukuoka Asian Culture Prize XVII in 2006 and the inaugural Newman Prize for Chinese Literature in 2009.

Mo Yan used to read works of William Faulkner, one of the most celebrated American writers, and is influenced by him. William Faulkner is primarily known for his novels and short stories set in the fictional Yoknapatawpha County, based on Lafayette County, Mississippi, where he spent most of his life. Similarly, most of Mo Yan's stories are set at his hometown Northeast Gaomi Township in Shandong province and are based on his childhood life experiences. Moreover, he was also influenced by the social realism of Lu Xun and the magical realism of Gabriel García Márquez. He was also greatly influenced by Pu Songling, a Qing Dynasty writer, best known as the author of *Strange Stories from a Chinese Studio*. Another two Chinese classic works which also have greatly influenced Mo Yan are *Journey to the West* and *Dream of Red Chamber*.

Mo Yan is claimed to be a writer 'who with hallucinatory realism merges folk tales, history and the contemporary' by the Swedish academy (Yu and Dai, 2013, p.156). Some

major themes in Mo Yan's works are history, politics, hunger, human greed and corruption, love and sex (Mo, 2000; Wang, 2000). Liu (2011) pointed out that Mo Yan's translator, Goldblatt, knew clearly that American readers were mainly interested in three kinds of novels: novels containing a lot of sexual descriptions, novels concern about politics, and detective novels. This explains why Mo Yan's works are warmly received by American readers and why Goldblatt chooses to translate Mo Yan's works. Mo Yan's works are epic historical novels characterized by hallucinatory realism, black humor and the blurring of distinction between 'past and present, dead and living, as well as good and bad'(Huang, 2009; Knight, 2013). Before being awarded the Nobel Prize in literature in 2012, he had already become a famous Chinese contemporary writer and has received several international awards. In 2009, he was awarded the first Newman Prize for Chinese Literature in the USA nominated by his translator Howard Goldblatt. There have been numerous researches on Mo Yan's works but studies on the English translation of Mo Yan's works are not many. Several linguists have noticed and commented on Mo Yan's unique language style but relevant studies are not systematic. As a famous Chinese contemporary writer, Mo Yan is a master of Chinese language. Firstly, his literary language is a kind of folk language full of common sayings such as idioms and proverbs, Shandong dialect, vulgar and dirty words and humors (Zhang, 2007). For instance:

Idioms and idiomatic expressions:

1 这次你是煮熟的螃蟹难横行了，你是*瓮中之鳖*难逃脱了。(Mo, 2006)

But this time you're a cooked crab that can no longer sidle your way around, *a turtle in a jar* with no way out.　　　　　　　　　　　　　　(Goldblatt, 2008)

2 可以允许*一只猫在我裤裆里睡觉*，但绝不允许你在我眼皮子底下单干！

<div align="right">(Mo, 2006)</div>

I'll let ***a cat sleep in the crotch of my pants*** before I'll let you be a loner on my watch.

<div align="right">(Goldblatt, 2008)</div>

3 如俗谚所说："*打不瘸的狗腿，戳不瞎的牛眼*"。(Mo, 2006)

But as the saying goes, "You cannot ***cripple a dog and you cannot blind an ox***: your

eyesight was spared." (Goldblatt, 2008)

4 俗言道"*人凭衣衫，马靠雕鞍*" (Mo, 2006)

Humans need nice clothes, horses require a fine saddle. (Goldblatt, 2008)

There are many four-word idioms, allusions and idiomatic expressions in Chinese. These idioms and idiomatic expressions are essence and treasure of Chinese language which are deeply rooted in Chinese traditional culture. Clever and proper use of idioms may make one's language more powerful, expressive and humorous. Mo Yan uses a lot of idiomatic expressions in his works, which makes his novel more colloquial and humorous. Goldblatt in most cases faithfully translated these idioms literally so as to preserve the cultural other and maintain Mo Yan's style in English.

Vulgar words:

5 虽然俗言道"身正不怕影子斜,*干屎*抹不到墙皮上" (Mo, 2006)

Despite the saying, "An upright person does not fear a slanted shadow, and ***dried excrement*** does not stick to walls," (Goldblatt, 2008)

6 这时，司马亭的喊叫声又一次涌进厢房，父子二人的身体都不安地绞动起来，仿佛*屎逼*，好像*尿急*。 (Mo, 1987)

The silence in the barn was broken once again by the shouts of Sima Ting, setting father and son squirming, as if *their bowels or bladders were about to betray them*.

(Goldblatt, 1993)

Words like '屎'(excrement), '尿'(urine) are vulgar and unpleasant words. In Mo Yan's novels, there are a number of these words. Corpus statistics shows that '屎' is used 174 times in his six novels. Goldblatt translated these words and expressions literally or freely in different contexts.

Dirty words：

7 "别*他妈的*磨牙斗嘴了，快把他抬到路上来。　(Mo, 1988)

'Cut out the squabbling," Deputy Yang cut in, "and move him onto the roadway."

(Goldblatt, 1995)

8 真*他妈的*管用！　(Mo, 1988)

Damned good stuff."　　(Goldblatt, 1995)

9 "*他妈的*，"保卫科长跳下椅子，掀起雨衣帽子，趟着浑浊的雨水，走到办公室门口，试探着往外掭头。　(Mo, 1996)

'*Shit*!' the section chief cursed as he jumped down off of his chair, put on his rain cap, and

waded over to the door, where he stuck out his head to look around.　　(Goldblatt, 2005)

10 "你*他妈的*发什么魔症？"　　(Mo, 1992)

"What *goddamned* demon possessed you?" (Goldblatt, 2000)

In Mo Yan's works, there are a lot of dirty words such as '他妈的'，'杂种'，'狗娘养的'. '他妈的' is used for 74 times in the six novels. Some critics criticized his excessive use of these dirty words may lower the ideological tone of his works and produce boorish

feelings (Zhang, 2007). Others argued that dirty words were part of the language and they were the important part of cultural other (Wang, 2014). While translating the dirty word '他妈的', Goldblatt flexibly applied different translation methods.

Dialect:

11 "它知道，如果自己一*草鸡*，就会全线崩溃"。(Mo, 1987)

and he knew that if he *shrank back* now his army would be routed. (Goldblatt, 1993)

Mo Yan is called root-seeking writer. In his novels, he told stories happened in Gaomi Township, in Shandong Province. He used several words of Shandong dialect which made his novel more vivid and expressive. Here '草鸡' is an expression from Shandong dialect which means 'someone changes one's mind'. Instead of using '后悔', which is a more common Chinese expression with the same meaning, he used dialects which may to some extent add some flavor to his novel.

Secondly, his language is wild and innovative. In his works, there are a lot of new words and expressions, brand-new or even deviant collocations. For examples:

12 这个早晨是乞丐和贫民的好时辰，他们的冻得*青红皂白*的脸上，无一例外地洋溢着欢乐神情。(Mo, 2001)

It was a good day for beggars and the city's poor, as attested by the joyful looks on faces

turned *a range of colors* from the biting cold.   (Goldblatt, 2013)

13 在沉重的暮色中，我看到有两道*紫色的碧血*，像两条蚯蚓一样从他的鼻孔里爬出。(Mo, 2006)

In the heavy darkness I saw two lines of *green blood* snake out of his nostrils. (Goldblatt, 2008)

14 奶奶循声而去，脚踩高粱梢头，像腾着一片*绿云*……   (Mo, 1987)

She was drawn to the serenade, her feet barely touching the tips of the sorghum plants, as though riding a *green cloud*...   (Goldblatt, 1993)

'青红皂白' literally means 'green, red, black, and white'. Mo Yan describes the beggars' faces are in green, red, black, and white in the freezing morning in an exaggerate way and Goldblatt just paraphrases it without mentioning the color. For example 13, '紫色的碧血' literally is purple green blood. According to British National Corpus (BNC), there is no entry like 'purple blood' but there are five entries of 'green blood'. So '紫' is omitted and not translated. For example 14, Mo pictures a scene of cloud in green; however, it is quite unusual that cloud is green. There is no entry of 'green cloud' in the BNC. Here Goldblatt preserves Mo Yan's style and translates it literally.

Thirdly, Mo Yan uses a lot of rhetorical devices such as simile, metaphor, black humor, euphemism, parody, synaesthesia and so on.

Simile:

15 司马库身体紧贴着桥面，哧溜溜往前爬，*好像*一条大蜥蜴。   (Mo, 1996)

Sima Ku hugged the bridge flooring and crawled like a lizard.   (Goldblatt, 2005)

16 那个喊叫的人带头，轱辘似地沿着河堤滚下来，*好像*一个火球儿。 (Mo, 1996)

He was the first to hit the ground and roll down the dike, like a fireball.   (Goldblatt, 2005)

Synaesthesia:

17. 在这次雾中行军里，父亲闻到了那种新奇的、*黄红相间的腥甜气息。* (Mo, 1987)

But as they marched through the heavy mist, his nose detected a new, *sickly-sweet odour*, neither yellow nor red, blending with the smells of peppermint and sorghum to call up memories hidden deep in his soul. (Goldblatt, 1993)

Fourthly, Mo Yan uses a lot of color terms in his works. Another distinctive feature of Mo Yan's literary works lies in his successful and unique use of color terms and color images. (Gao, 2010; Sun, 2013). Below is an excerpt from Red Sorghum:

18 "蛙类们兴奋地鸣叫着，迎接着即将来临的盛夏的暴雨，低垂的天幕，阴沉地注视着*银灰色*的高粱脸庞，一道压一道的*血红*闪电在高粱头上裂开，雷声强大，震动耳膜，奶奶心中亢奋，无畏地注视着*黑色*的风掀起的*绿色的*浪潮，云声像推磨一样旋转着过来，风向变幻不定，高粱四面摇摆，田野凌乱不堪。(Mo, 1987)

Frogs and toads croaked in loud welcome to the oncoming summer rainstorm. The low curtain of heaven stared darkly at the *silvery faces of sorghum*, over which streaks of *blood-red lightning* crackled, releasing ear-splitting explosions of thunder. With growing excitement, Grandma stared fearlessly at the *green waves* raised by the *black wind*s."

(Goldblatt, 1993)

In this short paragraph, four color terms are used. Wind is black and sorghum is silver. This paragraph describes the field view and the rough weather on Grandma's way to be married to a rather unhealthy man with leprosy. The man later was killed by Grandma. Words like 'blood-red' and 'black' foretell the coming bloody fighting.

It is generally acknowledged that Mo Yan has applied a lot of color terms successfully and uniquely in his works. Gao (2010) mentioned that there were red color imagery group,

green, yellow, blue and other color imagery groups in Mo Yan's novels. But research in this line is rather limited. These colors are used with potential implications. These color imageries match with themes and contribute to the depiction of characters' portrayal, human psychology, scenes and so on. Studies of this aspect usually focus on the color red and green. Mo Yan prefers red color while hates green color (Sun, 2013; Gao, 2010). In his works, *Hong* (red) usually has positive connotations such as warmth, grandeur, passion, love and so on. *Lv*'s connotation is opposite to that of *Hong* (red). *Lv* (green) means vicious reality and ugly humanity (Gao, 2010). Wei (2011) however pointed out that *Hong* (red) and *Lv* (green) had positive meaning in his early works while later they changed to have negative meanings in his works after 1987. The above mentioned studies are all descriptive but not empirical. And so far few scholars have systematically commented on the translation of these color terms and expressions in Mo Yan's works.

To sum up, Mo Yan is a great writer with distinctive language style. He is highly prolific and competitive in literary creation. His works are warmly received both at home and abroad. However, so far corpus-based stylistic studies of Mo Yan's works are not many. Thus it is meaningful to conduct a corpus-based study of Mo Yan's creative use of color terms and expressions which will serve to explain what kind of writing style is preferred by western readers.

3.2 Howard Goldblatt and his translation style

Howard Goldblatt is the key English translator of Mo Yan's major works. He was born in 1939. His Chinese name is *Ge Haowen* 葛浩文 which means 'a man with profound and graceful literacy'. In the 1960s, He was sent to Taiwan as a communication officer for the

American Navy. During his stay in Taiwan, he began to develop great interest in Chinese language and Chinese culture. He learned Mandarin and later became a professor of Chinese in America. After he returned to the United States in 1968, he pursued his study on Chinese and Chinese literature and received his PhD. degree from Indiana University of Pennsylvania in 1974. He was supervised by Professor Liu Wuji 柳无忌 the son of Liu Yazi 柳亚子 who has been a teacher of Chairman Mao. He founded the journal *Modern Chinese Literature* in 1984. He was a Research Professor of Chinese at the University of Notre Dame from 2002 to 2011. Goldblatt, the famous sinologist, has translated and published more than 50 novels and story collections of contemporary Chinese writers (Mainland China, Taiwan & Hong Kong), including *Mo Yan*, *Rong Jiang*, *Bi feiyu*, *Yang Jiang*, *Wang Shuo*, *Xiao Hong* and so on. His wife Sylvia Li-chun Lin is a native Taiwanese and his co-translator. In 1999, they won the Year Award of the American Literary Translations Association for their edition of *Notes of a desolate Man* by Taiwanese novelist Chu Tienwen, and his translation of *Wolf Totem* won the first Man Asian Literary Prize in November 2007. His translation of Mo Yan's *Life and Death Are Wearing Me Out* also won the inaugural Newman Prize for Chinese Literature in 2009.

Goldblatt has spent about 20 years translating Mo Yan's works. He is the only one English translator of Mo Yan's works. He has translated Mo Yan's 10 novels including 8 river novels and 1 short novel and 1 short story collection amounting to more than 3 million Chinese characters. According to Mo Yan, Goldblatt is a famous and influential Chinese literature expert and one of his old friends who knows his style very well (Bassouls, 2011). Inge (2000) comments that his translations give the impression of having been written

originally in English. Goldblatt points out that in order to accurately conveying the meaning and style of the original work, the translator should not only master both languages and cultures but also should be a sensitive and creative writer (Cohorst, 2011). Some of his ideas on translation and the role of a translator are summarized in the following: 1) The translation should be accurate, readable and acceptable to target readers. 2) The translator should have a strong sense of responsibility and serves as a cultural mediator. 3) The translator should be committed and creative in translation. 4) The translation should be market-oriented. Since Chinese and English are highly disparate, the translator should be creative (Hu, 2010; Cohorst, 2012). For Goldblatt, translation is not treason but salvation and translation is writing creatively so translator is rewriter. In Goldblatt's words, 'I like to read in Chinese while writing in English'. The last paragraph of his article *The Writing Life*（2002）indicates why he has chosen to be a translator and his ideas on translation, 'I am sometimes asked why I translate, the answer to the question is because I love it, I love to read Chinese, I love to write in English. I love the challenge, the ambiguity, and the uncertainty of the enterprise. I love the tension between creativity and fidelity, even the inevitable compromises. And, every once in a while, I find a work so exciting that I'm possessed by the urge to put it into English. In other words, I translate to stay alive. The satisfaction of knowing I've faithfully served two constituencies keeps me happily turning good, bad and indifferent Chinese prose into readable, accessible and -yes- even marketable English books.'

Before Mo Yan's winning of the Nobel Prize, Howard Goldblatt was not well-known in Chinese literary and translation academia. In recent years, several scholars have endeavored to explore Golddblatt's translation style, discuss how he successfully disseminates Chinese

culture into English-speaking countries and reflect on forming an ideal Chinese-English literary translator model. 'China Academic Journal of Full-text Database' shows that there are 123 entries when entering theme using '*Shengsipilao*' and '翻译 (meaning translation)'. Detailed information of the numbers of research papers published on Mo Yan's six major works is shown in Table 3.1 (accessed 27 July, 2015).

Table 3.1: Amount of research papers published on each of Mo Yan's six major novels in CNKI using different searching words

Searching words	主题 (theme)		关键词 (Key Words)	
	Chinese book title	'title+翻译'	Chinese book title	'title+翻译'
Red Sorghum	3711	97	2716	19
Red Sorghum Clan	242	38	26	1
Life and Death are Wearing me out	1363	123	1362	41
Big Breasts and Wide Hips	408	47	28	1
The Republic of Wine	294	39	279	10
Garlic Ballads	63	14	4	1
Sandalwood Death	322	10	24	0
Total	6403	368	4439	73

Table 3.1 shows that the most frequently studied text of Mo Yan is *Red Sorghum* and the most frequently selected text of Mo Yan for translation studies is *Shengsi Pilao*. There are 3711 published papers exploring *Red Sorghum* and there are about 123 papers devoted to Goldblatt's translation of *Shengsi Pilao*. Papers on translation studies based on *Tanxiangxing* are few. There are only 10 papers on it. One possible reason is that the English translation version *Sandalwood Death* came out late in December 2012. Compared with other five river novels, research papers on *Tiantang suitai zhige* are the least. It is the least studied text of Mo Yan.

Besides, 狼图腾 *Lang Tu-teng* (translated as *Wolf Totem*) has also caught several scholars' attention. There are about 64 academic journal papers on the translation of *Lang Tu-teng,* according to CNKI (China National Knowledge Internet) when using '狼图腾' and '翻译' as key words searching 'theme'. Generally speaking, studies on translation of Mo Yan's works are fewer compared with studies on Mo Yan's works. Since Goldblatt is a rather committed and prolific translator, there is still great room for scholars to carry on research on Goldblatt as a translator, and a cultural mediator.

Much of the study of Goldblatt's translation has been conducted in previous five years. To summarize, there are five major points. Firstly, in terms of the quantity of research on each of the six novels, much work has been done on the translation of *Shengsi Pilao* (*Life and Death Are Wearing Me Out*). *Shengsi Pilao* is the most warmly-received novel in overseas countries and has garnered the most international prizes (Shao, 2011). Shao Lu has done systematic and in-depth research on *Shengsi Pilao* and published 6 papers on this novel from perspectives based on a combination of theories concerning translation, literary, stylistics and narratology in Chinese major linguistics journals. (Shao, 2012, 2013a, 2013b, 2013c, 2013d, 2014) Based on qualitative source and target texts' reading, Shao pointed out some underlying reasons of the success of Goldblatt's English translation of Mo Yan's work *Life and Death Are Wearing Me Out,* such as adopting the translation strategy of domestication, strategy of explicitation and change of narrating mode and so on. Wang (2012) analyzed *Life and Death Are Wearing Me Out* from the theoretical framework of 'translation is a kind of creative treason' put forward by French literary sociologist Robert Escarpit. Wang argued that Goldblatt stroke a balance between fidelity and creative treason by adopting both

domestication and foreignization strategy and making *Shengsi Pilao* Mo Yan's most internationally-known work.

Secondly, translation studies of Mo Yan's works by Goldblatt are conducted under various perspectives including translation strategy, translator's translation ideology, translator's translation ethics, translator's translation style, translation stylistics, corpus-based translation studies, translation as rewriting (Du & Zhang, 2015), translation as creative treason, ideal translator's model, Ricoeur's hermeneutics eco-translatology and so on.

Goldblatt has spent about thirty years translating Chinese literary works, however, most discussions on his translation are synchronic. So far diachronic research on Goldblatt's translation strategy and translation style is rather limited. He and Zhang (2015) briefly reviewed the publishing course of Mo Yan's 10 novels translated by Goldblatt and argued that Golblatt's translation process was similar to Mo Yan's writing course. And while keeping readability in mind all the time, Goldblatt's translation style is getting more and more faithful to the original text. This study is not convincing enough and need improving. Shi (2013) mentioned that it was possible that Goldblatt had the tendency to adopt the translation strategy of foreignization in his later years of translation. More empirical data is needed to verify the claim. Therefore, diachronic study on Goldblatt's translation style of Chinese contemporary literary works is an area that is worthy of further exploring at present.

Thirdly, concerning Goldblatt's major translation strategy in translating Mo Yan's novels, there are disagreements among researchers and contradictory claims. Shao (2013a) argued that Goldblatt mainly adopted domestication while translating *Shengsi Pilao.* Besides, omission and simplification are also his strategies pointed out by Wang (2012) and Li (2010).

Song (2014, p. 150) argued that Howard Goldblatt adopted flexible translation methods in the translation process and his main translation strategy was domestication supplemented by foreignization. But he also insisted that in order to disseminate Chinese culture to the western world, it was foreignization not domestication that should be adopted as the primary translation strategy in Chinese contemporary literary translation. And Li (2010) argued that while successfully translating Chinese culture-specific expressions in *Lang Tu-teng,* Goldblatt employed both domestication and foreignization with the latter gaining the upper hand, through which many cultural images were expressed faithfully and vividly in the translated text.

Fourthly, corpus-based translation study has been popular and proved to be a promising approach of studying translation in an empirical way. However, so far the corpus-based study of English translation of Mo Yan's major works is rather limited. Huang and Zhu (2012) was the first corpus-based research on Goldblatt's translation style compared with that of Gladys Yang. It was concluded that statistical information of type/token ratio and average sentence length based on monolingual corpus of target texts alone could not adequately reveal translator's style differences. Source texts' information should be taken into account. Thus, a parallel corpus may prove promising in exploring translator's style. Recently, Hou and Liu (2014) discussed Goldblatt's translation style based on a parallel corpus of Mo Yan's five novels. Based on comparative analysis of various statistical parameters and emphatic italics in Goldblatt's English translation of Mo Yan's five novels, this study argued that Goldblatt's translation style in translating the five novels was consistent and his translation style was consistent in translating Mo Yan's and Su Tong's novels and that his translations of Mo

Yan's novels contained features of American English original novels. Mo Yan's another long novel *Sandalwood Death* (2013) was not included in this study which was also translated by Goldblatt. Translation style is a very broad concept. Translation strategy, one aspect of translation style, is not discussed in their study. Song (2014, p. 40) compiled a parallel corpus of Mo Yan's six novels as well starting from 2011. *Sandalwood Death* is not included neither because this text is not available at the time of his data collection. *Red Sorghum* instead of *Red Sorghum Clan* is included which is a novella of 23 thousand Chinese characters. *Shifu, You'll Do Anything for a Laugh* (2001) was included which is a short story collection of about 12 thousand words. The other four novels are river novels. Detailed statistical analysis of the parallel corpus is provided on three levels: lexical, collocational and syntactical. The major findings and conclusions of this study are summarized as follows: 1) The lexical variability, the lexical density and information density of the English translated texts are higher than the BNC non-English translated texts. But the number and the frequency proportion of the high-frequency words in the English translated texts are lower than those in the BNC non-English translated texts which challenges the simplification hypothesis of the translated language. It is argued by the author that the translation universals are relative notions and cannot be over-generalized. 2) The average word length of the six English translated novels are similar to one another which may to some extent suggest that Goldblatt's style in lexical using is consistent in the past twenty years. 3) In qualitative data analysis, the author summarizes and comments on Goldblatt's translation thoughts and points out that though there are inadequacies and mistranslation, Goldblatt is an ideal translator of Chinese literary works with great responsibility and endeavor to disseminate Chinese

literature and culture to western countries. These two parallel corpora of Mo Yan's novels and the English translation are valuable resources in studying Mo Yan's style and Goldblatt's translation style. More case studies will be expected based on these two corpora. Unfortunately, *Sandalwood Death* is not included in these two corpora.

Fifthly, translation has undergone the cultural turn in the 1980s. Literary translation is perceived as a cross-cultural communication under the cultural turn. How to successfully preserve the cultural otherness to disseminate the foreign culture has been the top priority for promoting cultural diversity of the world. Goldblatt's translation of culture-specific terms and expressions has been the foci of many qualitative case studies (Wang, 2012；Shi, 2013; Du & Zhang, 2015). Salient culture elements in Mo Yan's novels usually include personal names, idioms, allusions, color terms, vulgar and dirty words, localism, religion-related expressions, collocation, humour and so on. Comprehensive and systematic study of Goldblatt's translation of these culture-specific terms and expressions are not yet available.

