

Three Chinese Translations of Elizabeth Gaskell's *Cranford* (1851–1853): a Study of Variation in Literary Images

Lisu Wang

Leicester University, UK

E-Mail: lw322@leicester.ac.uk

Received on: 05 July 2022

Accepted on: 02 December 2022

Published on: 06 December 2022

ABSTRACT

From the 1920s till today, the publication of Gaskell's stories, especially Cranford (1851–1853) that was respectively translated as Woo Kwang Kien's Cranf in 1927, Zhu Manhua's the Forbidden City for Women in 1937, and Xu Xin's 1985 version published with the original name Cranford, has witnessed the transformation from westernized vernacular Chinese to modern Chinese language. Meanwhile, the translation of Cranford marked an orientation transfer in the publishing market in China: from politic-controlled to market-orientated, as indicated by the inevitable variation in literary images in the translation works that differ from Gaskell's. This is closely related to the fact that when translators in different periods reconstruct meanings, due to reasons such as personal cultural capital and the influence of the social environment in which each translator lived, the original text would inevitably be deleted, modified, or added what they think is necessary for readers to understand. To observe such an interesting phenomenon, this paper starts with a comparison of the translators' notes adopted in these three Chinese versions of Cranford followed by an analysis of their omissions and changes, then several instances of cultural translation are selected to illustrate how the translator's interpretation of the source language culture in the translation process brings great convenience to the readers, laying a good foundation for the readers to understand the original content more clearly. Generally, we can find that Woo's and Zhu's translations are rich both in classical Chinese elegance and western style, embracing deep personal emotions, while Xu's shows well-developed Chinese language quality. As far as the character images are concerned, Woo's translation sees the greatest changes, Zhu's comparatively less and Xu's the least.

Keywords: Chinese publishing history, translation and literary images, translator's notes, cultural translation

1. INTRODUCTION

From 1920s till today, the publication of Gaskell's stories has witnessed the transformation from politics-orientated to independence in China's publishing history. With their growing understanding of foreign literature, Chinese scholars had been translating and criticizing Gaskell's works, and gradually formed a focus on *Cranford*, especially during the early period of the Republic of China. It was not by accident that *Cranford* has received great popularity: there is no similar novella in early modern Chinese literature that has ever treated the topic 'balance and modernization' so gently and

delicately, yet the translators' handling of the texts indicates cultural compromise with distinct Chinese characteristics. As a result, I argue that the reception of Gaskell in China sheds light on how western literature has been domesticated and accepted in another language, which also showcases why in that way could Gaskell become popular in an eastern country.

Before she was introduced to Chinese readers, Gaskell as a renowned writer had been a household name in the United Kingdom, United States and other European countries, earning enough cultural capital, setting the stage for her canonization in other countries. Her novels

offer a detailed portrait of the lives of many strata of Victorian society, with a wide range from the very poor to some upper-class. *Cranford*, one of the most well-known and well-liked of Gaskell's works, was serialized in Charles Dickens' *Household Words* from 1851 to 1853. In this softly humorous picture of a preindustrial country village, a young woman Mary Smith compassionately narrates her visit to the place and describes the genteel poverty of that 'Amazon' community. In addition, when Chinese translators in different periods reconstruct its meaning, due to various reasons such as personal cultural capital and the influence of the social and cultural environment in which each translator lived, the original text would inevitably be deleted, modified or added what they think is necessary for readers to understand. Therefore, it is inevitable that the images in the translation works differ from Gaskell's.

At the beginning of their research on Gaskell, Chinese scholars focused on the translation of her works, personal life and career as a woman writer. It was not until the 1980s that her works received the attention of Chinese literary critics. The import of foreign literature commenced from late nineteenth century 'Westernization Movement' in Qing dynasty, after the New Culture Movement 1915-1923 with the goal of reforming the political system in China, from around 1930 with the enhancement of democracy consciousness translations of foreign literary works began to flourish, and literature of Victorian writers started to appear regularly. Under the influence of this ideological trend, China witnessed an upsurge of translating western literature.