To summarize, study on Goldblatt's translation style has been done in the previous five years but the rate of quality and systematic research are not satisfying which need improving in the near future. Considering the great number of papers published on these general topics at home, it is possible that there may be repeated work and comprehensive and in-depth literature review is compulsory for future related studies. However, among the Mo Yan's six major river novels, translation studies of *Garlic Ballads* and *Sandalwood Death* are still rare and corpus-based translation study of *Sandalwood Death* is non-existent. Diachronic analysis of Goldblatt's translation style is limited but will shed light on Chinese-English literary

translator model and translator training. Qualitative and quantitative research can be done based on the parallel corpus-based of Mo Yan's works.

3.3 Literary translation: definitions, principles and strategy

Literary translation has a long history both at home and abroad. In history, many people have endeavored to explore and reflect theories on literary translation. Up to now, several translators or scholars have written their monographs on literary translation and put forward definitions about it from various perspectives which are valuable to our understanding and to ongoing discussion of the nature and essence of literary translation. Maodun, a well-known Chinese translator commented that literary translation was to convey the artistic conception of the source text in a new language so that the target readers may get the same enlightenment, excitement and artistic enjoyment when reading the translation as the readers do when reading the original (Maodun, 2009 p. 575). Clifford E. Landers, a famous American translator, echoed Maodun's view and argued that literary translation should reproduce in the TL readers the same emotional and psychological reaction produced in the original SL reader (Landers, 2008, p. 49). Therefore, some capabilities that the literary translator should command include: tone, style, flexibility, inventiveness, knowledge of the SL culture, the ability to glean meaning from ambiguity, an ear for sonority and humility (ibid., p. 8). Moreover, he pointed out that in translation the goal was not to translate what the SL author wrote but what he or she meant, and thought-by-thought was usually the superior vehicle to achieve the goal (ibid., p. 55).

Jin Di is a great translator who has translated James Joyce's *Ulysses* into Chinese. For him, literary translation is an endless search for perfection in the rendition of the original's

content and style. In addition, Jin Di considers being loyal to the original is an important aspect in literary translation. The goal of translation is to achieve artistic integrity. In order to achieve that goal, there are two general principles to be adhered to. One is the 'total' or thorough comprehension of the message in the source language and its effects on the source-language readers. The other is the 'total' or complete representation of that message and the equivalent effects on the target-language readers. And the concrete process that leads to the creation of artistic integrity involves four stages: penetration, acquisition, transition and presentation (Jin, 2003). So literary translation is not merely the transformation between two literary languages and words but also the representation of artistic integrity and style. It is not only a process of information transmission but also a process of cultural communication, mediation and assimilation. It is not only an act of translation but also a process of artistic recreation.

Based on translation practices, scholars have summarized various principles to guide literary translation practice for different cognitive perspectives. In China, there are Yan Fu's faithfulness, Expressiveness, and Elegance; Luxin's faithfulness instead of fluency; Lin Yutang's faithfulness, fluency and beauty; Xu Yanchong's three beauty principles in translating poems: beauty in sound, sense and form. In western translation circles, there are Eugene Nida's 'functional equivalence', Peter Newmark's 'communicative translation and semantic translation'. In general, these principles both overlap and differ from one another and reflect that translation is one of the most complex and demanding activities (Zhang, 2011, p. 5).

A novel is a long narrative, normally in prose, which describes fictional characters and events, usually in the form of a sequential story. There are three characteristics of novels: meticulous character portrayal, full sequential narration, and detailed environmental description (ibid., p. 129).

As mentioned in the introduction, translation has experienced a Cultural turn in the 1980s. As the key theorist to be associated with the Cultural turn in translation, Andre Lefevere (1992) argues that translation studies touch upon works in a wide variety of disciplines, including linguistics, literary study, history, anthropology, psychology and economics. Translation is rewriting of the original text. All re-writings, whatever their intention, are all ideology-laden and reflect a poetics and as such to manipulate literature to function in a given society in a given way. And the history of translation is also the history of literary innovation, of the shaping power of one culture upon another.

Translation is in a sense a kind of cultural communication. The main task of literary translation as argued by Xi (2013) lied in faithful reproduction of the style and the preservation of the cultural other. He also pointed out that Howard's faithful maintaining of the cultural other in translation contributed to the success and popularity of Mo Yan in the circle of world literature. However, empirical studies of Howard's translations are rather limited at present.

There has long been confusion in categorizing three terms and concepts in translation studies though they are key concepts and perspectives in translation studies. They are translation strategy, translation method and translation technique. These three terms are synonyms and often used interchangeably and thus result in confusion.

Krings (1986, p. 18) defined translation strategy as 'translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task.' Chesterman (1997) pointed out some general characteristics of translation strategy: 1) They involve text manipulation. 2) They must be applied to the process. 3) They are goal-centered. 4) They are problem centered. 5) They are inter-subjective.

Another important categorization of translation strategy is that of Baker's. In her famous course book *In Other Words* (2011), she offered the taxonomy of eight translation strategies: 1) Translation by a more general word. 2) Translation by a more neutral/ less expressive word. 3) Translation by cultural substitution. 4) Translation using a loan word or loan word plus explanation. 5) Translation by paraphrase using a related word. 6) Translation by paraphrase using unrelated words. 7) Translation by omission. 8) Translation by illustration.

Xiong (2014) argued that there had long been misunderstanding of three concepts in translation, that is, translation strategy, translation method, and translation technique. Strategy is defined as a plan or policy designed for a particular purpose (*OALD*). Method is a particular way of doing something (*Collins*). Technique is defined as a particular method of doing an activity, usually a method that involves practical skills (*Collins*). Therefore, translation strategy is the main principle or scheme adopted in order to reach certain translation aim. There are two kinds of translation strategy: domestication and foreignization. For each strategy, there are certain methods. For foreignization, there are four methods: zero translation, transliteration, word-for-word translation and literal translation. For domestication, there are also four methods: free translation, imitation, variation translation and recreation. Among the above-mentioned eight kinds of translation method, zero

translation, transliteration, and word-for-word translation do not involve any translation technique. For the other five methods, when applied, some kinds of technique may be involved. To sum up, there are five translation techniques: addition, omission, division, combination and shift.

Chinese scholar Sun Zhili (2002) put forward that foreignization would become the popular translation strategy of Chinese literary translation in the 21st century (p. 40). Similarly，Xi（2013）claimed that in literary translation, translators should try their best to retain the cultural other so as to maintain the world's diversified cultures and that one key feature of Goldblatt's successful translation of Mo Yan's works lies in his faithful preservation of the cultural other. This study aims to explore how Howard Goldblatt adopts the strategy of foreignization or domestication in different contexts when translating Chinese color terms and expressions into English while preserving and conveying Chinese distinctive culture to western readers.

3.4 Key color terms and expressions in Chinese

Research on the relationship between color perception and color codes can be dated back to ancient Greece about 2500 years ago (Yang, 2002). Chinese poets and writers also noticed the importance of color terms about 2000 years ago. Color vision, color perception and color codability have caught the attention of researchers from philosophy, anthropology, ethnographer, sociology, linguistics, psychology, physics, neurology, and genetics and so on (ibid.). There are two formal sides to the color debate, the universalist and the relativist. The relativism is also known as the *Sapir-Whorf hypothesis*. According to the hypothesis, the language a person speaks determines his or her conception of the world (Whorf, 1956). One

seminal work of the universalist is Brent Berlin and Paul Kay's *Basic Color Terms: Their Universality and Evolution* published in 1969, which points out three conclusions: 1) There are 11 basic color categories. They are white, black, red, green, yellow, blue, brown, purple, pink, orange, and grey. 2) Encoding of the basic color terms follows a fixed partial order. 3) The overall temporal order is considered an evolutionary one. Then in 2006, Kay and Regier pointed out in *Language, thought and color* that: 1) There is universal tendencies in color naming. 2) Language differences do cause differences in color cognition.

In ancient China, roughly in Qin and Han Dynasties, there were 'Five Colors' which developed from the philosophical concept of 'Theory of the Five Elements' 五行. The Theory of the Five Elements describes the interaction and relation between *Yin* and *Yang*, between phenomena. In Chinese philosophy, *Yin* is the feminine or negative principle (characterized by dark, wetness, cold, passivity, disintegration, etc.) of the two opposing cosmic forces into which creative energy divides and whose fusion in physical matter brings the phenomenal world into being (OED). On the contrary, *Yang* is the masculine or positive principle (characterized by light, warmth, dryness, activity, etc.) of the two opposing cosmic forces into which creative energy divides and whose fusion in physical matter brings the phenomenal world into being. According to this theory, each item in this natural world consisted of a single or the five elements: Wood, Fire, Earth, Metal and Water. All Five Elements are fundamental components and are equally important. They form a balance, while being in constant move and cyclical change (phases). Each element is associated with and represented by one major color (Table 3.2).

Table 3.2   Theory of the Five Elements

Element	Wood (Mu 木)	Fire (Huo 火)	Earth (Tu 土)	Metal (Jin 金)	Water (Shui 水)
Color	Green/blue Qing 青	Red 赤	Yellow 黄	White 白	Black 黑
Nature	Yin	Yang	Yang	Yang	Yin

These five colors 青、赤、黄、白、黑 are pure colors and considered as primary color (正色). Colors 绿、红、碧、紫、骝黄 are mixed colors and considered as secondary colors (间色). Ancient Chinese people put more emphasis on primary colors while neglecting secondary colors. For example, *Huang* 黄 (yellow), one of the primary color, is the symbolic of sovereignty and orthodoxy while *Lv* 绿 (green), a secondary color, is the symbolic of humble obscurity and non-orthodoxy.

In Peking Opera，different characters wear distinct face colors which suggest his or her social identity and personality. Red symbolizes bravery and loyalty; white means treachery. Yellow symbolizes gallantry, green and blue mean recklessness. Black symbolizes being upright and honesty. Gold and silver mean Celestial while spirits and ghosts are usually in green and blue.

Preliminary concordancing of the parallel corpus of Mo Yan's six works shows that he uses a lot of color terms: *Hong* (red), *Bai* (white), *Hei* (black), *Huang* (yellow), *Lan* (blue), *Qing* (blue or green) and *Lv* (green) that have culture-specific meanings in his works, which will be focused in my data analysis. *Hong* (red), *Bai* (white), and *Hei* (black) are all the most important color terms in Chinese (Zhong, 2010).

Hong (红 meaning red) in most cases has positive cultural connotations. Chinese people

have strong preference for the color red. It is an auspicious color. On important days and festivals, Chinese people may decorate their houses with red ribbons, red paper cuttings or other red decorative and get dressed in red. There are several words in Chinese that denote red. At the very beginning, 赤、朱 and 丹 are used to denote red color. Later in Han dynasty, 红 started to take the place of 赤. According to the 'Five Elements Theory', red is the color of fire so it means warmth. And red is also the color of blood. Based on these two origins, *Hong* has rich and colorful cultural connotations. *Hong* in Chinese culture symbolizes happiness, luck, celebration, revolution, socialism, victory, success, youth, beauty, popularity, love, prosperity, loyalty and so on, for example: '红军 red army', '红人 popular person', '红白喜事 weddings or funerals', '红火'、 '红颜知己 women', '鸿运当头 good fortune', '红娘 a match-maker', '红墙碧瓦 red wall and green tiles'、 '朱门绮户 red door and beautiful family'、'一颗红心 one red heart' and so on. Moreover, *Hong* (red) is also associated with health and nobleness, such as '满面红光 ruddy or rubicund cheeks', '红顶商人 official businessman' and '红头文件 official document'. However, *Hong* has its negative connotations as well which include anger, jealousy, sexuality, pornography, danger and so on, for instance, '脸红脖子粗 red-faced and red-necked'、 '红灯区 red light district'、 '眼红 red-eyed'、'红杏出墙 adultery'、'红灯 red light'. Red in English is also the color of fire and blood.

But in western culture, red is a frightening and annoying color and in most cases has negative cultural connotations. A 'red flag' means warning and danger or something may provoke an angry or hostile reaction. A 'red card' is a card shown by the soccer referee to a player being sent off the field for a flagrant violation. Similar to the Chinese *Hong*, red also

means joy, celebration, luck, love, health and so on, for instance, 'red letter day', 'paint the town red', 'red rose', 'as red as a cherry'. Moreover, red symbolizes danger, anger, pornography, shyness and so on, for instance, 'red light', 'see red', 'red light district'. However, being different from *Hong*, red is the symbolic of vulgarity, deficit, violence and disease. Red-brick university in the UK refers to a relatively new university that lacks the prestige of the older university such as Oxford and Cambridge. 'In the red' means a loss or debt. 'Red-handed' symbolizes crime and wrongdoing.

Bai and white have similar connotations such as purity, misfortune and feebleness, for example: '清白'、'白手起家'、'白色恐怖' and so on. White also means harmless and refers to white race. *Bai* also means being clean or innocent, empty or poor. *Hei* and black both mean being ugly, dirty, evil, illegal, for example: '黑心'、'黑市'、'黑帮'、'黑幕'. *Hei* has positive cultural connotation of honor (Yang, 2004; Cheng, 2011; Zhong 2010).

Huang (黄 yellow) in Chinese culture has both positive and negative connotations. Huang symbolizes sovereignty, nobleness, loyalty, and justice. *Huang* has been considered the royal color for Chinese emperors for thousands of years. Common people are not allowed to be dressed in yellow. It was a taboo. Chinese associate yellow with loyalty. A true maid is called 黄花闺女 which suggests that a maid sticks to sex morals before getting married. Besides, Chinese people regard heaven as yellow and associate yellow heaven with justice and truth such as '皇（黄）天不负有心人' which means 'yellow heaven will always help those strong and resolute people.' In Chinese, *Huang* reminds people of gold 金/黄金 and 黄 is often associated with money such as 黄道吉日， 黄金地段. Chinese people have found that the grass and woods begin to turn yellow in early spring and then turn green as the

weather is getting warmer and warmer. Therefore, Chinese people associate Huang (yellow) with youth and ignorance, for instance, 青黄不接，黄毛丫头. *Huang* also symbolizes danger and warning. For instance, the double yellow lines on the ground（双黄线）is a traffic sign of warning and danger in China. If a sportsman violates any competition rule, the judge will show him or her a yellow card (黄牌) as a warning against his or her disruptive behavior.

On the other hand, *Huang* also has negative connotations. Firstly, *Huang* symbolizes illness and pornography, for instance, 面黄肌瘦，黄色笑话，扫黄. Secondly, *Huang* is often associated with desolation, decline, depression and death in Chinese culture. When autumn comes, all tree leaves turn yellow and these dead leaves fall down to the ground. The autumn fills the world with a dull and dreary view, so Chinese people tend to associate *Huang* (yellow) with desolation, decline, depression and death.

Similarly to *Huang* in Chinese, yellow also stands for illness, warning and danger in the West. For instance, 'yellow blight' is a deadly disease of plants or trees. Yellow fever is a serious epidemic. Yellow flag and double yellow lines both indicate a warning or a sign of danger. Westerners also associate yellow with autumn when leaves fall down onto the ground. Therefore, yellow is associated with desolation, decline, and depression. Yellow is the color of gold and the sun in western culture. It symbolizes gold, sunshine, eternity, wealth, happiness and power. On the other hand, yellow bears the imagery of jealousy, cowardice and betrayal. The English phrase 'green with envy' can be replaced with 'yellow with envy'. In modern English, yellow-belly is an American expression which refers to a coward. In the Middle Ages, Judas who betrayed Jesus, was portrayed in pale yellow clothing, and thus yellow stands for betrayal.

金(色) (*Jin*, gold or golden) in Chinese refers to gold and the color of gold and it always has positive connotation in past and present Chinese. It symbolizes goodness, nobility, luxury, wealth and so on, for instance,'金碧辉煌'，'黄金岁月', '金枝玉叶'，'金玉满堂'，'金科玉律'，'金童玉女'. In China, 金 is closely related to Buddhism. Buddha is painted in gold.金 in Buddhism means sacred, purity, solemnity.

Similarly, gold in Christianity symbolizes sacred and solemnity (Luk, 2013). In the last dinner, Jesus's cup is golden which means holiness and eternity. Gold and golden in English have positive connotations too. For instance, 'The boy is as good as gold'. 'His promise is as good as gold'. Besides, there are golden age, golden years, golden saying, golden opportunity, golden rule, golden mean, golden girl, and golden jubilee.

青 in Chinese refers to several colors. It can mean blue, green and black. According to one key Chinese classic book '说文解字' (*Origin of Chinese Characters*), '青，东方色也'，that is 'Qing is an oriental color', for instance, '青出于蓝，而青于蓝'. This famous saying is written by Xunzi in *Quanxue* (*Encouraging Learning*). Literally it means 'Indigo blue is extracted from the indigo plant but is bluer than the plant it comes from'. The connotation is that the pupil surpasses the master. The other famous line in the poem *Wang Tianmen shan* (*Looking at Tianmenshan Mountain*) by Chinese well-known poet Libai is '两岸青山相对出' means 'the green mountains near both riversides come to my sight one by one'. More instances are: 青空(blue sky); 青山 (green hills); 青牛 (black ox); 青丝 (black hairs); Besides colors, 青 as an adjective means luxuriant and young, 青青（luxuriant）；青春年华 (young ages).

绿 and green can both refer to the color of grass and nature and healthy food such as 'green good/energy' and '绿色食品', '绿灯', '绿色通道' and 'green light' both can have two layers of meaning: one refers to the traffic light of passing. The other means 'enjoy special privilege or approval in doing things'. Green in English means young and fresh such as 'green hand'. Green is associated with jealousy in green-eyed. In America, dollar note is printed in green and green card is an ID card attesting to the permanent resident status of an immigrant in the United States.

绿 in ancient China is a secondary color, which is considered an inferior color. And one negative meaning is that a man wearing a green hat (绿帽子) is a cuckold. In Chinese green is often used with red such as '红男绿女' (young and fashionable women and men); But in '绿肥红瘦' (flourishing leaves and withering flowers) and '愁红惨绿' (withered flowers and fallen leaves), 绿 refers to tree leaves and 红 refers to flowers. Both idioms suggest misery and melancholy feelings.

Both 蓝 and blue refer to the color of sky such as blue sky and 蓝天. They both are symbolism of bravery in China and western countries. For example, police uniform and police cars are in blue. Blue has negative meanings in English. On one hand, it means that someone is upset, depressed or anxious when someone is in blue. On the other hand, it means pornography in 'blue movie'. Survey in the US and Europe show that blue is the most popular color and is commonly associated with harmony, faithfulness, confidence, distance, infinity, imagination, cold and sadness sometimes (Eva, 2009).

蓝 in ancient China is associated with Ghosts and demons. One ancient Chinese God Kuixing (魁星) has a blue face. Kuixing is the god of examinations, and has become the deity

of scholars. 蓝 is associated with soberness, aplomb and devoutness. This explains why Chinese people preferred to wear clothes in blue before the opening up of China.

To conclude, color terms are culture-specific. Language and culture are interdependent. Language shows how we perceive the world. The connotation of color terms derives from not only how we perceive the physical world but also how we interpret them. While color perception is an individual activity, it is culture that primarily assigns the connotative meaning to the colors. In a word, cross-cultural study of color terms in Chinese and English is meaningful and will help to promote cross-cultural communications. There are semantic divergence and overlapping between Chinese color terms and English color terms. Due attention should be paid to this issue in the time of globalization.

3.5 Summary

This chapter gives a detailed review of previous research on issues relevant to this study which includes Mo Yan's literary outputs and style, Goldblatt's translation thoughts and study on Goldblatt's translation style, major theories and principles on literary translation and contrastive analysis of the differences and similarities on the connotation of basic color terms in Chinese and English.

Color is an important and complicated aspect of culture. Mo Yan is an outstanding writer who prefers to use a variety of color terms in his works which are warmly received both at home and abroad. Goldblatt is Mo Yan's English translator. Though there have been a lot of studies on Mo Yan's writing and Goldblatt's translation, corpus-based ones are not many. It is thus worthwhile to carry out empirical study of Mo Yan's style in using colors and Goldblatt's translation.

Chapter 4: Methodology

4.1 Corpus-based translation studies

With the advancement of computer technology, corpus linguistics is getting more and more popular. Corpus is defined as 'a collection of written or spoken material in machine-readable form, assembled for the purpose of linguistic research'. With the availability of corpora, the corpus-driven methodology is getting more and more popular in translation studies. There are several advantages of a corpus-based approach to linguistic studies summarized by Ebeling and Oksefjell Ebeling (2013, p. 39). Firstly, observations made are verifiable. Secondly, conclusions drawn based on the data can be tested against other data. Thirdly, many linguists are not native English speakers of language they study.

Wang (2008, p. 10) points out that there are three types of bilingual corpus: transnational corpus, parallel corpus and comparable corpus. A parallel corpus is made up of original, source-language-texts in language A and their translated texts in language B. Parallel corpora are helpful for contrastive studies or comparison of two languages since it clearly shows how same meaning is conveyed differently in different languages. Parallel corpora are valuable tools and can be applied in material writing, translator training and machine translation. They provide concrete evidences to study norms of translating in specific social context and rich examples for translator training.

Baker (2000) argues that the style of translators does not receive much attention since translation tends to be treated as a derivative rather than creative activity. In the 1990s, several scholars have pointed out the need to pay attention to translators' voices (Venuti,

1995; Hermans, 1996). Baker puts forward that translators usually leave their fingerprints on the translated works.

4.2 Self-compiled parallel corpus

There are different corpora constructed for different purposes. Parallel corpus clearly shows the correspondence relationship between ST and TT and serves as a valuable tool to study linguistic features of source texts and translated texts, translation strategy and translator's style. The research aims of this study are to find out Mo's linguistic style and how Goldblatt successfully and flexibly adopts translation strategies in translating Chinese culture-specific terms and expressions while preserving the cultural otherness. In early 2013, when we started to compile the parallel corpus, there was not any parallel corpus of Mo Yan's works compiled for research at home.

Mo Yan is a prolific and prominent writer. His novels fall into three kinds: river novel, medium-length novels and novella. At the time when we started to compile the parallel corpus, Goldblatt had translated nine of Mo Yan's novels. They are *Red Sorghum Clan* (1994)*, the Garlic Ballads* (1995)*, the Republic of Wine*: *A Novel* (2000)*, Big Breasts & Wide Hips* (2004)*, Life and Death Are Wearing Me Out* (2008) and *Sandalwood Death* (2013) as mentioned in Chapter 1. These six novels are all river novels. The other three are 变 *Bian* translated as *Change* (2010); 四十一炮 translated as *Pow!* (2012) and 师傅越来越幽默 translated as *Shifu: You'll Do Anything for a Laugh* (2001) which is a short story collection. '*Change* and *Pow!* are novellas. Considering the representativeness and balance of corpus, the author collected all the six original Chinese river novels of Mo Yan and their corresponding English versions of Howard Goldblatt.

Chinese original novels were downloaded from Internet and English versions were collected by using scanner to scan the paper copies and convert them into e-copies and saved in editable formats. All the texts have to be adjusted to TXT and DOC formats. Strange characters, nonstandard punctuations, nonstandard space or other redundant information are adjusted or removed. Sentence alignments have been conducted between the electronic Chinese texts and the English versions so as to build a searchable Chinese-English parallel corpus of Mo Yan's Works.

The total number of word tokens of the six novels of Mo Yan is about 1.34 million in Chinese characters and one million in English. The detailed information of the six novels is shown in Table 4.1.

No.	Original and English translation texts	Publication	No. of Word tokens (thousand)	Top 10 most frequent nouns	Top 10 most frequent adjectives
1	《红高粱家族》 *Red Sorghum Clan*	1987 1993	193 136	Granddad, father, grandma, sorghum, eyes, face, water, uncle, head, man	Up, out, down, **black**, over, back, little, **red**, old, **white**
2	《天堂蒜苔之歌》 *The Garlic Ballads*	1988 1995	140 106	Man, head, eyes, garlic, face, brother, aunt, uncle, mother, father	Up, out, down, over, back, young, **red**, elder, good, long
3	《酒国》 *The Republic of Wine: A Novel*	1992 2000	169 136	Liquor, eyes, head, law, mother, face, hand, time, woman, donkey	Up, out, little, down, old, **red**, back, long, **white**, good, **black**
4	《丰乳肥臀》 *Big Breasts & Wide Hips*	1996 2005	310 230	Mother, sima, head, sister, eyes, face, Shangguan, man, time, Jintong	Up, out, down, over, back, little, old, more, first, more, **red** **black**
5	《檀香刑》 *Sandalwood Death*	2001 2013	237 190	Sun, eyes, man, head, face, time, excellency, now, way, county	Up, out, down, over, back, only, more, **red**, first, little
6	《生死疲劳》 *Life and Death Are Wearing Me Out*	2006 2008	291 219	Ximen, eyes, head, time, Jinlong, face, donkey, way, ox, people	Up, out, over, down, back, **white**, well front, behind, new
total			1340 1018		

Table 4.1 General information of the six novels included in the corpus

The six novels are briefly introduced here. Published in 1986, *Red Sorghum Clan* was Mo's first novel and remains one of his most successful and influential works. The novel consists of the volumes "Red Sorghum", "Sorghum Wine", "Dog Ways", "Sorghum Funeral", and "Strange Death", which were first serialized in various magazines in 1986. Red Sorghum clan is a fictional autobiography that tells about a peasant family of three generations between

1923 and 1976 in Shandong Gaomi County. The story revolves about this family's struggles, first as distillery owners making sorghum wine and then as resistance fighters during the Second Sino-Japanese War. The novel also details civil disputes between warring Chinese groups and talks about the Cultural Revolution.

Garlic Ballads is mainly about a peasant uprising incident in 1987 between pitied impoverished garlic farmers and mendacious and corrupt officials. Love, hatred, revenge and family relationships are all covered in this novel. This story centres around three figures, Gao Ma, Gao Yang and Fourth Aunt Fang, who have got involved in this incident. A love story happens between Gao Ma and Fang Jinju, daughter of Fourth Aunt Fang and ends up as a tragedy.

Big Breasts and Wide Hips talks about the story of the Shangguan family: a mother and her eight daughters and the only one son, Jintong from 1949 through the second half of the 20th century. In 'New China', citizens still have a hard life and have to struggle to survive. People witnessed a series of events during the first seventeen years of the People's Republic, such as the Korean War (1950-53), the disastrous 'Great Leap Forward', which led to three years of famine that claimed millions of lives, and the Cultural Revolution. By depicting the male protagonist as an oedipal and impotent man, the author argues a regression of the human species and a dilution of the Chinese character while the women have become the hope of society.

The Republic of Wine is a satirical novel on government corruption which explores the relationship between Chinese people and food and drink. The novel has two distinct narrative threads: one is about a special investigator, Ding Gou'er, sent to rural China, the Mount Luo

Coal Mine, Liquorland to investigate claims of cannibalism. The other is about a series of mails between Li Yidou, an aspiring author, and 'Mo Yan'. Li is a PhD candidate in liquor studies at Brewers College in Liquorland.

Life and Death are Wearing Me Out tells the reincarnation of protagonist Ximen Nao from 1950-2000. Despite being a kind and generous landowner, Nao was deprived of land and sentenced to death during the Land Reform Movement of 1948. After his death, he was reborn first as a donkey, then as an ox, pig, dog and monkey — and, finally, the big-headed boy Lan Qiansui.

Sandalwood Death is both a moving love story and criticism on social corruption during the late Qing Dynasty. The story is set during the Boxer Rebellion (1898–1901). Sandalwood punishment is to insert a pointed sandalwood stake into the person's grain passage and forced up all the way to the nape of his neck and out.

4.3 Reference corpus data

In order to answer the research questions, four Chinese novels are used as reference corpus texts to make a comparison. They are *Latuteng* (*Wolf Totem*), *Fuzhao* (*Turbulence*), *Chenzhong de chibang* (*Heavy Wings*) and *Pingfan de shijie* (*World of Plainness*).

These four reference novels are all influential contemporary river novels written by well-known Chinese writers. Both *Heavy Wings* and *World of Plainness* have garnered Mao Dun Literature Award, one top literature award with the highest honor and bonus. *Wolf Totem* *written by* Jiang Rong has been translated into about 30 foreign languages. *Turbulence* written by Jia Pingwa has garnered the Pegasus Prize for Literature in America. For *World of Plainness*, there are three books, only book one and book two are included in order to make

sure that the file size is comparable to each other. The size of these four reference Chinese novels is 1443081 word characters which are shown in Table 4.2. And the file size of Mo Yan's six novels is 1515000 word characters.

Table 4.2 Information of four reference novels

No	Novel titles	Novel titles in English	Author	Year of Publication	Size
1	Chenzhong de chibang	Heavy Wings	Zhang Jie	1989	210,856
2	Fuzhao	Turbulence	Jia Pingwa	1987	274,066
3	Langtuteng	Wolf Totem	Jiang Rong	2004	423,637
4	Pingfan de shijie	World of Plainness	Lu Yiao	1991	534522
Total					1,443,081

Moreover, seven English novels are chosen to compare with English translated texts of Mo Yan's six novels.

These seven novels are all contemporary popular river novels published recently or in the past one or two decades. The total size of the seven texts is 811,114 words and the information of these is shown in Table 4.3.

Table 4.3 Information of seven comparable English original novels

No	Novel Title	Author	Year of Publication	Size
1	Critical Judgment	Michael Palm	1996	140,943
2	First Family	David Baldacci	2009	142,529
3	The Hunger Games I	Suzanne Collins	2008	103,640
4	The Hunger Games I	Suzanne Collins	2009	100,175
5	The Hunger Games I	Suzanne Collins	2010	101,802
6	Round House	Louise Erdrich	2012	110,343
7	Sweet Tooth	Ian McEwan	2012	111,682
Total				811,114

4.4 Corpus analysis software

Two software packages are used in compiling the parallel corpus and conducting data analysis. They are *Wordsmith* 5.0 (Scott, 2008) and *English-Chinese Parallel Concordancer* (*E-C Concord*) (Wang, 2001). *Wordsmith* is a paid software package primarily for searching patterns in a corpus. It is a popular tool for conducting corpus analysis. This tool is developed by the British linguist Mike Scott at the University of Liverpool and released as version 1.0 in 1996. The current version is 7.0. The core areas of the software package include three modules: *Concord* is used to create concordances. In order to use it, one need to specify a search word, which *Concord* will seek in all the text files one have selected. It will then present a concordance display, and give one access to information about collocates of the search word, dispersion plots showing where the search word came in each file, cluster analyses showing repeated clusters of words (phrases) etc. *Word List* lists all the words or word forms that are included in the selected corpus in both alphabetical and frequency order. *Key Word* is used to identify the 'key' words in one or more texts. Key words are those whose frequency is unusually high in comparison with some norm.

E-C Concord is developed by Dr Wang Lixun (2000) from the Education University of Hong Kong. This programme can carry out sentence-by-sentence parallel concordancing in English, Chinese, and Pinyin. Figure 4.1 is a screenshot of E-C Concord.
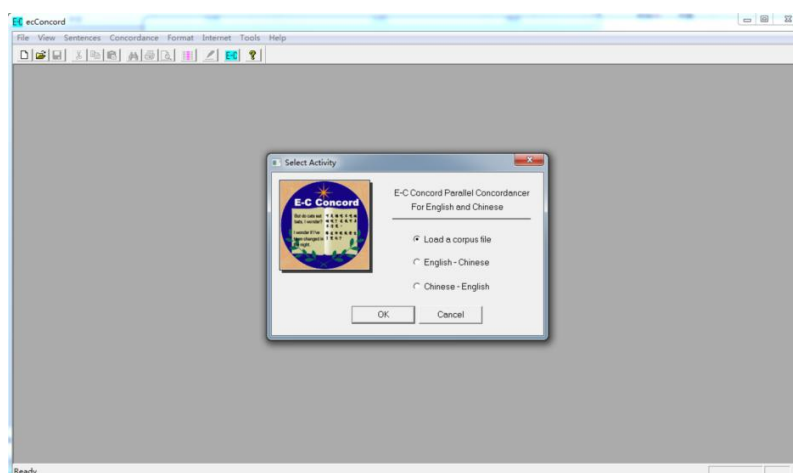
Figure 4.1 E-C Concord Parallel Concordancer

4.5 Quantitative and qualitative analysis of key color terms

A color term, also known as a color name, is a word or phrase that refers to a specific color. The color term may refer to human perception of that color or to an underlying physical property.

Monolexemic color words are composed of individual lexemes, or root words, such as 'red', 'white', or 'gray'. Compound color words consist of monolexemic color words and adjectives (e.g., 'light red', 'snow white' or multiple basic color words (e.g., 'white-blue').

Quantitative analysis of corpus data firstly consists of analysis of basic features of the self-compiled corpus including type-token ratio, standardized type-token, lexical density, and keyword and so on. Secondly, it will also consist of contrastive analysis of frequency of key colors terms and collocation patterns in the fictions of Mo Yan and other writers and in Mo Yan's original novels and in translation.

Prof. Stig from the University of Oslo once argued in an interview that although corpus linguistics was often associated with quantitative analysis, it was important for qualitative studies. And working with corpus data may sharpen the eye and the power of observation

(Viana, Zyngier & Barnbrook, 2011, p. 122).

Using the software mentioned above, we can easily generate all the concordancing lines of any color terms or expressions. For instance：

1　　　血红的霞光染**红**了司马亭的脸。

1　　　Bloody hues of sunrise dyed his face **red**.

2　　　他双手举枪，高高地过头顶，脸**红**得像鸡冠子。

2　　　By the time he raised the fowling piece over his head, his face was **red** as a

cockscomb.

3　　　然后他又举起枪，击发，啪嗒一声细响后，一道火光蹿出枪口，黯淡了霞光，

照白了他的**红**脸。

3　　　Flames followed the crisp sound out of the barrel, simultaneously darkening the

sun's rays and lighting up his **red** face.

4　　　肌肉暴凸，一根根，宛如出鞘的牛鞭，黑铁砸**红**铁，花朵四射，汗透浃背，在

奶沟里流成溪，铁血腥味弥漫在天地之间。

4　　　Black steel striking against red, sparks flying, a sweat-soaked shirt, rivulets of salty

water flowing down the valley between pendulous breasts, the biting smell of steel

and blood filling the space between heaven and earth.

5　　　她双目圆睁，眼前红光一片，**红**光中有一些**白炽**的网络在迅速地卷曲和收缩，好

像银丝在炉火中熔化。

5　　　Mixed in with the wash of **red** light were white-hot threads that twisted and curled

and shrank in front of her like silver melting in a furnace.

(All the above instances are all from *Big Breasts and Wide Hips*)

Qualitative analysis of the translation strategy used in translating the color terms and expressions will be conducted based on the model mentioned in Chapter 3.

4.6 Summary

This chapter mainly introduces three aspects: the rationale of choosing the research approach corpus-based empirical investigation, the compilation of the parallel corpus and reference corpus data and procedures of data analysis.

The compilation of the parallel corpus of Mo Yan's six novels and their English translation by Goldblatt consists of the following steps: the design of the corpus construction, data collection, data processing and parallel alignment, including paragraph alignment and sentence alignment, segmentation of Chinese data. Construction of this parallel corpus aims to capture Mo Yan's distinctive language style and Goldblatt's style in translation. It is believed that the research results will be more reliable by conducting systematic contrastive analysis of language pattern between Chinese original novels, translated English novels and original English novels.

Chapter 5： Parallel Corpus-based Analysis of Color Terms

Leech (1997, p. 9) once pointed out that corpus analysis could be illuminating in virtually all branches of linguistics or language learning. Corpora have proved to be valuable sources for lexical studies. On one hand, based on the corpus, it is possible to extract all authentic, typical examples of the usage of a lexical item from a large body of text in a few seconds. On the other hand, it is possible to get the information of collocational information and quantification of collocation which are particularly essential for material writers, researchers and language learners.

So far the study on color terms in Mo Yan's works is limited and not systematic and there is no empirical study on this issue. Whether or not Mo Yan uses more color words and expressions in his works than other contemporary Chinese writers？ Is this a consistent feature in all of Mo Yan's novels? These questions remain unanswered.

In order to answer these two questions, firstly a parallel corpus of Mo Yan's six river novels and their English translations has been compiled (see Table 4.1). Secondly, four other famous contemporary Chinese river novels have also been collected as comparable corpus files (see Table 4.2). Thirdly, seven English novels are chosen to compare with English translated texts of Mo Yan's six novels (see Table 4.3).

This chapter first discusses the general features of the self-compiled parallel corpus, and then focus on the frequency and collocation information of color terms in Mo Yan's works and in English translation.

5.1 General features of the self-compiled parallel corpus

From Table 4.1 (in chapter 4), we have found that Goldblatt has spent more than ten years translating the six major novels of Mo Yan amounting to about 1.3 million Chinese characters. By conducting a corpus-based data analysis and comparing Goldblatt's translation of each one of the six novels, this study means to find some of his translation strategy or style change in the long process of translation.

Some scholars argue that omission is one of Goldblatt's common strategies. For the six novels, altogether 193 thousand words are omitted in translation. *Big Breasts & Wide Hips* is the longest novel of the six ones and the greatest number of words is omitted in translation. *Sandalwood Death* is the relatively newly translated novel of the six ones and only about two thousand words are omitted in translation. However, Goldblatt once explained in an interview that actually it was the editor who had deleted parts of Mo Yan's novels. He had tried to translate the full text. Goldblatt also mentioned that translation was market-oriented. Taking future sales volume of translated novels into consideration, translators may need to do some adaptations in the process of translation.

One basic descriptive statistics in corpus analysis is the type-token ratio (hereafter TTR). TTR is the ratio of the types and tokens in a corpus file. Type -token ratio is used to measure lexical variability of a given text and to evaluate the degree of difficulty of a given text. Lexical variability is also named lexical richness. It refers to the changeability of the words in a given text or the number of different words in text of the same length (Song, 2014, p. 58). The larger the TTR, the larger the lexical variability when the corpora are same in size and vice versa. Since TTR is closely related to the scale of a corpus, it is necessary to introduce

standard type-token ratio (hereafter STTR) so as to compare the lexical variability and text difficulty of corpora in different scales.

The overall tokens of the six Chinese novels are 1,340,757 (see Table 5.1)and the overall tokens of English translations are 1,018,070 (see Table 5.2). The ration of tokens of Chinese character and English words in translation is 1.32:1 (see Table 5.3). Chinese and English belong to different language families. When Chinese texts are translated into English texts, there will be a gap between word numbers of Chinese texts and translated English texts. Wang (2003, p. 415) pointed out that the normal ratio of word number of Chinese literary text and its translated English text fell between 1.25:1 and 1.5:1, i.e., about 1250 to 1500 Chinese words are translated into 1000 English words. For the six works, the average ratio is 1.32:1 which is within the normal ratio range suggested by Wang. Table 5.3 shows that the ratios of Chinese characters and English words for all the six novels are all within the normal range suggested by Wang, and the ratio of each novel is close to one another. We may claim that in general all the six novels are normally translated by Goldblatt. His style in translation is consistent for all the six novels.

Table 5.1 Basic information of the parallel corpus in Chinese

	Overall	①	②	③	④	⑤	⑥
Tokens	1,340,757	193,295	140312	169,616	309605	236766	291163
Types	4763	3593	3124	3691	3778	3607	3757
Stand. TTR (%)	40.76	40.66	38.26	42.98	41.08	39.56	41.35

Table 5.2 Basic information of the parallel corpus in English

	Overall	①	②	③	④	⑤	⑥
Tokens	1018070	136122	106558	136204	229660	190170	219326
Types	24170	9650	8838	11652	12512	12471	12323
Stand. TTR (%)	44.97	45.32	45.18	45.92	44.63	45.15	44.26

① *Red Sorghum Clan*
② *The Garlic Ballads*
③ *The Republic of Wine*： *A Novel*
④ *Big Breasts and Wide Hips*
⑤ *Sandalwood Death*
⑥ *Life and Death Are Wearing Me Out*

Table 5.3 Ratio of alignment of Chinese characters and English words

	Overall	①	②	③	④	⑤	⑥
Ratio	1.32:1	1.42:1	1.32:1	1.35:1	1.35:1	1.25:1	1.33:1

For Mo Yan's six novels, the overall STTR is 40.76. The STTR of *Tiantang suitai zhige* is the lowest while the STTR of *Jiuguo* is the highest. This suggests the lexical variability of *Jiuguo* is the highest while the lexical variability of *Tiangtang suitai zhige* is the lowest. That is to say, the words and language of *Jiuguo* are a little more colorful than the other five novels. Table 5.1 also reveals that the STTR of Mo Yan's six novels is very close to one another. This suggests that Mo Yan's word choice style and lexical use remain consistent in his past writing process.

Table 5.2 reveals that the STTR of Goldblatt's translation of Mo Yan's six novels is very close to one another as well. We may conclude that Goldblatt's wording and lexical style remain unchanged in the past 15 years while translating Mo Yan's novels. This finding is in accordance with that of Hou, Liu and Liu (2014) and Song (2014).

To conclude, Mo Yan is famous for his colorful, colloquial, humorous language and his style of word choice and lexical use have remained consistent in his past writing experiences. All the six novels of Mo Yan are normally translated into English by Goldblatt. Diachronically, Goldblatt's style in lexical use in terms of lexical variability in his translation career remains unchanged.

5.2 Key color terms in Mo Yan's novels

5.2.1 Color terms in Mo Yan's novels and in other Chinese writers' novels

Many linguists have noticed and commented that Mo Yan successfully uses a variety of color terms to depict his literary world. Gao (2010), Sun (2013), Wang and Liu (2015) have all discussed and commented on Mo Yan's unique and successful use of color terms in his works. Gao (2010) argued that Mo Yan was extremely successful in using color imageries in his works. Major color imagery groups are red imagery group, green imagery group and so on. The distinctive use of these color imageries matches with the respective theme of Mo Yan's novels and contributes greatly to the depiction of characters, their outlook, psychology and scenery. Sun (2013) pointed out that the study of color in Mo Yan's works was weak. She believes the heavy and complicated use of color has brought readers a sense of pleasure. Wang and Liu (2015) discussed Mo Yan's imaginative and deviant use of color in *Red Sorghum* from the perspective of Foregrounding theory. And they also mentioned Goldblatt managed to restore this feature in translation. So far study on color in Mo Yan's work is limited and not systematic and there is no empirical study on this issue.

Table 5.4 shows the top ten most frequent adjectives in Mo Yan's novels in Chinese and English, and in BNC. Among the top 10 frequent adjectives in Mo Yan's six novels, four are about colors '白 (white)', '金 (golden)' ,'红 (red)' and '黑 (black)'. The parallel corpus data shows that successful and unique use of color terms and color images is one distinctive feature of Mo Yan's literary language, and this finding is in consistent with other scholars' claim such as Gao (2010) and Sun (2013). In English translation, color terms 'red', 'white' and 'black' are among the top ten frequent adjectives. A close look at the novels finds that

'金' in many cases is used as characters' family name while in other cases is used as color terms. These color terms are used frequently to describe human body parts and the environment so as to contribute to the portrait of people's individualized images, subtle inner feelings and the construction of scenes and atmosphere. For instance, about nine different colors are used to describe eyes in Mo Yan's six novels.

Table 5.4 Top 10 frequent adjectives in Mo Yan's novels in Chinese and English, and in BNC

No.	Chinese adj.	Freq.	English adj.	Freq.	BNC adj.	Freq.
1	大 (big)	11076	little	1711	new	125537
2	小 (small)	5782	old	1528	right	93501
3	老 (old)	4384	red	1432	many	88962
4	高 (high/tall)	4281	big	1340	good	82322
5	好 (good)	3639	more	1259	long	65117
6	长 (long)	2780	long	1157	old	63511
7	白 (white)	2667	white	1058	little	62902
8	金 (golden)	2528	good	925	great	48113
9	红 (red)	2330	black	922	different	47675
10	黑 (black)	2029	young	720	local	46411

Whether Mo Yan uses more color terms than other contemporary Chinese writers is still a question not answered. Therefore, four Chinese novels are used as reference corpus texts to make a comparison. They are *Langtuteng, Fuzhao, Chenzhong de chibang* and *Pingfan de shijie.*

Table 5.5 Frequency of top color words in Mo Yan's six novels and in four comparable

Chinese novels

No	color terms in Mo Yan's 6 novels	freq.	%	color terms in 4 reference novels	freq.	%
1	白 (white)	2667	0.2	白 (white)	1842	0.14
2	红 (red)	2330	0.17	黄 (yellow)	1578	0.12
3	黑 (black)	2029	0.15	红 (red)	865	0.07
4	黄 (yellow)	1460	0.11	黑 (black)	829	0.06
5	蓝 (blue)	952	0.07	青 (green/blue)	547	0.04
6	青 (green/blue)	863	0.06	灰 (grey/gray)	244	0.02
7	绿 (green)	665	0.05	绿 (green)	227	0.02
8	灰 (grey/gray)	488	0.04	蓝 (blue)	131	0.01
Total		11，454	0.85		6263	0.48

Table 5.5 shows that generally speaking, Mo Yan's novels contain more color terms than the reference novels. The total frequency of top 8 color terms in the four reference novels is only 0.48 percent while the total frequency of top 8 color terms in Mo Yan's six novels is 0.85 percent. The ranking order of the top 8 color terms for the two corpora are generally similar to each other though there are occasional differences.

In order to know which color terms Mo Yan uses much more significantly than other Chinese writers, we use Keywords to compare the data.

Table 5.6: Key color words in Mo Yan's six novels compared to four reference Chinese

novels

No.	Key word	Freq.	%	RC. Freq.	RC. %	Keyness
1	蓝	952	0.07	131	0.01	662
2	红	2330	0.17	865	0.07	627
3	黑	2029	0.15	829	0.06	462
4	绿	665	0.05	227	0.02	203
5	白	2667	0.2	1842	0.14	113
total		8643	0.88	3894	0.3	2067

Table 5.6 shows that Mo Yan generally uses five color terms more in his works than

other Chinese writers. They are 蓝，红，黑，绿 and 白. Berlin and Kay in 1969 made three influential claims in their book *Basic Color Terms: Their Universality and Evolution.* One is that there are 11 basic color categories. They are white, black, red, green, yellow, blue, brown, purple, pink, orange, and grey. Second, encoding of the basic color terms follows a fixed partial order. Third, the overall temporal order is considered an evolutionary one. Chinese scholar Yao Xiaoping in 1988 argued that basic color terms in contemporary Chinese were 黑 (black), 白 (white), 红 (red), 黄 (yellow), 绿 (green), 蓝(blue), 紫 (purple)，灰 (gray)，褐 (brown)，橙 (orange). The finding here is largely consistent with these two previous claims except the color term 蓝 blue. Close text reading and further data analysis shows that frequency of 蓝 is much higher in *Shengsipilao* than in the other five novels (See table 5.7).

Table 5.7 Frequency of 蓝 in each of Mo Yan's six novels

Novels	Freq.	Per 1000
①	64	0.3
②	35	0.2
③	45	0.3
④	111	0.4
⑤	31	0.1
⑥	666	2.3
total	1051	3.9

蓝 in *Shengsipilao* has special thematic connotations. One major character is called '蓝脸' (Lanlian，blue face). He and his father have a blue birthmark on the left side of their faces. They refuse to join the commune and remain independent farmers. At the time of land revolution in Chinese, red symbolizes revolution while blue is in contrast with red.

Table 5.8 shows that the total frequency of color terms in English translation of Mo Yan's works is higher than that of original English novels. The total frequency of the top eight color

terms in English translation of Mo Yan's works is 0.52 percent while the total frequency of the top eight color terms in reference original English novels is only 0.24%. This again proves that Mo Yan generally uses more color terms in his novels than other writers and which is a distinctive and unique feature of his novels.

Table 5.8: Frequency of top eight color terms in English translation of Mo Yan's works and seven original English novels

No.	color terms in English translations	Frequency	%	color terms in original English novels	Frequency	%
1	red	1551	0.15	white	755	0.06
2	black	1163	0.11	black	720	0.06
3	white	1105	0.11	red	552	0.05
4	green	539	0.05	gray/grey	259	0.02
5	blue	406	0.04	green	219	0.02
6	yellow	411	0.02	blue	211	0.02
7	gray/grey	222	0.02	brown	131	0.01
8	purple	157	0.02	pink	82	
total			0.52			0.24

5.2.2 Categorization of forms of color terms

Parallel corpus concordancing shows that color compounds in Mo Yan's works mainly fall into five types in terms of word-formation：

1) Two word compounds describing color brightness such as 通红 (bright-red, 84 times), 鲜红 (bright red, 76 times), 暗红 (scarlet, 56 times), 焦黄 (yellow, 52 times)，苍白（pale, 52 times).

2) Two color compounds describing different shades of colors (see Table 5.9) such as 粉红 (pink, 59 times), 赤红 (bright red, 19 times), 桔红 (orange red, 3 times) and etc.

3) Two word compounds made up of material name and color, such as 雪白 (snow-white, 104 times), 血红 (blood red, 58 times), 碧绿(green，53 times)，枣红 (date red,

36 times），土黄 (yellow/brown, 25 times)，桃红 (peach red, 15 times).

4) ABB type compounds such as 黑洞洞 (black, 19 times), 红彤彤 (red, 11 times), 黄澄澄 (yellow，11 times)，红扑扑 (red, 7 times)，红火火(red, 1time) and etc.

5) AABB type compounds such as 花花绿绿 (colorful, 17 times), 红红绿绿 (reds and greens, 4 times)，白白黑黑 (white and black, 1 time)，蓝蓝绿绿 (blue and green, 1 time).

This study finds that Mo Yan not only prefers to use basic and single color terms but also prefers to use two color compounds.

Table 5.9: Types and tokens of two color compounds in Mo Yan's six novels and in four Chinese reference novels

No.	Types of two color compounds in Chinese and English translation	Frequency (Mo Yan's six novels)	Frequency (Four Chinese reference novels)
1	金黄 golden- yellow	141	15
2	灰白 gray-white	82	16
3	紫红 purple-red	78	4
4	粉红 pink	59	12
5	青紫 green-purple	36	1
6	赤红 red	19	0
7	黑白 black and white	15	14
8	青蓝 blue- green	12	1
9	黑红 black- red	9	1
10	灰绿 gray-green	9	2
11	蓝白 blue-white	8	1
12	银白 silvery-white	7	1
13	灰蓝 gray-blue	4	3
14	黑篮 black-blue	2	1
15	蓝灰 blue-gray	1	0
Total		482	72

Table 5.10: Types and tokens of two color compounds in seven original English novels

No.	Types of two color compounds in seven original English novels	Frequency
1	black and white	9
2	blue and white	6
	blue white	
	white-blue	
3	blue green	4
4	gray-white	2
	grayish white	
5	gray-blue	2
	grayish blue	
6	blueish black	1
7	gray black	1
8	red-brown	1
9	red gold	1
10	orange red	1
Total		28

Table 5.9 and Table 5.10 reveal that Mo Yan also prefers to use different colors together. There are many two color compounds in his novels. Altogether Mo Yan's six novels contain about 475 two color compounds which are much higher than those in four Chinese reference novels and the seven original English novels. The frequency of two color compounds in Mo Yan's six novels is 6.7 times of the frequency in the four Chinese reference novels and 13 times that of the seven original English novels. In his six river novels, he uses 14 types of two color compounds. The most foregrounded ones are 金黄 (golden-yellow), 灰白 (gray-white) and 紫红 (purple-red). However, in the seven original English novels included in this study, there are not any instances of 'golden-yellow' and 'purple-red'. Below are some parallel concordancing lines containing '金黄' and '紫红'.

1   她睁开眼睛，对着婆婆的**金黄色**的大脸，轻轻地点了点头。

1   Opening her eyes, she looked up into the **golden** aura of the older woman's face and

nodded weakly.

2 上官寿喜看到母亲的脸色像熟透了的杏子一样，呈现出安详的**金黄**颜色。

2 To Shangguan Shouxi, his mother's face looked like an overripe apricot, a serene

golden color.

3 它的**金黄**眼珠子宛如两颗金色的星星。

3 Its eyes glittered like **gold** nuggets.

4 原野坦荡，麦浪翻滚，一片片风起潮涌的**金黄**。

4 The wilderness was vast and still, wheat in the fields bent before the wind, waves of

gold.

5 她听到一声马嘶，扭头看到一匹**金黄**色的小马，竖着火焰般的鬃毛，从石桥的

南头跑上石桥。

5 Hearing the whinny of a horse, she turned to look behind her and saw a **gold-colored**

colt, its fiery mane flying as it galloped onto the stone bridge from the southern end.

1 它的毛光滑如绸，嘴唇*紫红*，宛若玫瑰花瓣。

1 Its hide was satiny smooth, its mouth the **purplish red** of a rose petal.

2 母亲停住脚，回望墓地，看到那里升腾着*紫红*的烟岚。

2 Mother stopped to look back at the cemetery, where **purple** mist rose from the

ground.

3 他自己也站在水里，歪斜着结了一个*紫红*大疤的肩膀，搓着脖子上的灰垢。

3 Joining them in the river, he bent down until his scarred shoulder nearly touched the

water, so he could scrub his dirty neck.

4 　　　它有两只温柔的眼睛，有粉红色的鼻梁和**紫红**色的嘴唇。

4 　　　It had gentle eyes, a pink streak running down its nose, and **purple** lips.

5 　　　我模模糊糊地感觉到，鸟仙的超凡脱俗的精神，正在通过那**紫红**色绒球花儿，

转移到上官来弟身上。

5 　　　I had the vague feeling that the Bird Fairy's transcendent, otherworldly spirit was

being transferred to the body of Laidi by way of that **purple** velvety pompon of a flower.

5.2.3 Color terms in each of Mo Yan's six novels

Based on the above tables, it is confirmed that Mo Yan uses more color words in his

novels than other Chinese contemporary writers and English writers. But is this feature

consistent in all his six novels? In order to find out the answer, further studies are carried out

to compare the frequencies of color words in each of the six novels.

Table 5.11 Frequency of top eight color terms in *Honggaoliang Jiazu*

No	Color terms	Frequency	%
1	黑	591	0.31
2	红	402	0.21
3	白	346	0.18
4	黄	209	0.11
5	绿	189	0.1
6	青	118	0.06
7	灰	81	0.04
8	蓝	64	0.03
Total			1.04

Table 5.12 Frequency of top eight color terms in *Tiantang suantaizhige*

No	Color terms	Frequency	%
1	白	291	0.21
2	红	270	0.19
3	黄	250	0.18
4	黑	180	0.13
	青	180	0.13
6	绿	108	0.08
7	灰	83	0.06
8	紫	35	0.02
Total			1

Table 5.13 Frequency of top eight color terms in *Jiuguo*

No	Color terms	Frequency	%
1	红	372	0.22
2	白	330	0.19
3	黑	200	0.12
4	黄	150	0.09
5	青	122	0.07
6	绿	85	0.05
7	灰	49	0.03
8	粉	47	0.03
Total			0.8

Table 5.14 Frequency of top eight color terms in *Fengrufeitun*

No	Color terms	Frequency	%
1	白	702	0.23
2	黑	501	0.16
3	红	457	0.15
4	黄	333	0.11
5	青	189	0.06
6	绿	144	0.05
7	灰	136	0.04
8	蓝	111	0.04
Total			0.84

Table 5.15 Frequency of top eight color terms *in Shengsi Pilao*

No	Color terms	Frequency	%
1	蓝	666	0.23
2	白	585	0.2
3	红	527	0.18
4	黄	384	0.13
5	黑	276	0.09
6	青	111	0.04
7	灰	87	0.03
8	绿	77	0.03
Total			0.94

Table 5.16 Frequency of top eight color terms *in Tanxiang Xing*

No	Color terms	Frequency	%
1	白	413	0.17
2	红	302	0.13
3	黑	281	0.12
4	青	143	0.06
5	黄	134	0.06
6	绿	62	0.03
7	灰	52	0.02
8	蓝	31	0.01
Total			0.6

Tables 5.11 to 5.16 reveal several features of colors terms in Mo Yan's six novels. Firstly, among the six novels, *Honggaoliang Jiazu* contains the most color terms (see Table 5.11) with *Tiangtang suantanzhige* being the second (see Table 5.12) and *Shengsi Pilao* the third (see Table 5.15). The total standard frequency of the top eight color terms in *Honggaoliang Jiazu* is 1.04%. Secondly, the novel that contains the least color terms is *Tanxiangxing* (see Table 5.16). The total standard frequency of the top ten color terms is only 0.6%. The total standard frequency of the top ten color terms in *Tiangtang suantanzhige* is about 1.8 times that of *Tanxiangxing*. Thirdly, besides *Tanxingxing,* the total standard frequency of the top eight color terms of the other five novels are similar and are more than 0.8%. We may conclude that Mo Yan's fondness of color terms remains consistent in most of his river novels.

Close reading of texts shows that color terms are used as characters' surnames or names in five novels with the exception of *Tanxiangxin*. The other reason that *Tanxiangxin* does not contain many color terms may be related to the theme of this novel.

5.3 Collocation pattern of color terms in Mo Yan's novels

Cruden observed the phenomenon of the repeated co-occurrence of certain words in the Bible over 250 years ago (Kennedy, 2000). Firth (1957, p. 11) defined collocation as 'actual words in habitual company'. However, 'habitual' is somewhat elusive. Defining collocation is still a debated question. According to McEnery and Hardie (2012, p. 123), a collocation is defined as an co-occurrence pattern that exits between two items and frequently occurs in proximity to one another - but not necessarily adjacently or indeed, in any fixed order.

Wang and Liu (2015) have pointed out and commented on Mo Yan's deviant use of color terms based on the foregrounding theory. But previous studies are not many and unsystematic. The following section will explore Mo Yan's style in color term collocation and Goldblatt's translation based on corpus data.

In our common sense, blood is red. But for Mo Yan, blood can be in various colors. For instance:

1 我甜蜜地闭上眼睛，仿佛看到，**绿色的血**从我的肚子里喷溅出来，喷到他们脸上。

I shut my eyes happily, and it seemed to me that I could actually see **green blood** gush from my belly right into their faces.

Big Breasts and Wide Hips

2 胶高大队队员的红血和铁板会员的**绿血**汇合成一汪汪**紫色**的血泊，滋养着黑土的田地和黑土的道路。

The red blood of the Jiao-Gao soldiers and the **green blood** of the Iron Society soldiers converged to nourish the black earth of the fields.

Red Sorghum Clan

3 你艰难地往前走，四肢软弱，支撑不住身体，你的身体摇摇晃晃，你的被撕裂的鼻子滴着**蓝色的*血*** 、**黑色的血**汇集到你的肚皮上，像凝滞的焦油一样滴到地上。

You began to walk, how hard that must have been, weak in the legs, swaying uncontrollably from side to side; **dark blood** dripped from your torn nose, slid down to your belly, and from there dripped to the ground like tar.

Life and Death are Wearing me Out

4 我鼻子酸麻，耳朵里回响着草帽之歌，从空中跌落地面。我打了一个滚 爬起来，举爪抹了一下鼻子，爪上沾着**蓝色的血迹**。我低声骂道："你奶奶个熊！"

My snout ached and a song was echoing in my ears as I hit the ground. I was on my feet after a quick somersault. I rubbed my nose with a hoof, which came away stained with drops of **blue blood**.

Life and Death are Wearing me Out

5 秃头拖过一只铁盆，放在倒地驴的颈下，然后持一把虎口长的小刀，挑断了驴颈上的血管子，***紫红***色的血喷到盆里。

Baldy then drags a basin over and places it under the collapsed donkey's neck, picks up his butcher knife, and severs the animal's carotid artery, sending a torrent of **purplish blood** into the basin ...

The Republic of Wine: A Novel

In Mo Yan's imagination, blood can be red, green, blue, black, and purple and so on.

However, in the 7 original English novels, blood is collocated with no colors. Goldblatt in most cases preserves these de-normalized collocations. Below are concordancing lines of 'green blood' in English translation of Mo Yan's work.

N   Concordance

1   vy darkness I saw two lines of **green blood** snake out of his

2   ine fell away weakly as steamy **green blood**, like newly press

3   o me that I could actually see **green blood** gush from my bell

4   ead on the screen, a stream of **green blood** seeping from its

5   n to bits. Lightning. Thunder. **Green blood**. Pieces of flesh

6   the Jiao-Gao soldiers and the **green blood** of the Iron Socie

Table 5.17 shows the top ten frequent nouns in Mo Yan's novels in Chinese and English, and in BNC. Among the top ten frequent nouns in Mo Yan's six novels, three are about human characters '人（people）', '爷（grandpa）', '奶' (grandma/milk)'.   Six noun words are about human body: '头 (head)', '手 (hand)', '眼 (eye)', '身 (body)', '脸（face） and '心 (heart)'. Table 5.18 shows the top ten content words that collocate with red in English translation of Mo Yan's six novels and Table 5.19 shows the top ten content words that collocate with black in English translation of Mo Yan's six novels. Tables 5.18 and 5.19 reveal that color terms in Mo Yan's novels are frequently used to modify human body parts especially face and eyes. From these tables, we find that human characters are focuses of the novels and that Mo Yan's language is of folk language containing a lot of description of

body-parts: 'head', 'eyes', 'face', 'hand' and 'body parts' metaphors. Human body has been

an eternal subject in art history.

Table 5.17 Top 10 frequent nouns in Mo Yan's novels in Chinese and English, and in BNC

No	Noun (Chinese)	Freq.	Noun (English)	Freq.	Noun (BNC)	Freq.
1	人 (people)	10925	man（men）	2411	time(s)	196001
2	头 (head)	7084	head(s)	2353	year(s)	173000
3	手 (hand)	4619	eye(s)	2328	people(s)	117846
4	爷 (grandpa)	4148	face(s)	2200	way(s)	112278
5	眼 (eyes)	4044	hand(s)	2162	day(s)	97522
6	身 (body)	3664	mother(s)	1898	man (men)	92625
7	脸 (face)	2967	time(s)	1816	world (s)	69231
8	心 (heart)	2928	way(s)	1223	government (s)	62351
9	奶 (grandma)	2853	day(s)	1186	home(s)	60265
10	水 (water)	2819	water(s)	1159	life	57348

Table 5.18 collocation pattern of red in English translation of Mo Yan's 6 novels

No		with	Frequency
1	red	bright	101
2		**face**	85
3		blood	70
4		white	63
5		sun	61
6		**eyes**	61
7		sorghum	59
8		green	56
9		black	52
10		**lips**	41
total			649

Table 5.19 collocation pattern of black in English translation of Mo Yan's 6 novels

No		with	Frequency
1	black	**eye/eyes**	178
2		water	99
3		river	94
4		white	75
5		mule	57
6		donkey	53
7		red	52
8		**face**	45
9		**hair**	37
10		earth	31
total			721

Table 5.20 shows that Mo Yan uses more than ten colors to describe eyes in his novels. The most frequently used colors to depict eyes are black, white and red. However, in four Chinese reference novels, only seven colors are used to collocate with eyes. The most frequently used colors to depict eyes are red, golden and white.

Table 5.20 Color collocational pattern with eyes in Mo Yan's six novels in Chinese

No.	Colors collocated with eyes in original novels	frequency
1	黑+眼 (black eyes)	297
2	白+眼 (white eyes)	152
3	红+眼 (red eyes)	142
4	金+眼 (golden eyes)	90
5	绿+眼 (green eyes)	70
6	蓝+眼 (blue eyes)	65
7	黄+眼 (yellow eyes)	59
8	青+眼 (green/blue eyes)	46
9	灰+眼 (grey/gray eyes)	28
10	紫+眼 （purple eyes）	11
Total		960

Table 5.21 Color collocational pattern with eyes in four Chinese reference novels

No.	Colors	Frequency
1	红	83
2	金	69
3	白	47
4	黑	32
5	黄	18
6	蓝	8
7	青	6
Total		293

Table 5.22 Color collocational pattern with eyes in Mo Yan's six novels in English

No.	Colors with eyes in translation	frequency
1	black + eyes	67
2	red + eyes	67
3	green/greenish + eyes	56
4	blue + eyes	35
5	white + eyes	26
6	yellow +eyes	24
7	golden + eyes	12
8	grey/gray + eyes	10
9	purple +eyes	7
10	brown +eyes	3
Total		307

Table 5.23 Color collocational pattern with eyes in seven English novels

No.	Colors	Frequency
1	blue	27
2	brown	18
3	red	12
4	black	12
5	green	12
6	gray	11
7	yellow	7
Total		99

Table 5.22 shows that in English translation of Mo Yan novels, there are about ten colors used to collocate with eyes. Table 5.23 shows that in the seven English novels, only

seven colors are used to collocate with eyes. When we compare Table 5.22 with Table 5.23, again it is revealed that Mo Yan uses more varied color words to describe eyes and that there are some deviant collocations. In English novels, the most frequently used colors that depict eyes are blue, brown and red. However, in Mo Yan's novels in English, the most frequently used colors that depict eyes are black, red and green.

N   Concordance

1   had a thick head of hair, deep **black eyes**, and a case of acn

2   stared down at me, his beady, **black eyes** filled with curios

3   heir heads cocked, their beady **black eyes** searching for undi

4   anther dieh focused his bright **black eyes** on me and treated

5   immed the surface, their beady **black eyes** fixed with nervous

6   glasses, behind which his tiny **black eyes** glistened. His fin

7   ally seeing their faces as his **black eyes** swept the crowd. B

8   ok on a golden sheen; his tiny **black eyes** sparkled like burn

9   a nose like a strawberry, deep **black eyes** that kept rolling

10   ,   dark as a lump of coal, with **black eyes** like those of a fi

N   Concordance

1   ridge of her nose, and greyish-**blue eyes**. And her smile tilt

2   nd-cream look, and your summer-**blue eyes**, I thought it was j

3   air. Grace Lark had red-rimmed **blue eyes** behind pale eyeglas

4   e, as she did quite often, her **blue eyes** zapped with startli

5   Smirking like it had a secret, **blue eyes** with bits of sparkl

6   onja. All right, she said, her **blue eyes** soft with hurt. Tha

7   hough she had betrayed me. Her **blue eyes** had a devious sheen

8   ys Peeta. I look up into those **blue eyes** that no amount of d

9   und it. I look coolly into the **blue eyes** of the person who i

10   t missing his eyes. Those same **blue eyes** that used to meet m

Most Chinese people have dark brown or black eyes. Green eyes are rare for Chinese people. However, in Northern and Central Europe, green eyes are most common. Mo Yan is creative and imaginative in using colors in his literary works. He frequently uses green to depict human or animal eyes. The frequency of green used to collocate with eyes is 70 in Mo Yan's six novels. And the frequency of green used to collocate with eyes is 56 in English translation of Mo Yan's novels. The frequency gap is only 14. The gap is small comparing with other colors and considering the total number of collocations. For Chinese or Asian people, green eyes are rare and may be perceived as de-normalized collocation. But for Goldblatt, green eyes are acceptable and not deviant collocations. So Goldblatt in most cases keeps the collocations in translation. For instance:

1   他的眼里射出墨*绿*色的光芒，碰到物体，似乎还郎銮窣有声。

A **green** glare shot from his eyes, and seemed to crackle when it struck an object.

Red Sorghum Clan

2   两道深*绿*色的光线，从他的眼缝里射出。

His eyes were slits through which thin **greenish** rays emerged.

Red Sorghum Clan

3　吃卡饼的人眼里跳出**绿**火花，一行行雪白的清明汗珠从他脸上惊惶地流出来。

　　Green flames seemed to shoot from his eyes, and crystalline beads of sweat scurried

　　down his terrified face.

Red Sorghum Clan

4　父亲凝视着在烟火中变幻颜色的钢盔，**绿**色的眼睛里，流露出伏枥老马的悲壮神色。

　　Father watched in fascination as the helmet changed color in the smoke and fire.

Red Sorghum Clan

5　匹洋马也没有死，它的脖子像蟒蛇一样扭动着，那只翠**绿**的眼睛悲哀地看着它陌生

　　的高密东北乡的天空和太阳。

　　The horse hadn't died, either. Its neck was writhing like a python, its eyes fixed on the

　　sky and sun of the unfamiliar Northeast Gaomi Township.

Red Sorghum Clan

6　爷爷掏出枪，对着两只绿眼一甩，一道火光飞去，那两只**绿**眼灭了，高粱棵子里传

　　来垂死挣扎的狗叫。

　　Granddad took out his pistol and fired at two of the **green** eyes; the howl of a dying dog

　　accompanied the extinguishing of those eyes.

Red Sorghum Clan

7　这时，消灭了强劲敌手的红狗高扬起尾巴，对着血迹斑斑的黑狗咆哮。

　　黑狗哦哦地叫着，尾巴紧缩在后腿里，绝望的**绿**眼睛盯着红狗，眼睛里流露出乞怜

　　的光芒。

　　Now that Red had defeated his most powerful opponent, his tail shot up as he roared at

　　the battered and bloodied Blackie, who barked pitifully, his tail tucked between his legs.

He looked up at Red with despairing eyes, silently begging for mercy.

Red Sorghum Clan

8　爷爷别别扭扭地掏出枪，瞄得那在万千人头中沉浮的土八路脑袋亲切，勾了一下枪机，子弹正中眉心，两颗*绿*色的眼球像蛾子产卵般顺畅地从他的眼眶里跳出来。

He squeezed the trigger, and the bullet hit the man right between the eyes, popping his **green** eyeballs out of their sockets like a pair of moth eggs.

Red Sorghum Clan

9　我恐惧地看着母亲的大姑姑那张又窄又小、千沟万壑的脸和镶嵌在深陷的眼窝里那两只炯炯的*绿*眼睛。

I was frightened by the tiny, deeply wrinkled face of Mother's aunt, especially her radiant **green** eyes, set deep in their sockets.

Big Breasts and Wide Hips

10　不怕死的就来吧！老人用刺耳的声音吆喝着，脸随即变得狭长，眼睛也变*绿*了。

"Come on if you're willing to die!" he shouted shrilly as his face seemed to lengthen and **green** lights shot from his eyes.

Big Breasts and Wide Hips

11　克罗德用*绿油油*的眼睛盯着知县，连满脸沮丧的马龙标也盯着知县的脸。

the Plenipotentiary's deep **green** eyes and those of Ma Longbiao, whose expression was one of dejection.

Sandalwood Death

In the examples No. 4, No.5 and No.7, the color used to collocate with eyes are omitted. Goldlatt literally translates the collocation in the other eight instances.

Besides, face is among the top ten most frequent nouns in the corpus. In the following, we are going to explore the collocational pattern of colors with face in Mo Yan's works and their English translations.

There are 2967 instances of 脸 in Mo Yan's six novels, averaging 22 per 10000 words. Similarly, in English translation of Mo Yan's six novels, the total frequency of the lemma face is 2545, averaging 20 per 10000 words. But in the four Chinese reference novels, there are only 1131 instances of 脸, averaging 9 per 10000 words. And in the seven English novels, there are only 911 instances of 脸, averaging 9 per 10000 words. Mo Yan depicts people's or animals' faces more frequently than other writers in his novels and the English translations maintain this feature as well.

Table 5.24 shows that Mo Yan uses about eleven colors to modify face in his novels. They are blue, white, red, qing (black or blue), black, gray, pink, purple, green, golden, and yellow. In the four Chinese reference novels, 9 colors are used to depict human or animal face. There are no instances of blue or green being used to collocate with face. Moreover, in the seven English novels, only four colors are used to collocate with face. They are red, white, black and gray. Generally speaking, Mo Yan uses a wider range of colors to describe people's or animals' faces. Among the varied collocations, some may be de-normalized instances for western readers.

Table 5.24 Color collocational pattern with face in Mo Yan's six novels

No.	Words	With	Frequency
1	蓝	脸	367
2	白		188
3	红		186
4	青		131
5	黑		97
6	黄		65
7	金		57
8	灰		38
9	粉		35
10	紫		26
11	绿		10
Total			1200

The most frequent color that collocates with face in Mo Yan's six novels is 蓝. However, in both four Chinese reference novels and seven English novels, there is no collocation of 蓝脸 or blue face. Close reading shows that 蓝脸 is a character name in the novel *Shengsi Pilao* who has a blue birthmark in the face. 蓝脸 is translated into Blue face or Lan Lian by Goldblatt.

Table 5.25 shows that in the English translation by Goldblatt there are nine colors that collocate with face. They are red, blue, white, black, purple, yellow, golden, green and pink. Comparing the collocation pattern of face both in the source texts and the translated texts, it is revealed that instances of the color grey collocated with face are not found in translated texts.

Table 5.25 Color collocational pattern with face in four reference novels

No.	Words	With	Frequency
1	红	脸	94
2	白		46
3	黑		34
4	金		13
5	灰		10
6	黄		7
7	粉		6
8	青		5
9	紫		5
Total			220

Based on Tables 5.24, 5.25, 5.26 and 5.27, it is attested that the most common colors of face are red, white and black. This is in line with Berlin and Kay's theory of basic color terms put forward in 1969.

Table 5.26 Color collocational pattern with face in seven English novels

No.	Word	With	Frequency
1	red	face	10
2	white		5
3	black		5
4	gray		5
Total			25

Table 5.27 Color collocational pattern with face in Mo Yan's six novels in translation

No	Word	With	Frequency
1	red	face	85
2	blue		54
3	white		43
4	black		33
5	yellow		19
6	purple		19
7	golden		13
8	green		10
9	pink		4
Total			280

For Mo Yan, face can be in a wide range of colors: red, blue, green, purple, and so on. For instance:

大哥的**脸**是**青**的，二哥的脸是**蓝**的，爹的脸是**绿**的，娘的脸是**黑**的。大哥的眼是白的，二哥的眼是红的，爹的眼是黄的，娘的眼是紫的。她看着他们，她悬空立着，微笑着摇了摇头。

Elder Brother's face was **ashen**, Second Brother's was **blue**, Father's was **green,** and Mother's was **black**; Elder Brother's eyes were white, Second Brother's were red, Father's were yellow, and Mother's were purple. As she hung in the air, she looked down at them and felt enormously gratified.

This example is quoted from chapter 10 of *Tiantang suitai zhige*. Jinju is one of the main female characters. She fell in love with a man called Gao Ma. But his family forced her to marry a man she did not know. So she tried to escape from her family with Gao Ma. Unfortunately, she was caught by her family on the way of runaway. She was beaten and hung by a rope over the roof beam. When she looked down at her families, she found that their faces and eyes were in a variety of colors. Obviously, Mo Yan is imaginative and a bit exaggerating in using so many colors to describe human faces and eyes. Goldblatt translates all these colors literally and maintains Mo Yan's language style.

However, in English novels, some collocations are rare or not found. For example, green face is rare in English novels and not common in Chinese novels. But in Mo Yan's novels, there are several instances of green faces.

1 王氏兄弟双腿像弹簧，颤颤悠悠。"雪集"上的百姓，都暂停无声交易，直腰、瞪眼、

垂手而立，看"雪公子"游行。那些熟悉的脸和不熟悉的脸，被白雪映衬得颜色浓重，红得如重枣，黑得如煤球，黄得似蜂蜡，**绿得如韭菜**。

The Wang brothers bounced and swayed on springy legs as the citizenry ceased their silent transactions and stood straight, eyes gaping, arms at their sides, to watch the procession of the Snow Prince. The colors of those familiar and unfamiliar **faces** were enhanced by the glare of the snow: reds like dates, blacks like charcoal briquettes, yellows like beeswax, and **greens like scallions**.

This example is quoted from *Big Breasts and Wide Hips*. Jintong, the main character, is chosen as 'snow prince'. In the procession, he finds that people's faces are in varied colors including green on a snowy day.

2 宝凤，救救你爹，别让他的眼瞎了，你爹只是个倔脾气，不是坏人，待你们兄妹不薄啊……天虽然还没完全黑透，但院子里那些红和爹**脸**上那些红都变成**墨绿**。

He may be stubborn, but he's a good man, and he was especially good to you and your brother. ...   Night had not fallen completely, but the red throughout the compound and on Dad's face had turned **dark green**.

This example is quoted from *Shengsipilao*. Baofeng's father refuses to take part in the commune and remains an independent farmer. So Jinlong had people brush red paint into Baofeng Dad's face and eyes. In the evening, the red in Baofeng Dad's face has changed from red to green.

3 那边狗叫人喧，天亮了，从东边的高粱地里，露出了一弧血红的朝阳，阳光正正地照着罗汉大爷半张着的黑洞洞的嘴。队伍走上河堤，一字儿排开，刚从雾里挣扎出来的红太阳照耀着他们。我父亲和大家一样都半边脸红半边**脸绿**，和他们一起观看着墨水河面

上残破的雾团。

A barking dog, human shouts, dawn. The curved outline of a blood-red sun rose above the sorghum field to the east, its rays shining down on the black hole of Uncle Arhat's open mouth. THE TROOPS EMERGED onto the riverbank in a column, with the red sun, which had just broken through the mist, shining down on them. Like everyone else's, half of my father's face was red, the other half **green**; and, like everyone else, he was watching the mist break up over the Black Water River.

This example is quoted from *Honggaoliang jiazu*. At dawn, when the morning red sun shines on 'my' father's face, 'my' father's face looks half red and half green.

4 上官来弟行走时的端正姿态使我知道她脸上表情庄重，尽管我们站在河堤上只能看到她**花花绿绿的脸**而暂时看不清她的眉眼。

Laidi was walking like a proper young lady, but I was so far away I could see only her **powdered face**, not her features.

This example is quoted from *Fengrufeitun*. '花花绿绿' is a four-word fixed expression meaning brightly-colored. It does not necessarily mean red and green. In the previous sentence, there is 'Bringing up the rear was Shangguan Laidi, her face heavily powdered'. So in this context, '花花绿绿的脸' is translated into 'powered face'.

5 高粱棵子里似乎有痛苦的呻吟声，尸体堆中好象有活物的蠕动，父亲想唤住爷爷，去看看这些尚未死利索的乡亲。他仰起脸来，看到我爷爷那副**绿锈斑斑、丧失了人的表情**的**青铜面孔**，把话儿压进了喉咙。

Tortured moans emerged from the field of sorghum, and here and there among the bodies some movement appeared. Father was burning to ask Granddad to save those fellow villagers

who were still alive, but when he saw **the pale, expressionless look on his father's bronze face**, the words stuck in his throat.

This example is quoted from *Honggaoliang jiazu*. This is a scene of anti-Japanese war fighting. Grandpa wears an expressionless look at an extremely critical moment. Mo Yan uses three predicates to describe Grandpa's face at this critical moment: 绿锈斑斑 (green rust), 丧失了人的表情 (no any human expression) and 青铜 (bronze). However, it seems abnormal and contradictory that a person's face can be green and bronze-like at the same time. Obviously, this is Mo Yan's idiolect. Here 绿锈斑斑 (green rust) is not translated. One common word, 'pale' is used instead to depict Grandpa's face.

6 她的滚烫的脸把地上的野草都揉烂了，她的双手深深地插在泥土里，把野草的根都抠了出来。她爬起来，如醉如痴地向着那两只鸟儿走去。她的**土黄草绿的脸**上，绽开了辉煌的微笑。她伸出手，手中的白绸巾在微风中招展着。

Her feverish face wilted the grass beneath it; her fingers dug so deeply into the mud that she was pulling up roots. Then she stood up and walked toward the birds as if in a stupor, a radiant smile creasing her **mud-and-grass-covered face**. She held out her white silk scarf, which billowed slightly in a breeze.

This example is quoted from *Tanxiangxing*. The main female character is Sun Meiliang, a married woman who falls in love with a married man called Qian Ding. One day when she sees two birds in the wood, she cannot help thinking of the relationship between her and Qian Ding. She prostrates herself on the damp ground, and lets her face touch the grass and the muddy earth, her face is mud and-grass-covered. Here '土黄草绿' literally means 'mud yellow grass green'. Since mud is yellow and grass is green, Goldblatt just keeps the material

and omits the colors. And '土黄草绿的脸' is translated into 'mud-and-grass-covered face'.

It is rare that human face can be green. For the above six instances, three are translated literally and the de-normalized collocation green face is maintained in translation. One is omitted, and the other two are freely translated according to the context.

5.4 Theory of Five Elements and Mo Yan

According to the Theory of five elements, there are five elements which are represented by five colors: Qing (green or blue), Chi (red), Huang (yellow), Bai (white) and Hei (black). These five colors are considered as primary colors. Colors such as lv (green), zi (purple) are mixed colors and considered as secondary colors. Ancient Chinese people put more emphasis on primary colors while neglecting secondary colors. For example, Huang (yellow), one of the primary colors, is the symbolic of sovereignty and orthodoxy while Lv (green), a secondary color, is the symbolic of humble obscurity and non-orthodoxy.

Data analysis shows that Mo Yan is extremely fond of using colors in his novels. Both red and green are frequently-used colors in Mo Yan's novels. The frequency of red is the highest compared to that of all the other colors used in English translations of Mo Yan's six novels. Red tends to have positive connotations in Mo Yan's novels. Red in Mo Yan's six novels included in this study tend to have positive connotations. For instance: In Red Sorghum Clan, red symbolizes food. Besides, red in Mo Yan six novels symblizes health such as 满面红光；beauty such as 红颜不老；prosperity such as 红红火火. Parallel lines are quoted here to illustrate this point.

1）*高粱红了*，成群结队的、马蹄大小的螃蟹都在夜间爬上河滩，到草丛中觅食。

When the sorghum turned red, hordes of crabs the size of horse hooves scrambled onto the

bank at night to search for food.

<div align="right">*Red Sorghum Clan*</div>

2) 如今的孙丙，过上了四平八稳的幸福生活。他*满面红光*，一团和气，俨然一个乡绅。

His face had regained its color, he was at peace with the world, and he had become a country square.

<div align="right">*Sandalwood Death*</div>

3) 我岳母为什么*红颜不老*、青春永驻、六十多岁的人了还有着少妇一样的高乳与丰臀

Why does my mother-in-law *never age or lose her beauty*, and why does she still have arching breasts and a curvaceous derriere even though she's over sixty?

<div align="right">*The Republic of Wine: A Novel*</div>

4）这是一个热热闹闹的清明节，*红红火火*的三月三。

It had turned into a lively Qingming Festival, a *flourishing* third day of the third month.

<div align="right">*Sandalwood Death*</div>

On the other hand, green in Mo Yan's six novels tend to have negative and vicious associations and connotations.

5) 奶奶的棺材被绿色的火焰包围，几十桶水泼过后，火灭了，棺材上冒着绿幽幽的青烟。

Green smoke rose from the seared coffin.

<div align="right">*Red Sorghum Clan*</div>

6) 刚把奶奶腐尸弄出墓穴的七个铁板会员全跑到墨水河里去，对着暗绿色的河水呕吐着暗绿色的胆汁。

After lifting the body out of the grave, the soldiers ran down to the bank of the Black Water

River and vomited dark-green bile into the dark-green water.

Red Sorghum Clan

Literature review shows that Mo Yan is influenced by some Chinese classic works and this study confirms it. Parallel concordancing proves that Goldblatt has faithfully translated Mo Yan's use of colors red and green so as to maintain Mo Yan's writing style in translation.

Chapter 6: Translation Strategies of Color Idioms/Clusters

6.1 Definition and categorization of color terms

Literature is an art of words and part of culture. Words in any language are deeply-rooted in culture. Literary translation is not only transference between source language and target language, and an art of recreation but also an act of cross cultural communication (Xu, 2001, p. 4). Translating literary works has always been a challenging job because of the linguistic and culture differences translators may face. Culture is a big umbrella that encompasses many things of our daily life. There are lots of disagreements among scholars concerning the definition of culture. In the studies of intercultural communication, what we focus is not with high culture, but with anthropological culture. When we use the word 'culture' in its anthropological sense, we mean that culture is any of the customs, worldview, language, kinship system, social organization, and other taken-for-granted day-to-day practices of a people which set that group apart as a distinctive group (R. Scollon & S.W. Scollon, 2001, p. 139).

Color terms are an important part of language and in different cultures one color may have different symbolism. As mentioned by Munro (1983), while dealing with color metaphors in Chinese and English, we should distinguish three categories. 1) Category 1(C1): color expressions that are culturally identical or similar: such as '黑市' and 'black market', here 黑 and black both mean something illegal or evil. 2) Category 2 (C2) color expressions that are rooted in different cultural concepts but graspable, for instance, 青年 (green ages/ youth). Literally, 青年 means 'green ages'. Since green in English usually means young or

tender, the English readers may not find the expression difficult to understand. 3）Category 3 (C3) color expressions that are different and culturally remote, for instance: 黄 色 电 影 (yellow movie). 黄色（yellow）in Chinese means something obscene or pornographic. But in English, yellow does not have this connotation. So 黄色电影 should not be rendered as 'yellow movie' but 'pornographic movie'.

6.2 Strategies and methods of translating color idioms

Ever since the existence of human translation activities, there have been two opposed tendencies in terms of translation strategy that is: foreignization and domestication. However, these two dichotomies were put forward by German linguist Friedrich Schleiermacher in 1813. It is common that people may associate Nida with domestication strategy and Venuti with foreignization. In China, people may think of Lin Yutang when talking about domestication strategy and Ru Xun when talking about foreignization strategy. In a time of globalization, many Chinese scholars have underlined the adoption of foreignization strategy while translating Chinese culture-specific words and expressions. Generally speaking, all translators have to adopt both foreignization and domestication during the translation process, but in most cases there would be a prevailing strategy. Whether domestication or foreignization is Goldblatt's prevailing strategy when translating color terms and expressions in Mo Yan's works is still unknown. This study aims to construct a model in analyzing translation strategies and measuring the degree of foreignness of translated texts so as to detect certain tendencies of translator's prevailing strategies of literary translation.

I agree with Poucke (2012) that there is continuum between foreignization and domestication and we can divide this continuum into five fields: Strong Foreignization (F),

Moderate Foreignization (f), Neutral Translation (0), Moderate Domestication (d) and Strong Domestication (D).

Previously, we have distinguished three categories of color expressions. When rendering color terms that belong to C1, translation strategy adopted will be neutral translation since the concepts are the same in two cultures. When rendering color terms that belong to C2, translation strategy adopted will be f or d. When rendering color terms that belong to C3, translation strategy will be F or D.

Based on Baker's (2011) and Xiong's (2014) discussion on translation strategy and translation methods, it is summarized in this study that there are eight common translation methods. They are zero translation, transliteration, word-for-word translation, literal translation, free translation, paraphrase, recreation and omission. Accordingly, we may match the eight translation methods with the five fields. Zero translation, transliteration, word-for-word translation belong to Strong Foreignization (F). Literal translation belongs to Moderate Foreignization (f). Free translation and paraphrase belongs to Moderate Domestication (d) and recreation and omission belongs Strong Domestication (D). Figure 6.1 shows a model of analysis of translation strategies of Chinese color terms.
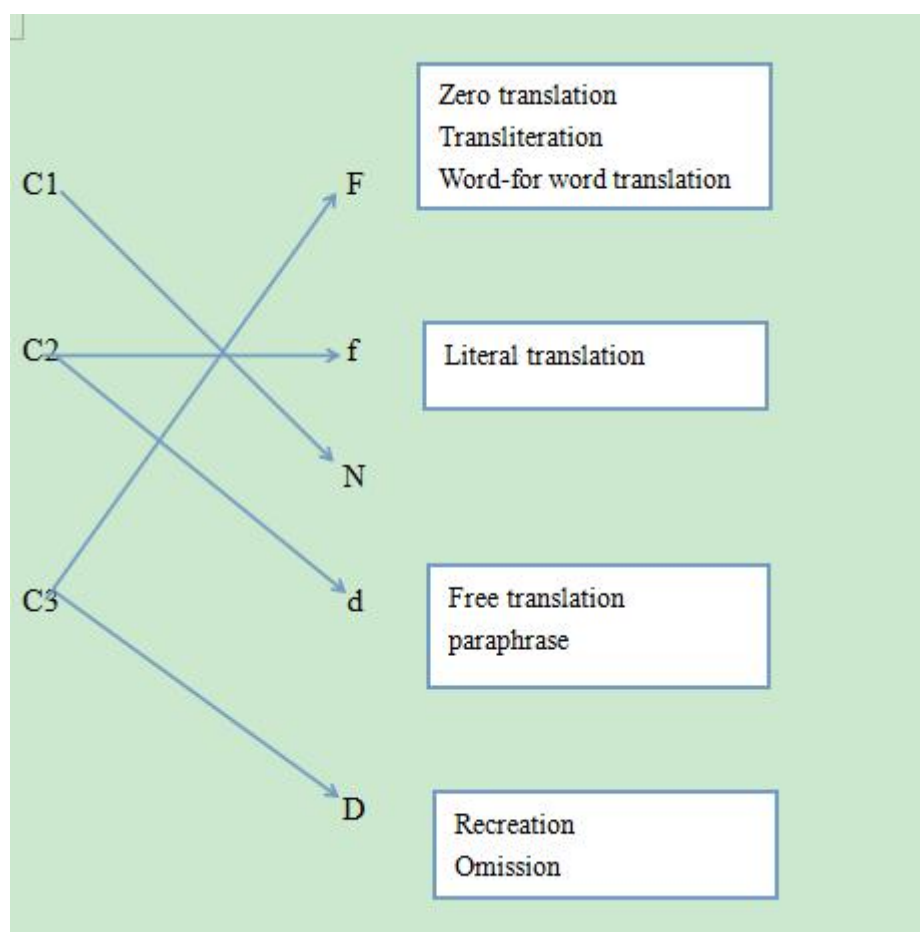
Figure 6.1 Model of analysis of translation strategies of Chinese color terms

6.3 Foreignization and domestication in color idioms' rendition

Both Chinese and English are rich in idioms. Idioms are usually culture-bound and their meanings are ambiguous and not transparent. Moon (1998, p. 3) defines an idiom as 'an ambiguous term, used in conflicting ways. In lay or general way, an idiom has two main meanings. First, idiom is a particular means of expressing something in language, music, art, and so on, which characterizes a person or group. Secondly, (and much less common in English), an idiom is a particular lexical collocation or phrasal lexeme, peculiar to a language'. And according to Baker (1992, p. 63), idioms are 'frozen patterns of language which allow little or no variation in form and often carry meaning which cannot be deduced

from their individual components'. Idioms are among the most difficult linguistic items to be adequately translated into other language and culture. From the above definitions, it is argued in this study that when rendering color idioms or clusters, aspects including meaning, form, collocation and background cultural concepts should all be taken into considerations.

In this study, five fields in translating Chinese four-word color idioms are defined here and examples are given accordingly.

a. Strong domestication (D). This strategy will be adopted when color expressions are culturally remote and have no equivalence in translated language. There is no trace of the ST in the translation, neither of the original form nor the original meaning. There is no connection at all between the SL and the TL in translation. No color can be found or color is replaced by other different color in translation. The common translation method is recreation. Omission is a special case of D no matter which category the idiom belongs to.

1. 泪眼模糊的聋汉国模起他的梧桐杆子，像出大殡仪仗中的开路先锋显道神一样，**不分*青红皂白***，不管皇亲国戚，一顿胡抡，抡着谁谁倒霉，碰着谁谁遭殃。 (*Sandalwood Death*)

Meanwhile, Deaf Han Guo, his face awash in tears, picked up his parasol branch and, like the demon image at the head of a funeral procession, began flailing in all directions, not caring who he hit — ***wheat or chaff***, royalty or commoner alike — wreaking havoc on anyone within striking distance. (Idiom type: C3; Method: recreation)

'不分青红皂白' literally is green, red, black and white. Black and white are opposite to each other. Figuratively in Chinese it means 'make no distinction between right and wrong'. Here '不分青红皂白' is rendered into '*wheat or chaff*' *which is* dictionary meaning. There is

no connection between the SL and TL.

2. 他暴跳如雷，两股黑色的血从鼻孔里喷出来。娘，你还不如杀了我利索，我哥看着他的军装军帽说。娘十分歉疚，**面红耳赤**，有口难辩。（*Life and Death Are Wearing Me Out* ）

He flew into a rage; dark blood spewed from his nostrils. Mother, he said, why didn't you just kill me? Stung by feelings of remorse, she didn't know what to say.

(Idiom type: C2; Method: omission)

'面红耳赤' literally means when a person gets angry, shy or indebted, he or she will have red face and ear. In this example, this idiom is omitted.

3. 一个吹鼓手挥动起大喇叭，在劫路者的当头心里猛劈了一下，喇叭的圆刃劈进颅骨里去，费了好大劲才拔出。劫路人肚子里咕噜一声响，痉挛的身体舒展开来，软软地躺在地上。一线**红白相间**的液体，从那道深刻的裂缝里慢慢地挤出来。（*Red Sorghum Clan*）

One of the musicians raised his trumpet and brought it down hard on the highwayman's skull, burying the curved edge so deeply he had to strain to free it. The highwayman's stomach gurgled and his body, racked by spasms, grew deathly still; he lay spread-eagled on the ground, a mixture of **white and yellow liquid** seeping slowly out of the fissure in his skull.

(Idiom type: C3; Method: recreation)

'红白相间' literally means red and white. Here it is used to describe the color of liquid seeping from the human skull. Mo Yan's language is unconventional and sometimes even absurd. So Goldblatt replaced red with yellow according to his interpretation and cognition.

b. Moderate Domestication (d)

This strategy will be adopted when color expressions belong to C2. The common

translation method is free translation and paraphrase. No concrete color can be found in translation and a general term related to color is used instead.

4. 清明节那天，下着牛毛细雨，一团团破棉絮似的灰云，在天地间懒洋洋地滚动。一大早，俺就随着城里的**红男绿女**，涌出了南门。那天俺撑着一把绘画着许仙游湖遇白蛇的油纸伞，梳得油光光的头发上别着一个蝴蝶夹子。（*Sandalwood Death*）

(Idiom type: C2; Method: paraphrase)

A light rain fell on Tomb-Sweeping Day; dirty gray clouds rolled lazily low in the sky as I walked out of town through South Gate, along with **colorfully dressed young men and women.** I was carrying an umbrella decorated with a copy of the painting Xu Xian Encounters a White Snake at West Lake, and I had oiled my hair and pinned it with a butterfly clip.

'红男绿女' literally means 'red man and green woman'. Red and green are synonyms. This idiom means 'fashionably or beautifully dressed young men and women'. In China, red symbolizes youth and beauty. Though red in English does not have this connotation, red in English has similar connotation which means health. So the connotation of this idiom is graspable to English readers. Here '红男绿女' is paraphrased and rendered into 'colorfully dressed young men and women'. No color is found in the translation but the general term 'colorfully-dressed' is used instead.

5.今天我请客，我跟余一尺老先生是好朋友，经常在一起品酒吟诗，面对着*万紫千红*花花世界，曾吟出千奇百怪美妙乐章。 (*The Republic of Wine: A Novel*)

My friends, ladies and gentlemen, we have reached Yichi Tavern, our objective. The drinks are on me today. Old Mr Yu is a friend of mine; we often get together to drink and to

recite poetry. We have composed strange yet beautiful music for **this colorful, dazzling world** we live in. As a true brother who values friendship more than money, he will give us a twenty percent discount.

(Idiom type: C2; Method: paraphrase)

'万紫千红' literally means 'ten thousand purples and thousand reds'. In Chinese, it refers to flowers that are in a variety of colors and in full blooming. '万紫千红的世界' literally equals 'a world in red and purple' meaning a colorful world in good order. This connotation is graspable to English readers. It is paraphrased into 'this colorful dazzling world'. No color is retained but general terms 'colorful' and 'dazzling' are used in translation.

c. Neutral Translation (0)

This strategy will be adopted when color expressions belong to C1. It includes all cases of translation when the translation remains unmarked and the translators do not meet a translation problem and are able to use the most obvious choice of words.

6. 直睡到*红日西沉*，睁眼先见到高粱叶茎上、高粱穗子上，都涂了一层厚厚的紫红。

(*Red Sorghum Clan*)

Later, as **the red sun** was disappearing in the west, his eyes snapped open, and the first things he saw were sorghum leaves, stems, and ears of grain that formed a thick blanket of purplish red above him. （Idiom type: C1）

7. 他沿着沼泽地边缘，采摘了好几束*红白相间*的野花，放在鼻子下贪婪地嗅着。

(*Big Breasts & Wide Hips*)

He walked along the edge of the marshy land, stopping every few minutes to pick ***red and***

*white w*ildflowers, which he held up to his nose and breathed in their fragrance.

（Idiom type: C1）

d. Moderate Foreignization (f)

This strategy will be adopted when color expressions belong to C2. The common translation method is literal translation. Colors are partially translated or the SL is partially word-for-word translated.

8. 那青年一定吃了不少苦头，高羊看到他左眼肿得只剩下一条缝围着眼一圈**青红皂白**。

(*Garlic Ballads)*

He had obviously gotten quite a working-over, for his left eye was ***black and blue*** and nearly swollen shut;   (Idiom type: C2, Method: partial word-for-word translation)

In this example, Gaoyang is beaten and his eyes turn black and blue. In Chinese, we use '青红皂白' to describe this, which literally means 'blue, red, black and white'. In English, the similar idiom is 'black and blue'. This idiom is partially word-for-word translated and half of the colors are preserved.

9. 吴秋香瞅瞅已经*面红耳赤*的孙虎和孙龙，道，"这两个兄弟，好像还没喝中吧？"

(*Life and Death Are Wearing Me Out*)

What about liquor?" With a quick glance at the **red faces** of Tiger and Dragon Sun, she said, "These brothers look to be in dire need of a drink."

(Idiom type: C2, Method: partial word-for-word translation)

In this example, '面红耳赤' means someone turns red both in the face and ears after drinking liquor. This idiom is rendered into 'red face' which is partial word-for-word translation.

f. Strong Foreignization (F).

This strategy will be adopted when color expressions belong to C3. The common translation methods are zero translation, transliteration, word-for-word translation. The translation stays as closely as possible to the SL. Both form and meaning are retained in most cases. In this study, all colors and collocations are preserved in translation.

10.如同吞吃槐花一样，最初吞吃桑葚，也是不分*青红皂白*，闭着眼睛吃，吃一会儿，开始品味道。   (Garlic Ballads)

He attacked them just as he had the acacia petals: at first he closed his eyes and gobbled them down, g**reen, red, black, white**. But after a while, he grew more selective.

（Idiom type: C3, Method: word-for-word translation）

In this example, the idiom '青红皂白' is a pun which has two layers of meaning. On one hand, it refers to the colors of acacia petals green, red, black and white. On the other hand, it means that when Gao Ma eats acacia petals, he does not care and pay no attention to which color they are since he is very hungry at that time. In English, there is no similar idiom. This idiom is translated word-for-word.

11.余心中纷乱如麻，眼前*红雾升腾*，耳朵里枪炮轰鸣，这弥天漫地的血腥气息啊，这扑鼻而来的龌龊臭气啊，这显然已经到了穷途末路的大清王朝啊，余是弃你啊还是殉你？   （Sandalwood Death）

My mind was a tangle of confusing thoughts. **A curtain of red fog rose** before my eyes as thunderous bursts of cannon fire rang in my ears. The stench of blood was everywhere, such a foul, repulsive smell, one that has already infiltrated the doomed Qing Court. Am I abandoning you, or will I be buried with you?

（Idiom type: C3, Method: word-for-word translation）

Based on Tables 6.1, 6.2, 6.3 and 6.4, it is found that while translating 40 four word idioms of *Hong*, there are 10 cases of neutral translation (25%), the largest proportion of all the five fields. And while translating 50 four word idioms/clusters of *Jin*, there are 19 cases of neutral translation (36%), the largest proportion of all the five fields. In rendering both four word idioms/clusters of *Hong* and *Jin*, cases of domestication out-rate cases of foreignization because of differences in color cognition and color expressions in Chinese and English cultures. Omission is rarely adopted in rendering these color idioms or clusters. There is only one case in translating four word idioms of *Hong* and two cases in translating four word idioms/clusters of *Jin*.

Table 6.1 Analysis of translation strategies of four-word color idioms of *Hong*

No.	Types	tokens	Color categories	D	d	N	f	F
1	青红皂白	7	C3/C2	2	2		1	2
2	面红耳赤	6	C2/C3	1			3	2
3	满面红光	4	C1		2	2		
4	红日西沉	4	C1			4		
5	红日初升	4	C1		1	3		
6	红男绿女	3	C3	1	2			
7	红杏出墙	2	C3	2				
8	万紫千红	2	C3		1			1
9	红白相间	2	C3/C1	1		1		
10	红颜不老	1	C2		1			
11	红雾升腾	1	C3					1
12	红红火火	1	C3	1				
13	红袖添香	1	C3				1	
14	灯红酒绿	1	C3	1				
15	桃红柳绿	1	C2				1	
Total		40		9	9	10	6	6

Table 6.2 Percentage of five fields of translation strategies on four-word color idioms of

Hong

Five fields of Translation strategy	D	d	N	f	F	Total
%	22.5%	22.5%	25%	15%	15%	100%

Table 6.3 Analysis of translation strategies of four-word color idioms/clusters of *Jin*

No.	Types	tokens	Color categories	D	d	N	f	F
1	金光闪闪	12	C3/C2	1	7	3	1	
2	金子一样	10	C1			7	3	
3	金银财宝	6	C1/C2		3	1	2	
4	金光闪烁	4	C1/C2			4		
5	金碧辉煌	3	C3	2				1
6	黄金岁月	3	C1		1	2		
7	金光灿灿	3	C2	1			2	
8	黄金一样	3	C1			2		1
9	千金难买	2	C3	2				
10	金鸡独立	1	C3					1
11	金蝉脱壳	1	C3	1				
12	金穗飘香	1	C3					1
13	金童玉女	1	C3					1
14	金猴奋起	1	C3					1
15	四大金刚	1	C3		1			
Total		52		7	12	19	8	6

Table 6.4 Percentage of five fields of translation strategies on four-word color idioms of

Jin

Five fields of Translation strategy	D	d	N	f	F	Total
%	13%	23%	36%	15%	13%	100%

6.4 On Translation of 青红皂白 in Different Contexts

青红皂白 is an idiom in Chinese. It is made up of four morphemes 青，红，皂 and 白，literally meaning four colors green, red, black and white. But this idiom has been used metaphorically meaning 'wheat and chaff, black and white, right and wrong, the hows and whys of a matter'. This idiom should be difficult for westerners to understand. This idiom appears in five of Mo Yan's novels for seven times. This idiom has been used by Mo Yan in two senses. One is to refer to colors, the other is its metaphorical meaning. Interestingly, Goldblatt has flexibly translated it into English in seven different ways.

All the seven parallel lines containing 青红皂白 have been glossed here. For the seven examples, three of them have been mentioned in 6.3.

1. 泪眼模糊的聋汉国模起他的梧桐杆子，像出大殡仪仗中的开路先锋显道神一，不分**青红皂白**，不管皇亲国戚，一顿胡抢，抢着谁谁倒霉，碰着谁谁遭殃。

Meanwhile, Deaf Han Guo, his face awash in tears, picked up his parasol branch and, like the demon image at the head of a funeral procession, began flailing in all directions, not caring who he hit — ***wheat or chaff***, royalty or commoner alike — wreaking havoc on anyone within striking distance.

Big Breasts and Wide Hips

(Idiom type: C3; Method: recreation)

2. 如同吞吃槐花一样，最初吞吃桑葚，也是不分**青红皂白**，闭着眼睛吃，吃一会儿，开始品味道。

He attacked them just as he had the acacia petals: at first he closed his eyes and gobbled them down, g***reen, red, black, white***. But after a while, he grew more selective.

The Garlic Ballads

（Idiom type: C3, Method: word-for-word translation）

3. 那青年一定吃了不少苦头，高羊看到他左眼肿得只剩下一条缝，围着眼一圈**青红皂白**。

He had obviously gotten quite a working-over, for his left eye was ***black and blue*** and nearly

swollen shut;   *The Garlic Ballads*

(Idiom type: C2, Method: partial word-for-word translation)

4. 俺倒要看看他是何方精怪，好就好，惹恼了老娘，一顿掏灰耙，先打折了他的腿，

然后送到干爹的衙门里，不分**青红皂白**，先给他二百大板，打他个皮开肉绽，屁滚尿流，

看看他还敢不敢随随便便地冒充人家的爹。

But I wanted to see what sort of goblin had just entered my life. If he was all right, well and

good. But if he had a mind to upset me, or tried anything funny, I would break his legs and

deliver him to the yamen, ***where, guilty or not***, he'd get two hundred strokes with a paddle,

leaving his backside bloody and covered with his own filth.

Sandalwood Death

(Idiom type: C3; Method: recreation)

5. 这个早晨是乞丐和贫民的好时辰，他们的冻得**青红皂白**的脸上，无一例外地洋溢着

欢乐神情。

It was a good day for beggars and the city's poor, as attested by the joyful looks on faces

turned ***a range of colors*** from the biting cold.

The Republic of Wine：A Novel

(Idiom type: C2; Method: paraphrase)

6. 只见从县衙西南侧的胭脂巷里，涌出了一群身穿五颜六色服装，脸色**青红皂白**、身材七长八短的人。

A crowd of people in vivid dress, faces painted ***all the colors of the rainbow***, some tall and some short, emerged from Rouge Lane, southwest of the county yamen.

Sandalwood Death

(Idiom type: C2; Method: paraphrase)

7. 车夫怔了一会儿，突然扔掉鞭子，扑向前，跪在地，从两根石条的夹缝里，捧出一只**青红皂白**的骡蹄。

The driver, momentarily petrified with fear, threw down his whip, jumped off the wagon, and fell to his knees in front of the mule. He reached down and lifted out a discolored hoof - ***green and red and white and black*** all mixed together - that was wedged between two stone slabs.
The Republic of Wine：A Novel

（Idiom type: C3, Method: word-for-word translation）

In examples 1 and 4, '不分青红皂白' has been used metaphorically meaning 'not caring right or wrong or the hows and whys of a matter'. In example 1, it has been translated with dictionary explanation. In example 4, it has been translated into its metaphorical meaning 'guilty or not'. There is no color found preserved in the translation. The method used here is recreation and the translation strategy adopted is strong domestication.

For the other five examples, '青红皂白' is used to refer to a range of colors in an exaggerated way in some cases. In examples 2 and 7, this idiom is translated literally almost word-for-word into four color green, red, black and white but in different ways. In example 2, '青红皂白' is translated into 'green, red, black, white.' When we mention four

colors altogether, we may use the conjunction 'and' before the last color. Here 'and' is omitted. The context is that Gaoma was very hungry so he gobbled down acacia petals not caring their colors at first, later he became selective. Here the idiom is translated into 'green, red, black, white' but not 'green, red, black and white' or 'green and red and black and white'. When we read the three different versions, we find that their rhythms are different. The rhythm of the first   version is the fastest. Therefore, the first version best matches with the context that Gaoma is in a great hurry.

But '青红皂白' in example 7 is translated into 'green and red and black and white'. It is quoted from *The Republic of Wine：A Novel*. One hoof of the mule was wedged between two stone slabs and badly wounded. In Chinese we say '血肉模糊' meaning 'blood and flesh are mixed together. Therefore, 'and' is used for three times to connect the four colors to show that these colors are mixed together. Comparing Goldblatt's translation of '青红皂白' in examples 2 and 7, we find that Goldblatt's translation is not only flexible but also accurate, faithful to the source text and most importantly he preserved the language style of Mo Yan in translation.

In example 3, '青红皂白' is used to refer to the color of eyes. It is quoted from *Garlic Ballads*. A young man got badly beaten and his left eye became swollen and took on the colors green, red, black and white. In English, there is a slang 'black and blue' which matches in meaning with *青红皂白* in this context. In examples 5 and 6, *青红皂白* is used to describe the color of human faces. A person's face cannot be in green, red, black and white at the same time in most cases. So this is Mo Yan's literary language. There is exaggeration. Instead of translating the idioms into specific colors, it is translated into a general term 'a

range of colors' in example 5. In example 6, the author is describing some members of the beggar troupe who can sing Maoqiang opera. There members are wearing strangely colorful dresses and make-ups. *青红皂白* is translated into 'all the colors of the rainbow' to show that their make-up are extremely colorful and strangely-looking.

Generally speaking, Goldblatt has selectively adopted different translation strategies to successfully render *青红皂白* in English in different ways. Comparison of the seven translation versions of *青红皂白* in seven kind of linguistic contexts shows that Goldblatt is a highly responsible translator who strikes a balance between being flexible in translation practice and being faithful to the author.

CHPATER 7: Discussions

7.1 Mo Yan's style in using color terms

7.1.1 Frequently-used colors

This study confirms that quantitatively Mo Yan's works contain more color terms and expressions than other famous Chinese and English novels. The standard frequency of the top ten color words in Mo Yan's six novels is about 1.3 times of that in the four reference Chinese novels. The standard frequency of the top ten color words in Mo Yan's six novels in English is about 2.2 times of that in the seven original English novels. Results of this study confirm Yin's (2000) claim that Mo Yan is extremely fond of color terms.

Grammatically, Chinese color terms are much more complex than English. For instance, *Hong* (红) can be a morpheme and a word. Chinese color terms can also be used as surname or name. Color terms such as *hong, bai, lan, jin, huang* are frequently used as human surnames or names in Mo Yan's works, except *Tanxiangxing.* Based on the frequency list of color terms in Mo Yan's original and translated novels, it is found in this study that the top three frequently used colors by Mo Yan are red, black and white. This finding is consistent with the famous claim of basic color terms by Berlin and Kay (1969) and Yao's (1988) claim of basic color terms in contemporary Chinese. Mo Yan's most preferred color is red. Scholars such as Xia (1988), Yin (2000) and Ji (2015) have made similar claims but this is the first parallel corpus-based study of color terms in Mo Yan's major works. Red in Mo Yan's works has rich cultural connotations. Red symbolizes food, revolution, war fighting, beauty, sexual desire and so on.

Apart from these three colors, Keywords identified using Wordsmith shows that Mo Yan uses blue, green, yellow and golden more than other writers. Blue is in contrast with red in Mo Yan's works. In *Shengsi Pilao* red symbolizes revolution and blue is the opposite. One main character is called Lanlian meaning blue face. He and his father are against the land revolution. They have blue birthmarks on the left side of their faces. In other cases，green and red sometimes are synonyms. For instance: 红男绿女 (red boys and green girls). In addition, green in Mo Yan's works entails vicious power or creature. Although *qing* (青) is not included as a basic term of contemporary Chinese by Yao (1988), *qing* is frequently used by Mo Yan as well. The total frequency of *qing* in Mo Yan's 6 novels is 863, ranked 7. *Qing* is frequently combined with other color terms such *qingzhi, qinglan* and so on. *Qing* is rendered into green, dark, blue and so on.

Results show that Mo Yan's preference of colors is consistent in five of his six novels included in this study. The novel that contains the most color terms is *Tiantangsuitai zhige*, and the next is *Shengsipilao* and then is followed by *Fengrufeitun*. Corpus-based approach makes it possible to conduct this diachronic study of Mo Yan's preference of colors which has not been carried out before.

Apart from the single color terms, Mo Yan prefers to use a variety of two color compounds such as *Jinhuang* (golden and yellow) in a great number. The number of two color compounds in Mo Yan's six novels is about 6.7 times of that in the four Chinese reference novels.

7.1.2 Collocations

Hoey (2005) argues that collocation, the association between words, is not only a textual

phenomenon but also a psychology phenomenon. Analysis of collocational pattern of color terms reveals that most color terms are frequently used to modify human body parts especially face and eyes. Thus the successful use of color terms contributes greatly to the vivid portrait of human characters which is one key feature of fictions. In ancient Greek times, human body is the perfect form of power and beauty. Nowadays in pop culture, human body has been a mirror reflecting social sub-cultures and transitional self-awareness. It has been connected to wider social phenomena such as fashion and celebrity as well as gender and identity and so on. Literature is a kind of art as well. In his art works, Mo Yan vividly describes the human characters' eyes or faces so as to show their social identities, feelings and thoughts. Similarly, in Goldblatt's translations, body part words: 'head', 'eyes', 'face', 'hand' are all among the top ten 10 frequent nouns. Data analysis shows that a range of color terms are used to describe human body parts and the story scenes which contributes to the portrait of people's individualized images, subtle inner feelings and the construction of relevant contextual situations.

Wang and Liu (2015) have noticed the de-normalized collocation pattern of color terms in *Honggaoliang jiazu* but this study carries out a more systematic study of the de-normalized collocation pattern of color terms in Mo Yan's six novels. Most of Mo Yan's de-normalized association lies in the collocation of colors with blood, eyes and face. There are about ten colors collocated with blood in Mo Yan's six novels. They are red, black, white, blue, green, purple, golden, qing, yellow and gray. In the English translation, six colors are used to collocate with blood. They are red, black, white, green, blue and purplish. But for the seven original English novels, no color term is used to collocate with blood probably because it is

common sense that blood is red.

In Chinese, we say 'eyes are the window of human mind'. Mo Yan attaches great importance to depict human eyes in his writings. The total word token of yan (eyes) is 4044 while in the four reference Chinese novels, there are only 1736. Moreover, more than ten colors are used to modify eyes. But in the seven original English novels, there are only seven colors: blue, brown, red, black, green, gray, and yellow. Compared with Mo Yan's novels, white, golden and purple are not found to collocate with eyes in the seven original English novels.

The most common eye color is black in Mo Yan and other Chinese writers' novels and in translation of Mo Yan's novels. Dark brown or black eyes are dominant in human. They are common in East Asia, Southeast Asia, Africa and so on. In the seven original English novels, the most common eye color is blue. Blue eyes are common in northern and Eastern Europe. Some white Americans have blue eyes. This phenomenon shows that language and thought are closely related which is consistent with the Sapir-whorf hypothesis.

Face is another aspect that Mo Yan pays great attention to in character description. The token of Lian (face) in Mo Yan's six novels is 2967 while in the four reference Chinese novels it is only 840. Mo Yan uses about eleven colors to describe human faces. They are blue, white, red, black, yellow, golden, gray, pink, purple, green and *qing* (blue or green). But in the seven original English novels, only four colors are used to collocate with face. They are red, white, black and gray.

All these data on color collocation prove that Mo Yan is highly imaginative and bold in literature creation and writing. His language is distinctive. His perception of daily life is very

subtle. No wonder he is praised by the Swedish academy as merging folk tales, history and the contemporary with hallucinatory realism.

7.2 Implications of Goldblatt's translation style

7.2.1 Translation of single color terms

Chinese color terms are polysemous. These morphemes combine easily with other morphemes to form compounds with various meanings. For example: 白 usually combines with 明 (bright) to form the compound '明白' which means 'know or understand'. And they are also used by Mo Yan as family names or character names and transliterated. For example, 白杏儿, 黄合作, 方金菊, 蓝脸 are character names in Mo Yan's works.

Table 7.1 shows the total frequency of top ten color terms in Mo Yan's six novels and in Goldblatt's translations. In order to make sure the compatibility of the data, frequency of those color terms used as surname or name are not counted. The ratio of total frequency of top ten color terms in Mo Yan's six novels and English translation is 1.37:1. This ratio is within the normal ratio range suggested by Wang (2003).

Table 7.1: Color terms in Mo Yan's six novels and their English translations

No.	Color terms in English translations	frequency	%	Color terms in Chinese original texts	frequency	%
1	red	1551	0.15	白 (white)	2533	0.17
2	black	1163	0.11	红 (red)	2297	0.15
3	white	1105	0.11	黑 (black)	2029	0.13
4	green	539	0.05	黄 (yellow)	1225	0.08
5	gold/golden	424	0.04	金 (gold/golden)	996	0.07
6	blue	406	0.04	青 (green/blue)	863	0.06
7	yellow	411	0.02	绿 (green)	665	0.04
8	gray/grey	222	0.02	灰 (grey/gray)	488	0.03
9	purple	157	0.02	蓝 (blue)	459	0.03
10	pink	85	0.01	紫 (purple)	269	0.02
total			0.57			0.78

Generally speaking, Goldblatt has preserved in translating Mo Yan's style in using colors considering the types and tokens of top ten color words in Mo Yan's six novels and translation.

7.2.2 Translation of color compounds

通红 is a two-word compound that describes color brightness. Its English counterpart is bright-red. There are altogether 84 tokens of 通红 in the parallel corpus of this study. There are eight different translations of this compound by Goldblatt based on different contexts. In most cases, this compound is translated into one word *red* or its inflected form *redden*. The percentage is 56%. It is rendered as *bright-red* for twenty times averaging 24%. And about 10% of this compound is omitted in English translation.

Similarly, 紫红 is a two-word compound that is made up of two color terms: purple and red. Its English counterpart is purplish-red. There are altogether 77 tokens of 紫红 in the parallel corpus of this study. There are about ten different types of English renditions of this compound by Goldblatt in different contexts. In most cases, this compound is translated into one word *purple* or its inflected form *purplish*. The percentage is 55%. It is rendered as *purplish-red* only for five times averaging 6%. And about 19% of this compound is omitted in English translation.

Table 7.2: Different English translations of '通红'

No.	Types	Tokens	%
1	red/redden	47	56%
2	bright red	20	24%
3	bloodshot	3	4%
4	blood red	2	2%
5	blush	2	2%
6	crimson	1	1%
7	scarlet	1	1%
8	omission	8	10%
total		84	100%

Table 7.3: Different English translation of '紫红'

No.	Types	Tokens	%
1	purple/purplish	43	55%
2	purplish red	5	6%
3	red/reddish	5	6%
4	reddish purple	2	3%
5	bright red	1	1.5%
6	reddy	3	4%
7	scarlet	1	1.5%
8	lavender	1	1.5%
9	burgundy	1	1.5%
10	omission	15	19%
total		77	100%

Tables 7.2 and 7.3 show that when rendering both single color terms and color compounds in Mo Yan's works, Goldblatt flexibly translates them into different versions according to different contexts. In Goldblatt's view, translation is writing creatively. Translation is not word-for-word translation. Translation is an art in a sense. Literary translation is a complex process while translators should take many things into account such as meaning, collocation, syntax, rhythm and so on.

Moreover, it is revealed that while rendering color compounds, Goldblatt in most cases translates them into one basic color term. This proves Baker's welcome claim (1996) that one

universal feature of translated language is simplification. And it echoes Chinese scholar Lv's (2011) comment that one distinctive feature of Goldblatt's translation is simplification since Goldblatt attaches great importance to readability of translated texts.

7.2.3 Translation of de-normalized color collocations

In the previous session, it is confirmed that one distinctive feature of Mo Yan's color use lies in the de-normalized collocation of color terms with body parts. Take *eyes* as an example, the most common eye color for Asian people is black and for Europeans it is blue in most cases. However, in Mo Yan's novel, eyes in many cases are green. It is found that in the six novels, eyes are collocated with green for about 67 times and the collocations are maintained in translation. Only in one case, *lv* (green) is rendered into blue. And there are three instances of omission. For instance:

1) 他那两只眼睛**绿**幽幽的，像猫眼一样。

    The youngster's eyes were an emerald **green**, like those of a cat.

2) "请帮我问问克罗德先生，他的眼睛为什么是**绿**的？"

    Please ask the Plenipotentiary for me,' he said to the rat-faced interpreter, why his eyes are **blue**.'

3) 父亲凝视着在烟火中变幻颜色的钢盔，**绿**色的眼睛里，流露出伏枥老马的悲壮神色。

    Father watched in fascination as the helmet changed color in the smoke and fire.

It is found in this study that Goldblatt maintains Mo Yan's style of de-normalized collocation of colors by preserving those de-normalized collocation in translation. Parallel corpus-based study of collocation pattern of colors in Mo Yan's works confirm with Wang's

(2012) claim that de-normalized collocation is one feature of translated language.

7.2.4 Suggestions on the translation strategy of culture-specific items

Whether Goldblatt's preferred translation strategy in rendering Chinese culture elements is domestication or foreignization is still a controversial and heated-debated issue. Meng (2015) pointed out that Goldblatt's primary translation's strategy was domestication in order to achieve readability of target readers. Xi (2013) argued that Goldblatt faithfully preserved the culture other in translating Mo Yan's works. Shi (2013) argued that Goldblatt's main translation strategy would be foreignization in his later profession life and he vividly preserved the culture images when rendering culture-specific terms in *Big Breasts and Wide Hips*.

In this study, a model in analyzing translation strategies and measuring the degree of foreignness of translated texts is put forward to guide the data analysis of Goldblatt's translation of four word color idioms or clusters.

As Table 6.1 shows, there are fifteen types of four word color idioms of *Hong*. The tokens are 40. It is found that while translating 40 four word idioms of *Hong*, there are ten cases of neutral translation (25%), the largest proportion of all the five fields. The proportion of both strong domestication and moderate domestication accounts for 45%. And the proportion of both strong foreignization and moderate foreignization accounts for 30%.

And according to Table 6.2, while translating 50 four word idioms/clusters of *Jin*, there are 20 cases of neutral translation (38%), the largest proportion of all the five fields. In rendering both four word idioms/clusters of *Hong* and *Jin*, cases of domestication outrate cases of foreignization because of differences in color cognition and color expressions in

Chinese and English cultures. Omission is rarely adopted in rendering these color idioms or clusters. There is only one case of omission in translating four word idioms of *Hong* and two cases of omission in translating four word idioms/clusters of *Jin*.

Previous data analysis shows that when rendering Chinese culture-specific terms, the main translation strategy that Goldblatt adopts is domestication supplemented by foreignization. The essential reason is that there is great cultural and linguistic asymmetry between Chinese and English. Many Chinese cultural aspects are incomprehensible to westerners due to different national history, tradition, religion beliefs, social systems and so on. On the other hand, however, in this era of globalization, cross-cultural communication is more and more frequent and cultural overlapping accounts an important proportion that should not be neglected. Adopting foreignization under proper contexts is not only necessary but also imperative in order to promote cultural diversity. It is found that Goldblatt has made great efforts to preserve Chinese culture by adopting foreignization in the translation. Last but not least, this study finds out that omission, is seldom used by Goldblatt in rendering Chinese culture-specific terms. Thus it shows Goldblatt's faithfulness in translation.

7.3 Parallel-corpus for translation teaching and research

With a short history of about 15 years, the CTS has been established as a new research paradigm with great potential. It seems reasonable to envisage that the future of CTS will be the promotion of rich, varied, multilingual and interdisciplinary work which will lead to a great unity in the field of translation studies.

This parallel corpus of Mo Yan's six novels and their English translation is valuable resource both for research and teaching on language and translation. Based on the corpus,

it is easy to generate bilingual linguistic pairs to be used as examples in translation teaching and course book editing.

Corpus data show that Mo Yan's literary language is a kind of folk language containing many colloquial words and expressions, dialects, idioms, proverbs and common sayings. Mo Yan also successfully applies several figures of speech such as simile, metaphor, euphemism, parody, synaesthesia, which make his novels humorous and attractive. Moreover, Mo Yan uses more color terms and expressions in his works than other writers. He frequently focuses on human or animal body parts to vividly portrait characters' images and feelings. Relevant data on each one of these aspects will be easily generated both for research and teaching.

Displaying and analyzing rich corpus examples generated from the self-compiled parallel corpus in the classroom can clearly show Mo Yan's unique and humorous language and Goldblatt's successful translation. Generally speaking, Goldblatt is faithful to Mo Yan's works and successfully preserves Mo Yan's linguistic style in translation and that it is very likely that his translation strategy is more and more foreignization in his latter part of his translation practice. Results on systematic study on Goldblatt's translation are indispensable reference for translators and researchers.

Corpus-based linguistic studies of Mo Yan's works can be approached from different perspectives such as contrastive linguistics, cross-culture communication, translation stylistics, cognitive linguistics and etc. Other research topics are thus proposed here, such as: 1) Red white black: a corpus-based and cross-cultural study of color terms in Mo Yan's works and their English translations; 2) Translating similes, translating humors in Mo Yan's works; 3) Body metaphors in Mo Yan's works and their English translations. It is believed that there are

still a lot of aspects of linguistic features of Mo Yan's works and Goldblatt's translations that is worth being explored based on the parallel corpus which will further contribute to our understanding of Goldblatt's translation style and our discussion of ideal translator's mode in promoting the 'going-out' of Chinese literature and culture.

7.4 Summary

This chapter summarizes and discusses, by means of quantitative and qualitative research methods, Mo Yan's style in using colors and Goldblatt's translations. The value of this self-compiled parallel corpus for translation teaching and future studies is briefly reviewed as well.

Chapter 8：Conclusion

Based on the self-compiled parallel corpus of Mo Yan's six key novels and Goldblatt's translation, this study attempts to analyze and summarize Mo Yan's style in using color terms and expressions and Goldblatt's translation style by contrastive stylistic analysis approach and corpus-based translation studies approach. Four Chinese well-known novels and seven original English novels are used as reference data. With the combination of quantitative and qualitative research methods, it is hoped that the results and conclusions drawn are more convincing and implications can be provided for future research on other writers' style and translators' translation style and strategies. This chapter concludes the findings, contributions and limitations of this study, and future research plans are also mentioned for reference.

8.1 Major findings of the study

By adopting the parallel corpus-based approach and qualitative approach, this study conducts a comprehensive description and analysis of the style of Mo Yan in using color terms and expressions and Goldblatt's English translation. The major findings are summed up in the following.

Firstly, Mo Yan generally uses more and diversified color terms and expressions than other writers and this style is consistent in his five of the six river novels. The most common color terms in his works are red, black and white. Besides, blue and green are more frequently used by Mo Yan compared with other contemporary famous Chinese writers. Mo Yan is very creative in using colors in his novels to depict human characters, describe scenes and construe the necessary atmosphere. He successfully applies a great variety of colors to

describe human body parts especially eyes and face which contributes to the construction and foregrounding of different human characters. There are many cases of deviant collocation of colors in Mo Yan's works such as green eyes and green face. Apart from simple color terms, Mo Yan prefers to use a lot of color compounds which may be in two words or ABB form, for instance, 通红，紫红，黑乎乎, and so on. All these show that Mo Yan is a master of Chinese language and he is extremely bold and imaginative in his literary creation.

Secondly, parallel corpus data show that the rate of color terms is higher than that in original English novels. Generally speaking, Goldblatt has maintained Mo Yan's distinctive feature in using colors in translation. For those deviant color collocations, Goldblatt almost renders them literally and preserves Mo Yan's style in English. This finding echoes Wang's (2012) claim that de-normalized collocation is one universal feature of translated language. In rendering two word color compounds, more than 50% are rendered into one single basic color terms by Goldblatt. This finding on one hand is in line with Lv's (2012) argument that simplification is one feature of Goldblatt's translation and on the other hand confirms Baker's (1996) well-known claim that simplification is one major feature of translated language. For Goldblatt, a translator is a culture-mediator. In translating Chinese four-word color idioms or clusters, Goldblatt uses mainly domestication strategy supplemented by foreignization and successfully disseminates Chinese culture to target readers. Omission is seldom adopted in rendering four-word color idioms or clusters which proves that faithfulness is one important guideline Goldblatt has adhered to in translation.

Based on the analysis of the parallel corpus data, the translation style of Goldblatt is confirmed. To sum up, it is faithful in general. Cultural elements are translated and preserved

in the translation. Besides, it is domesticated in some cases due to great asymmetry between Chinese and English languages and cultures. Moreover，his translation is flexible and strikes a balance between readability and fidelity.

Thirdly, in the self-compiled parallel corpus, the overall tokens of the six Chinese novels are 1,340,757 and the overall tokens of English translations are 1,018,070. The ratio is 1.32:1. This ratio shows that the six novels are normally translated by Goldblatt. The lexical variability of the six novels in Chinese and in English translation is similar to each other. This suggests that both Mo Yan and Goldblatt's word choice style and lexical use remain consistent in their past writing and translation career. The total standard frequency of the top ten color terms in five of Mo Yan's six novels are similar to one another. We may conclude that Mo Yan's preference of using color terms remains consistent in most of his river novels.

8.2 Major contributions of the study

Based on the empirical work done by this research and under the broad context of Chinese literature and culture's 'going-out', the major contributions are summed up below.

Firstly, the most important achievement and distinctive feature is the self-compiled parallel corpus of Mo Yan's major novels. The compilation started in early 2013, this parallel corpus includes six original river novels of Mo Yan and their equivalent English translated texts by Howard Goldblatt, namely, *Red Sorghum Clan* (1993), *The Garlic Ballads* (1995), *The Republic of Wine: A Novel* (2000), *Big Breasts and Wide Hips* (2005), *Life and Death are Wearing me Out (2008),and Sandalwood Death (2013),*. Similar study conducted by Song (2014) did not include Mo Yan's relatively new river novel *Sandalwood Death (2013)*. The data included in the corpus is representative and balanced since it covers all important

original river novels by Mo Yan and their English translations by Goldblatt. It is convenient to store and ready for further research. It is dynamic. In addition, Mo Yan's novels and Goldblatt's translations can be processed and added to under strict guidelines. The corpus presently contains about 2,358,800 word tokens (including 1,018,070 English words and 1,340,757 Chinese characters). To some extent, self-compiled parallel corpus of a specific writer is rare and valuable for contrastive stylistic analysis. The self-compiled parallel corpus is a good tool to carry out systematic research on the linguistic features of Goldblatt's translation which is a good model of Chinese and English literary translation. Moreover, this corpus can be enlarged and future studies can be undertaken based on it.

Secondly, another contribution of this study lies in the theoretical innovation. While analyzing the translation strategy adopted in rendering color terms by Goldblatt, a new model is put forward which combines translation methods, categorization of color terms and five fields of translation strategies together. Many studies on translation strategies tend to focus on target language and neglect the source language. In this study, it is pointed out that much attention should be paid to the source language and specific source cultures so as to match the culture types with five fields of translation strategies. According to Poucke (2012), it was argued that translation strategies should be divided into five fields. There is a continuum between domestication and foreignization. This model can be a useful tool to investigate tendencies on translation strategies across borders of cultures and languages.

Thirdly, methodological innovation has been made as well in this study. Based on corpus data analysis of the major features of Mo Yan's using of color terms and expressions and that of Goldblatt's translation, this study reveals that Mo Yan and Goldblatt are both creative in

writing and that their style remains consistent. Many researches have been carried out on Goldblatt's translation in recent years. However, many of them are qualitative and based on intuition and limited linguistic data. This parallel-corpus makes up for the deficiencies of the quantitative research in translation style and explored this issue based on empirical linguistic data and through quantitative and qualitative analysis. Besides parallel corpus, comparable corpora are used as well so as to carry out monolingual comparison. Thus parallel corpus and comparable corpora are combined in this study in order to carry out comprehensive, systematic and multidimensional analysis of linguistic features of both source texts and target texts. At present, corpus-based study of Mo Yan's language and Goldblatt's translation is still rather limited. This study can be claimed of much methodological significance.

Fourthly, the practical innovation in this study is also worthy to be elaborated here. It cannot be denied that Mo Yan is a genius writer. The international popularization and success of Mo Yan's works on one hand is attributed to his great writing capacity and innovation made. On the other hand, it partly owes to Goldblatt's successful translation. The comprehensive study of Mo Yan's distinctive use of colors and Goldblatt's translation helps to draw our attention to the importance of striking a balance between the ontological nature of source texts and translator subjectivity. Besides, data analysis in this study showcases to some extent what kind of writing style westerners prefer and what translation style may contribute to the 'going-out' of Chinese literature and culture. Meanwhile, it is believed that many bilingual teaching materials can be designed and generated based on the parallel corpus which will be valuable for language teaching and translator training.

8.3 Limitations of the study and suggestions for future research

Although this study has made some theoretical, methodological and practical innovations in the exploration of Mo Yan's style in using colors and Goldblatt's translation style and strategies, there are some limitations due to time constraint and technical difficulties. The present study unavoidably has a few deficiencies.

Firstly, due to the pressure of time and technical difficulties in the construction of the parallel corpus, this self-compiled corpus inevitably has limitations. The size of it is not big relatively speaking and can be enlarged in the future with other works by Mo Yan and Goldblatt.

Secondly, because of the limitations of the corpus tools and statistical methods, some of the statistical analysis may not be precise enough and improvements should be made timely for the more in-depth analysis and exploration of the issue in the future.

Thirdly, Corpus has limitations. It does not show the tacit, internalized knowledge of language of the translator. Qualitative analysis in this study may sometimes be subjective in one way or another. Translation is a creative activity. Observation as well as analysis is bound to vary from person to person. The number of key words studied is limited.

Translation is a very complex activity and also a valuable field to be explored. Due to time constraint and personal limitations, there are several limitations of this study. Relevant and necessary improvements will be made in future research.

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Appendix A: Parallel Lines of *Hong* in Four Word Idioms or Clusters

1 泪眼模糊的聋汉国模起他的梧桐杆子，像出大殡仪仗中的开路先锋显道神一，不分***青红皂白***，不管皇亲国戚，一顿胡抡，抡着谁谁倒霉，碰着谁谁遭殃。

Meanwhile, Deaf Han Guo, his face awash in tears, picked up his parasol branch and, like the demon image at the head of a funeral procession, began flailing in all directions, not caring who he hit — ***wheat or chaff***, royalty or commoner alike — wreaking havoc on anyone within striking distance.

Big Breasts and Wide Hips

2 如同吞吃槐花一样，最初吞吃桑葚，也是不分***青红皂白***，闭着眼睛吃，吃一会儿，开始品味道。

He attacked them just as he had the acacia petals: at first he closed his eyes and gobbled them down, ***green, red, black, white***. But after a while, he grew more selective

The Garlic Ballads

3 俺倒要看看他是何方精怪，好就好，惹恼了老娘，一顿掏灰耙，先打折了他的腿，然后送到干爹的衙门里，不分***青红皂白***，先给他二百大板，打他个皮开肉绽，屁滚尿流，看看他还敢不敢随随便便地冒充人家的爹。

But I wanted to see what sort of goblin had just entered my life. If he was all right, well and good. But if he had a mind to upset me, or tried anything funny, I would break his legs and deliver him to the yamen, ***where, guilty or not***, he'd get two hundred strokes with a paddle, leaving his backside bloody and covered with his own filth.

Sandalwood Death

4. 那青年一定吃了不少苦头，高羊看到他左眼肿得只剩下一条缝，围着眼一圈***青红皂白***。

He had obviously gotten quite a working-over, for his left eye was ***black and blue*** and nearly swollen shut;

The Garlic Ballads

5　这个早晨是乞丐和贫民的好时辰，他们的冻得**青红皂白**的脸上，无一例外地洋溢着欢乐神情。

It was a good day for beggars and the city's poor, as attested by the joyful looks on faces turned ***a range of colors*** from the biting cold.

The Republic of Wine

6　只见从县衙西南侧的胭脂巷里，涌出了一群身穿五颜六色服装，脸色**青红皂白**、身材七长八短的人。

A crowd of people in vivid dress, faces painted ***all the colors of the rainbow***, some tall and some short, emerged from Rouge Lane, southwest of the county yamen.

Sandalwood Death

7　车夫怔了一会儿，突然扔掉鞭子，扑向前，跪在地，从两根石条的夹缝里，捧出一只**青红皂白**的骡蹄。

The driver, momentarily petrified with fear, threw down his whip, jumped off the wagon, and fell to his knees in front of the mule. He reached down and lifted out a discolored hoof - ***green and red and white and black*** all mixed together - that was wedged between two stone slabs.

The Republic of Wine：A Novel

8.　我的姐姐们都很孝顺，为了推让一只蚕蛹或一条豆虫，她们经常弄得*面红耳赤*。

My sisters, wonderful daughters all, would **get red in the face** over trying to present their silkworm chrysalises to others.

Big Breasts and Wide Hips

9　他暴跳如雷，两股黑色的血从鼻孔里喷出来。娘，你还不如杀了我利索，我哥看着他的军装军帽说。

娘十分歉疚，*面红耳赤*，有口难辩。

He flew into a rage; dark blood spewed from his nostrils. Mother, he said, why didn't you just kill me? Stung by

feelings of remorse, she didn't know what to say.

<p align="center">*Life and Death Are Wearing Me Out*</p>

10　　吴秋香瞅瞅已经*面红耳赤*的孙虎和孙龙，道，"这两个兄弟，好像还没喝中吧？"

What about liquor?" With a quick glance at the **red faces** of Tiger and Dragon Sun, she said, "These brothers

look to be in dire need of a drink."

<p align="center">*Life and Death Are Wearing Me Out*</p>

11 冷支队长*面红耳赤*，说：

Leng **turned red all the way to the roots of his ears.**　　　　　*Red Sorghum Clan*

12　　那妇人*面红耳赤*，似乎还要拒绝，但知县已经把玉佩递给春生，春生将玉佩塞进妇人手里，说：

As her **ears reddened from embarrassment**, she made as if to refuse the gift, but the Magistrate had already

handed it to Chunsheng, who stuffed it into her hand.

<p align="center">*Sandalwood Death*</p>

13　　顺着刘朴嘴巴呶去的方向，余看到，在对面的戏楼前，簇拥着一群人。这些人衣甲鲜明，形状怪异。

有的粉面朱唇，有的*面红耳赤*；有的蓝额金睛，有的面若黑漆。

I followed the line he was pointing with his chin. A group of people had gathered in front of the opera stage.

Dressed in colorful clothing, they presented a strange sight. [s]Some had powdered their faces and painted their

lips; **others had red faces and ears**. I saw some with blue faces and golden eyes, and others whose faces were

shiny black. My heart lurched as I recalled the opera troupe Sun Bing had led not so long ago.

<p align="center">*Sandalwood Death*</p>

14　　如今的孙丙，过上了四平八稳的幸福生活。他*满面红光*，一团和气，俨然一个乡绅。

His face had regained its color, he was at peace with the world, and he had become a country squire.

<p align="center">*Sandalwood Death*</p>

15　一位*满面红光*、戴着红顶子的大太监，从那个令人不敢仰视的大门里闪出来，对着咱家面前那位太监招招手。

A eunuch whose *face glowed beneath his red cap* emerged through an enormous doorway that I dared not even glance at;　　　　　　　　　　　　　　　　　　　　　　　*Sandalwood Death*

16　　在那支红泪斑斑的蜡烛照耀下，俺看到夫人*满面红光*，不知是激动还是愤怒。

The First Lady went over and closed the door, and in the light from the weepy red candle, I saw *how red her face was*, without knowing whether she was excited or angry.

Sandalwood Death

17　　俺爹已经不再与俺岳父对话，他双手稳稳地攥着橛子，*满面红光*，神态安详，仰脸看着俺，目光里充满了鼓励和期待。

My dieh, who by then had stopped conversing with my gongdieh, held the stake tightly; I saw a serene expression on his *red face* as he raised his head and gave me an encouraging, expectant look.

Sandalwood Death

18　不知不觉中，细雨打湿了他的头发。鼻子堵塞，这是感冒的前兆。肚子有点饿了，晚饭应该尽力吃一饱，那么好的乌鱼汤泼了真可惜。其实，汪银枝生气发火也不是全没道理。丈夫无能，妻子只好出马。不能人道，难免*红杏出墙*。锦衣玉食，我本当满足。无理取闹，落了个如此下场。也许，事情还没到不可挽救的地步。毕竟她打了我我还有还手。我把乌鱼汤泼了我不对但我跪下舔了也算受到惩罚。熬到天亮去向她道个歉吧。也向那菲籍女佣道歉。现在本该躺在席梦思上打呼噜，活该，让你受点苦，免得胡折腾。

Before he realized it, his hair was soaked by the rain and his nose was stopped up, a sure sign of a cold. He was also hungry, and regretted flinging that wonderful soup at the maid instead of eating it himself. But now that he

thought back, her fit of anger wasn't altogether unreasonable. Any woman with a useless husband has no choice but to take over. Maybe, he was thinking, there's still a chance. She hit me, but I didn't hit her back. I was wrong to throw the soup, but I got down on my hands and knees and licked some of it up as part of the punishment the two men dished out. I'll go over first thing in the morning and apologize — to her and to the Filipina servant. For now, I should be snoring away on the mattress at home. Maybe suffering a bit will do me good.

Life and Death Are Wearing Me Out

19   儿子无能，怨不得*红杏出墙*；

My son is an idiot, so I cannot blame you for sneaking around the way you have been doing.

Life and Death Are Wearing Me Out

20 今天我请客，我跟余一尺老先生是好朋友，经常在一起品酒吟诗，面对着*万紫千红*花花世界，曾吟出千奇百怪美妙乐章。

My friends, ladies and gentlemen, we have reached Yichi Tavern, our objective. The drinks are on me today. Old Mr Yu is a friend of mine; we often get together to drink and to recite poetry. We have composed strange yet beautiful music for this *colorful, dazzling* world we live in. As a true brother who values friendship more than money, he will give us a twenty percent discount.

The Republic of Wine :A Novel

21   于是，公驴的变成一条乌龙，母驴的变成一只黑凤，一龙一凤，吻接尾交，弯曲盘缠在那*万紫千红*之中，香气扑鼻，栩栩如生，赏心悦目，这是不是化丑为美呢？

and, voila, the male donkey organ is transformed into a black dragon and the female organ into a black phoenix. A dragon and a phoenix kissing and copulating, coiling around *an array of reds and purples*, filling the air with fragrance and looking so alive, a treat for the mind and the eye.

Life and Death Are Wearing Me Out

22   一群群的*红男绿女*，三三两两的、搂肩搭背的、挤鼻子弄眼的，但都恪守着不说话的规矩，在一种古怪而愉快、既不像恶作剧也不像幽默的气氛中，像鸟儿一样，摇摇晃晃，悠悠荡荡，东叼一口，西叼一口，卖者和买者，都处在庄严的游戏状态中。

Clusters of **boys and girls in bright clothes**, arm in arm, shoulder to shoulder, cuddling together and passing looks, but scrupulously observing the no-talking ban, were part of a grand spectacle, sharing in the strange, joyous mood of what was neither a game nor a joke, resembling tiny clutches of birds, staggering along, pecking here and there, buyers and sellers alike caught up in the seriousness of the moment.

Big Breasts and Wide Hips

23   他不顾一切冲开"莱阳红"大理石铺地的大厅里*红男绿女*们的翩翩舞姿，公然破坏着优美音乐的舒缓节拍，像一匹挨了棍棒的臊气冲天的癞皮狗，宛若一发黑色的炮弹，冲出了射出了灯红酒绿的一尺餐厅。

Without a thought for **the gaily dressed boys and girls** dancing nimbly across a dance floor laid with Laiyang Red marble, and unavoidably shattering the beautiful rhythms of the dance music, like a whipped, mangy dog smelling of rancid piss, he crashed through the main hall of Yichi Tavern, a place noted for scenes of debauchery.

24   清明节那天，下着牛毛细雨，一团团破棉絮似的灰云，在天地间懒洋洋地滚动。一大早，俺就随着城里的*红男绿女*，涌出了南门。那天俺撑着一把绘画着许仙游湖遇白蛇的油纸伞，梳得油光光的头发上别着一个蝴蝶夹子。

A light rain fell on Tomb-Sweeping Day; dirty gray clouds rolled lazily low in the sky as I walked out of town through South Gate, along with **colorfully dressed young men and women.** I was carrying an umbrella decorated with a copy of the painting Xu Xian Encounters a White Snake at West Lake, and I had oiled my hair and pinned it with a butterfly clip.

25 我岳母为什么***红颜不老***、青春永驻、六十多岁的人了还有着少妇一样的高乳与丰臀

Why does my mother-in-law ***never age or lose her beauty,*** and why does she still have arching breasts and a

curvaceous derriere even though she's over sixty?

The Republic of Wine: A Novel

26 直睡到***红日西沉***，睁眼先见到高粱叶茎上、高粱穗子上，都涂了一层厚厚的紫红。

Later, as ***the red sun was disappearing in the west***, his eyes snapped open, and the first things he saw were

sorghum leaves, stems, and ears of grain that formed a thick blanket of purplish red above him.

Red Sorghum Clan

27 　孙丙想起了她扮演青衣花旦时，头戴着雉尾，腰挂着宝剑，脚蹬着绣鞋，鞋尖上挑着拳大的红绒花，

长袖翩翩，载歌载舞，面如桃花，腰似杨柳，开口娇莺啼，顾盼百媚生——我的妻啊，怎承想雹碎了春

红，更那堪风刀霜剑，俺俺俺血泪涟涟……眼见着***红日西沉***，早又有银钩高悬～～牧羊童悲歌，老乌鸦

唱晚～～铜锣声哐哐，轿杆儿颤颤，那边厢来了高密知县……

Sun Bing thought back to her opera roles as chaste women, in her pheasant hat, a sword at her hip, and

embroidered shoes with red velvet flowers on the tips. She swirled and twirled her broad sleeves as she sang and

danced, face like a peach and waist as thin as a willow branch. She sang like an oriole, exuding charm with her

alluring looks. My wife, how do I accept that the blush of spring has been shattered by a hailstone chime, and

worse, how do I endure the blade of wind and sword of rime, my, my, my tears of blood fall in a steady stream .

I see ***the red moon sink in the west***, where a silver crescent once hung high in the sky~~the shepherd钦樾 sad

song, an old crow sings in the nighttime~~bong bong goes the gong, the palanquin shafts tremble, here comes

the Gaomi County Magistrate to the scene of the crime .

Sandalwood Death

28 咱家坐在椅子上，抬头看到*红日西沉*，天色黄昏。

I sat in my chair and looked up at *the red sun setting in the west*, ushering in dusk.

Sandalwood Death

29 *红日西沉*，玉兔东升，温暖柔和的落日金辉与清凉爽快的圆月银辉交织在通德校场、交织在升天高台、交织在众人的脸上。

The sun settled in the west in all its redness; the moon's jade rabbit climbed into the sky; warm, soft rays of golden sunlight merged with cool, refreshing silver moonbeams on the Tongde Academy parade ground, on the Ascension Platform, and on the faces of the mass of humanity.

Sandalwood Death

30 这是一个热热闹闹的清明节，*红红火火*的三月三。

It had turned into a lively Qingming Festival, a *flourishing* third day of the third month.

Sandalwood Death

31 余心中纷乱如麻，眼前*红雾升腾*，耳朵里枪炮轰鸣，这弥天漫地的血腥气息啊，这扑鼻而来的龌龊臭气啊，这显然已经到了穷途末路的大清王朝啊，余是弃你啊还是殉你？

My mind was a tangle of confusing thoughts. *A curtain of red fog rose before my eyes* as thunderous bursts of cannon fire rang in my ears. The stench of blood was everywhere, such a foul, repulsive smell, one that has already infiltrated the doomed Qing Court. Am I abandoning you, or will I be buried with you?

Sandalwood Death

32 一个吹鼓手挥动起大喇叭，在劫路者的当头心里猛劈了一下，喇叭的圆刃劈进颅骨里去，费了好大劲才拔出。劫路人肚子里咕噜一声响，痉挛的身体舒展开来，软软地躺在地上。一线*红白相间*的液体，从那道深刻的裂缝里慢慢地挤出来。

One of the musicians raised his trumpet and brought it down hard on the highwayman's skull, burying the

curved edge so deeply he had to strain to free it. The highwayman's stomach gurgled and his body, racked by spasms, grew deathly still; he lay spread-eagled on the ground, a mixture of *white and yellow liquid* seeping slowly out of the fissure in his skull.

Red Sorghum Clan

33　　他沿着沼泽地边缘，采摘了好几束*红白相间*的野花，放在鼻子下贪婪地嗅着。

He walked along the edge of the marshy land, stopping every few minutes to pick *red and white w*ildflowers, which he held up to his nose and breathed in their fragrance.

Sandalwood Death

34　余听到大街外侧的池塘里蛙声响亮，回想起乡下的麦浪和水中游动的姐以，余心中除了忧伤又加上了惆怅。余既想让轿夫们快步如飞，及早赶回县衙，泡上一壶新茶，翻看古人的诗书，但可惜余身边没有*红袖添香*。

The silence on the deserted street was broken only by my bearers' watery footfalls. A slight chill in the air created feelings of melancholy. Frogs croaking in a nearby pond reminded me of tadpoles I'd seen swimming in puddles among green sprouts of wheat, and that made the melancholy even worse. I wanted to have the bearers speed up to facilitate an early return to the yamen, where I could make myself a cup of hot tea and peruse some of the classics. The only thing lacking was *a lovely young woman to keep me company*. *Sandalwood Death*

35　*红日初升*时，我们终于累了。一种空空洞洞 、澄澈透明的累。我们的灵魂仿佛被这场惊心动魄的爱情升华了，变得美好无比。

Exhaustion finally set in when *the red morning sun first appeared on the horizon*. It was an empty, transparent exhaustion. Our spirits seemed raised to a state of sublimation by our profoundly soulful love, made beautiful beyond imagining.

Life and Death Are Wearing Me Out

36　*红日初升*的时候，城门敞开，吊桥也吱吱咯咯地放了下来。他们向守门士卒通报后，骑着骡马进了

城池。骡马的蹄铁击打着白石的街面，发出清脆的声响。街上很清净，只有一些早起的人在井台上打水。

The city gate swung open as the sun rose red above the horizon, and the drawbridge made a creaky descent.

After reporting their purpose in entering the city, they crossed the moat, the shod hooves of their mounts

clattering on cobblestone streets that were deserted except for a few early-rising residents who were fetching

water at a well, as mist rose off the frosted wooden frame.

Sandalwood Death

37　此时已是*红日初升*，霞光万道。

By then ***the sun had climbed into the sky***, its redness sending rays of morning sunlight in all directions.

Sandalwood Death

38　虽是*红日初升*的凌晨，光线竟也使叶片已相当稀疏的银杏树投下了斑驳陆离的淡影，在黄狗的身上

罩上一些依稀可辨的网络。

Under ***the bright red morning sun***, faint shadows from the sparse leaves on the ginkgo tree cast a loose net over

the dog's body.　　　　　　　　　　　　　　　　　　　　　　　　　　*The Republic of Wine: A Novel*

40 奶奶嫁到单家，其实也是天意。那天，我奶奶在秋千架旁与一些尖足长辫的大闺女耍笑游戏，那天是

清明节，*桃红柳绿*，细雨霏霏，人面桃花，女儿解放。

Grandma's marriage into the Shan family was the will of heaven, implemented on a day when she and some of

her playmates, with their tiny bound feet and long pigtails, were playing beside a set of swings. It was Qingming,

the day set aside to attend ancestral graves; ***peach trees were in full red bloom, willows were green***, a fine rain

was falling, and the girls' faces looked like peach blossoms. It was a day of freedom for them.

Red Sorghum Clan

Appendix B: Parallel Lines of Jin in Four Word Idioms or Clusters

1   上官寿喜黑油油的小脸被一道阳光照耀得***金光闪闪***，两只漆黑的小眼睛闪烁着，宛若两粒炭火。

Shangguan Shouxi's dark oily face took on a ***golden sheen***; his tiny black eyes sparkled like burning coals.

Big Breasts and Wide Hips

2   他们***金光闪闪***，速度快似闪电。

Owing to the bright rays of sunlight glancing off the ice and the fact that the horsemen rode in from the

southeast, at first Second Sister thought they had coasted down to earth on those very rays of sunlight. They

shone like golden sunbeams and were lightning quick.

Big Breasts and Wide Hips

3   在沉入梦乡之前，我看到司马亭从口袋里摸出一个***金光闪闪***的勋章，递给母亲。

Before I drifted off to sleep again, I watched Sima Ting take ***a shiny gold medal*** out of his pocket and hand it to

Mother.

Big Breasts and Wide Hips

4   然后他绕大弯到了草地边缘，远眺着霞光下***金光闪闪***的卧牛岭。

He then made a wide sweep around the pastureland, where he looked off into the distance at Reclining Ox

Mountain, which was ***gilded*** in the rays of the setting sun.

Big Breasts and Wide Hips

5   他上身穿着簇新的黄布军装，紧紧系着风纪扣，胸前佩戴着一大片***金光闪闪***的奖章。

His rheumy eyes were more clouded than ever, and his jaw looked like a rusty plow. He was dressed in a new

yellow uniform with a high-collar tunic, buttoned at the throat, a row of ***glittering medals*** on his chest. His long,

powerful arms ended in a pair of gleaming white gloves, his hands resting on squat, leather-trimmed stools.

Big Breasts and Wide Hips

6　　　　区长抓着她的手抖了抖，说："姑娘，好好学，争取成为名角。"女青年把一束紫色花递给她。她

伸手接花时，一枚金光闪闪的徽章掉在地上。她伸手接花时，一枚***金光闪闪***的徽章掉在地上。

He shook her hand. "Study hard, girl," he said, "and become a great actress." The young woman handed Zaohua

a bouquet of purple flowers. As she took the flowers, ***a shiny medal*** fell to the floor. The district chief bent

down to pick it up. The district chief bent down to pick it up.

Big Breasts and Wide Hips

7　　民工们都尊敬地看着他响前那一片***金光闪闪***的军功章，RFC XHQ`E 穗并停止前进，为他让开道路。

All the laborers gazed respectfully at ***the glittering medal*** pinned to his chest and stopped to let him pass,

something he found enormously gratifying.

Big Breasts and Wide Hips

8　　但那块***金光闪闪***的"劳力士"从此没在他手腕上出现过。

"Local high-school student Ximen Huan found a large sum of money, but instead of pocketing the ten thousand

yuan, he turned it over to his school." **The *shiny*,** genuine Rolex watch never again adorned his wrist.

Life and Death Are Wearing Me Out

9　　皇上不停地咳嗽，不断地吐痰，一个宫女，捧着***金光闪闪***的痰盂在一旁承接。

Bothered by a persistent cough, he made liberal use of a ***glittering*** spittoon held for him by a serving girl.

Sandalwood Death

10   百姓们从四面八方拥过来了，似乎是全县的老百姓都来了啊，无数的人面，被夕阳涸染，泛着血光。 暮归的乌鸦，从校场的上空掠过，降落到校场东侧那一片**金光闪闪**的树冠上，那里有它们的巢穴，它们的家。

Local spectators crowded forward, until it seemed that the entire county had turned out, faces painted blood red in the rays of the dying sun. At sunset, crows flew past on their way to their nests and their families in the ***golden*** canopies of trees east of the parade ground.

Sandalwood Death

11   他拍了一下手枪，抽出弹匣，抠出一颗**金光闪闪**的子弹，递给老汉，说：

Pushing a release button on his pistol, he removed the ammunition clip, took out a single bullet, and handed it to the old fellow.

The Republic of Wine：*A Novel*

12   卖馄饨老头把那颗**金光闪闪**的子弹放在他的枪旁，匆匆忙忙收拾了担子，关掉瓦斯灯，担起担子，一声不吭地走了。

The wonton peddler laid the ***shiny*** bullet down next to the pistol, picked up his stand, turned down the gas lantern, hoisted the whole rig onto his shoulder, and walked off without a sound.

The Republic of Wine：*A Novel*

13 晕头转向地从轿子里钻出来，抬头便看到满眼的**金碧辉煌**。

I don't know how long we had been riding when my chair abruptly landed with a thud and I emerged, confused and disoriented, nearly blinded by my ***resplendent*** surroundings.

Sandalwood Death

14 咱家偷眼看到，四周围一片连着一片**金碧辉煌**，好似起了一把天火。

I sneaked a look around me, and saw that magnificent linked buildings in *resplendent golds and greens* surrounded me, as if ringed by a prairie fire.

Sandalwood Death

15 　他惊奇地发现，地狱并不像传说中那样黑暗无光，而是*金碧辉煌*。红色的太阳和蓝色的月亮同时放射光芒。

To his astonishment he discovered that Hell wasn't the dark, shadowy place mythology had made it out to be. No, it was *dazzling*, drenched simultaneously in rays from the red sun and the blue moon.

The Republic of Wine：*A Novel*

16 通过他们奔跑中发出的话语，我知道，在西门家的院子里，也就是现在的村公所、合作社办 公室的院子里，自然也是我主人蓝脸和黄瞳的院子里，正在展览着一个彩釉瓷缸，缸里全是*金银财宝*。

I watched people rushing off to somewhere, and from what they spoke of along the way, I learned that a colored, glazed pottery urn filled with *riches* was on display in the Ximen estate compound, now the Village Government Office, headquarters of the co-op, and, of course, the home of my master Lan Lian and Huang Tong. The urn had been dug up by workers as they prepared an outdoor stage for the play.

Life and Death Are Wearing Me Out

17 　迎春没 有哭闹，翻来覆去只是那几句话：我平日里只管干活，抚养孩子，别的事情一概不知道。是的，她们俩不知道埋藏*金银财宝*的地点，只有我和白氏知道。

Yingchun, on the other hand, neither cried nor made a scene. She stuck to her simple defense: All I concerned myself with was my chores and raising the children. I know nothing outside of that. She was right, those two did not know where *the family wealth* was hidden; that knowledge was shared only by Ximen Bai and me.

Life and Death Are Wearing Me Out

18 　我妻白氏，尖声嘶叫，令我心如刀绞，胆战心惊。说，*金银财宝*在哪里藏着？

My dear wife's shrieks broke my heart and shattered my nerves. — Out with it! Where did you hide your **gold and silver**?
Life and Death Are Wearing Me Out

19 ——没有**金银财宝**……

— We have no **gold and silver**. ... —

Life and Death Are Wearing Me Out

20 我真的不知道，真的没有**金银财宝**，第一次土改时，我们就把所有的东西交出去了啊！——大胆白氏，竟敢戏弄我们！——你们放了我吧， 我真的什么都不知道啊……把她拉出去！

I don't know where it's hidden, because there isn't any. During the first Land Reform campaign, we handed over everything we owned!—You've got your nerve, Ximen Bai, trying to make fools of us! — Let me go, I honestly don't know anything. ...

Life and Death Are Wearing Me Out

21 "白氏，你好好想想，西门闹已经死了，**金银财宝**埋在地下也没有用，起出来，可以为我们合作社增 添力量。

"Think hard, Ximen Bai. Ximen Nao is dead, so buried **riches** cannot do him any good.

Life and Death Are Wearing Me Out

22 这个冬天，也是红狐狸和草狐狸的**黄金岁月。**

These were **golden days** for foxes.

Big Breasts and Wide Hips

23 几年不见，他更老了，门牙脱落，说话漏风，但我作为一头猪却只有半岁，正是青春年华、**黄金岁月。**

You probably remember how I got even with him on the sandbar by the Grain Barge River, don't you? Well, in the years since, he'd gotten old and even had trouble speaking, now that his teeth had fallen out. And here I was, a pig not even a year old, *young and sprightly*, enjoying life.

Life and Death Are Wearing Me Out

24   在这次游戏般的绑票中，县长曹梦九心中蕴育日久的一条「三国演义」式的妙计突然成熟了，这条妙计，残酷地结束了高密东北乡土匪们的*黄金岁月*。

This incident witnessed the end of the *golden days* of banditry in Northeast Gaomi Township.

Red Sorghum Clan

25   我娘往四周一看，发现我哥的"*四大金刚* "和那些铁杆喽啰们，也都穿着用染黄土布制成的假军装，一个个流着清鼻涕，鼻头冻得如山楂果儿。

My mother glanced all around and discovered that my brother's "*four warrior attendants*" and his running dogs were similarly dressed in imitation military uniforms they'd dyed brown, and that they too suffered from running noses, the frozen tips of which looked like hawthorn fruit.

Life and Death Are Wearing Me Out

26 在城市的边缘，母亲的七层宝塔*金光闪烁*。

Sunlight glistened off of Mother's seven-story pagoda at the edge of town.

Big Breasts and Wide Hips

27   我走上大桥，河里一片*金光闪烁*，仿佛一条伟大的道路。我听到洪泰岳在我背后大声嚷叫着："小兔崽子，你还我的牛胯骨！"

I crossed the bridge. The *bright, golden sunlight* made the river look like a great highway. Hong Taiyue's shouts followed me: "Give me back my ox bone, you son of a bitch!"

Life and Death Are Wearing Me Out

28   湾子里的水**_金光闪烁_**，白色睡莲挺立在金光中，更不似凡间俗物。

The inlet sparkled like a river of **_gold_**, broken only by the water lilies, which seemed otherworldly.

Red Sorghum Clan

29   它们在阳光下**_金光闪烁_**，绝对是枪中之宝。

They **_sparkled_** in the sunlight, as fine a pair of pistols as he had ever seen.

Sandalwood Death

30   "嫂子，"宝凤感动地说，"嫂子，你的头发，应该去缝合**_金童玉女_**，用在一头猪上，实在是可惜了 。"

"Sister-in-law," Baofeng said with undisguised emotion, "your hair ought to be reserved for the likes of **_Golden Boy and Jade Girl_**, not a pig."

Life and Death Are Wearing Me Out

31   在集市的中央，也就是供销社饭店前那片空场上，县里的"**_金猴奋起_**"红卫兵总司令"大叫驴"小常 和西门屯里的"金猴奋起"红卫兵支队司令"二叫驴"金龙会师，二人握手，致革命敬礼，眼睛里都放射红光，心中都荡漾着革命豪情，他们也许联想到中国工农红军在井冈山会师，要把红旗插遍亚非拉，把世界上受苦受难的无产阶级从水深火热中解放出来。

Commander of **_the Golden Monkey_** Red Guard faction, Little Chang, the Braying Jackass, and commander of the Ximen Village branch of the Golden Monkey faction, Jinlong, Junior Jackass, linked up in the middle of the marketplace, that is, the square in front of the Supply and Marketing Cooperative Restaurant, where they held hands and exchanged revolutionary greetings, red glints seeming to emanate from their eyes, their hearts bursting with revolutionary fervor;

Life and Death Are Wearing Me Out

32   他聪明透顶，不愿改姓，因为一改姓他的出身就会变成为恶霸地主，就会变成人下之人，我爹虽是单干户，但雇农的成分不变，雇农，这顶金帽子， 在那个年代里，闪闪发亮，**_千金难买_**。

The farmhand designation was like gold that glittered brightly during those times. It was ***priceless***.

Life and Death Are Wearing Me Out

33　***千金难买***片刻光彩。

You can't buy glory for any amount of money.

Red Sorghum Clan

34　末了，他把棍子往地上一戳，棍立如杆，一纵身，跃上棍尖，单腿如***金鸡独立***，手掌罩在眉上，做出猴子远眺状。

He leaped into the air, landed with one foot on the top of the cudgel, and assumed ***the golden rooster stance***, shading his eyes with his hand, like a monkey gazing into the distance. The finale: a backward leap sent him back to the ground, where he landed solidly, brought his hands together in front of his chest, and bowed to his audience.

Sandalwood Death

35　我的双手白嫩细腻，我的礼服一尘不染，我的头发***金光灿灿***。

I had smooth, fair hands, my outfit was spotless, and my hair had a ***glossy sheen***.

Big Breasts and Wide Hips

36　太阳落下地，天上的颜色淡漠，黄麻的梢头上笼罩着稀薄的青气，透过这青气，他们看到了淡蓝色的天上出现了十几颗***金光灿灿***的星辰。

Night set in as the sun sank beneath the horizon. The jute tips were capped by an ethereal green mist, through which a dozen or so fist-sized stars peeked. Jinju twisted her ankle and fell. "Gao Ma," she gasped. "I can't walk another step.

Garlic Ballads

37　我站在棚子里，看到夕阳把那棵大杏树的枝条涂抹得***金光灿灿***。

From where I stood, in my lean-to, I watched as the setting sun splashed its ***golden rays*** onto the apricot tree

branches.

Life and Death Are Wearing Me Out

38 俺想俺也许是错了，俺应该顺从着朱老八，悄悄地*金蝉脱壳*，让袁世凯和克罗德的阴谋落空。

Maybe, I thought, I've been wrong; maybe I should have done what Zhu Ba wanted me to do, which was to

quietly ***slip away and foil the scheming collaboration*** between Yuan Shikai and von Ketteler. I'd wanted to

render a great service, to leave a good name for posterity, and to have been loyal, trustworthy, merciful, and

benevolent, but I wound up causing the deaths of so many.

Sandalwood Death

39 秋天的小站，连绵的稻田里*金穗飘香*。

The town of Small Station in autumn; ***golden tassels*** on rice paddies as far as the eye could see gave off an

intoxicating fragrance.

Sandalwood Death

40 他的脸像*黄金一样*的颜色，牙齿也是黄金的颜色。

His face was the color of ***gold*** foil, and so were his teeth.

Garlic Ballads

41   但奶奶不愿意，奶奶沿着她为爷爷的队伍运送卡饼的蜿蜒河堤，走走停停，不时回头注目，用她*黄

金一样*的眼睛，召唤着她的儿子、我的父亲。

Instead she followed the meandering dike, taking fistcakes to Granddad's troops, turning her head back from

time to time to signal her son, my father, ***with her golden eyes***.

Red Sorghum Clan

42   爷爷看到屋子里到处燃烧着*黄金一样*的火苗，在遍屋黄金火里，有两朵蓝色的小火苗跳跃着。

The *golden* flames singed his body, the blue flames singed his heart.

<div align="right">*Red Sorghum Clan*</div>

43　几个男人都赤着膊，拦腰扎着宽阔的牛皮腰带，腰带的铜环扣像*金子一样*耀眼。

Some men were standing nearby; they were stripped to the waist, wide leather belts cinching up their trousers, brass belt buckles *glinting* in the sun. Laidi knew the men:

<div align="right">*Big Breasts and Wide Hips*</div>

44　你的两个哥哥赤脚赤背，是黑色的，你穿着衣服，你的汗湿了衣服，你是什么色的，金菊？　你是黄色的，你是红色的，你是金色的，你有*金子一样*的颜色，你有金子一样的光芒。

your brothers are always nearby, barefoot and stripped to the waist, their skin burned black by the sun. You are fully dressed, and sweat-soaked. What color are you, Jinju? You are yellow, you are red, you are golden. Yours is the color of gold; you glisten *like gold*.

<div align="right">*Garlic Ballads*</div>

45　你是黄色的，你是红色的，你是金色的，你有金子一样的颜色，你有*金子一样*的光芒。

you glisten *like gold*.　　　　　　　　　　　　　　*Garlic Ballads*

46　场地上铺着一层黄沙，沙粒沾在老大和老二手上，就像*金子一样*。

the yellow grains of sand that stuck to their hands looked *like little gold* nuggets.

<div align="right">*Garlic Ballads*</div>

47　灼热的、*金子一样*的阳光照着他满身的滚动着和静止着的水珠儿。

The blazing, *golden* sun lit up the drops of water rolling down his naked body.

<div align="right">*Red Sorghum Clan*</div>

48　在那些日子里，阳光像*金子一样*珍贵，洼地里整日笼着粘腻的雾气，有时稀薄一些，有时厚重一些。

During those foggy days, sunlight was as precious *as gold*.

49   向阳的沟畔上苦菜花开了，星星点点，***金子一样***。

A light drizzle created patches of mist over the fields. Winter wheat had already turned green; the smell of mud

was in the air. Flowers on the sowthistle facing the sun in ditches and furrows looked like specks of ***gold***.

Sandalwood Death

50   钱雄飞的脸色变成了***金子一样***的颜色。

Qian Xiongfei's face had turned the color of ***gold***.

Sandalwood Death

51   在"道貌岸然的伪君子"布满世界的时代里，"言行一致的真流氓"就像***金子一样***珍贵。

At a time when sanctimonious hypocrites are everywhere, a "true scoundrel who's as good as his word" is rare

as ***gold***.' Sir, we cannot use ordinary logic on extraordinary people.

The Republic of Wine：*A Novel*

52   我岳母说，天哪，好像过了几百年一样，那庞大的燕巢终于倾斜了，终于垂下来了，只要再来一下，

它就会掉下来，像块巨大的白***金子一样***掉下来。

one more cut, and it would fall off, like an enormous piece of white ***gold***.

The Republic of Wine：*A Novel*