Liang Qichao and a group of progressive people, under the influence of advanced foreign ideas, tried to 'wake up' people through the introduction of western literature, and finally to improve the political system and promote the development of China in the early twentieth century. Affected by this trend, China has set off an upsurge of translating western literature. Starting from the Republic of China era in 1912, the country underwent a period of intense collision and integration between eastern and western cultures, which was also the first prosperous time of modern academic development. Elizabeth Gaskell's works came into the sight of Chinese people in that condition.

During this period, the first novel which attracted Chinese translators was Gaskell's *Cranford*. As early as 1921, Shanghai Taidong published the novel ***The Kingdom of Women***, which was translated by Lin Jiashu. At the time of Woo Kwang Kien's publishing and translating *Cranf* in 1927, the May 4th New Literature Movement was having a strong influence. An important 'new' feature of the movement lies in the application of modern Chinese, but the modern Chinese at that time was actually a vernacular with obvious westernization. Advocates of new literature intended to transform Chinese by introducing westernized language, in order to expand the expression and influence of Chinese language. Afterwards, other *Cranford* versions as well as three short stories published during this period: 1929 ***Cousin Phillis***, 1929 ***Hand and Heart***, 1931 ***The Old Nurse's Story***, and 1937 ***Women's Forbidden City***, all bearing this similar language feature, which greatly helped Chinese readers to understand a foreign writer's words.

Since, according to National Library of China, the earliest 1921 version the *Kingdom of Women* by Taidong Publishing House is currently not available for readership, my reading of Gaskell starts with the 1927 version *Cranf* by the Commercial Press, which is quite an honest translation. Generally speaking, this 1927 translation might have been popular at the particular period for several reasons. At first, The Commercial Press is a major force behind the early-twentieth-century boom in the publication of works: translated, reworked or original foreign literature in particular. Secondly, Gaskell is not traditionally deemed as a 'progressive' in western culture, especially as seen from *Cranford*, where some *Cranford* ideals echo ancient Chinese Confucianism positively. Moreover, with his overseas study background, the translator Woo is a compromise between literary trends himself.

At that time, there were mainly two literary trends in China: the traditional Chinese scholars firmly believes in the moral burden of intellectual practices, or say, Confucian values, so they prefer to reframe foreign works in a Confucian context and to rediscover traditional Chinese values. While the other group, some progressive literal societies call for a fundamental intellectual rejuvenation, they had been influenced by

the enlightenment and rationalism trends, which is also called 'total westernization' (Huang 2009, 65). And Woo's translation perfectly mediates these two ideas.

Compared with the 1980s' *Cranford* and some later translations that do not even possess a preface, the prefaces of the early Chinese Gaskell's translations are important platforms for readers to learn who is Gaskell as an introduction, and also for the critics to present their opinions both on the woman writer and her writings. For example, in the 1927 *Cranf*, Woo introduced Gaskell's lifetime and works in details and praised her for being especially good at describing trivial matters, and this judgment has laid the foundation for Chinese research focus on the narrative techniques in *Cranford* till nowadays. 'Gaskell is especially praised by Charles Dickens, T·Carlyle and W·S·Landor', Woo says, 'and she attains to the perfection of easy natural and unaffected English narratives', which is similar to the Chinese novel *Rulin waishi*-- **Unofficial History of the Scholars** (《儒林外史》). *Rulin waishi*, authored by Wu Jingzi in the 1750s during the Qing dynasty, is a vernacular classic Chinese literature that satirizes scholars in the Ming dynasty. Such comparison sets the tone for Woo's comments in the body part in his *Cranf*.

With the differences between westernized vernacular Chinese and mature modern Chinese, the three *Cranford* versions show the development of modern Chinese language: Woo Kwang Kien's *Cranf* in 1927, Zhu Manhua's *the Forbidden City for Women* in 1937, and Xu Xin's 1985 version published with the original name *Cranford*. As viewed from the overall result, Woo's and Zhu's translations are rich both in classical Chinese elegance and western style, embracing deep personal emotions, while Xu's shows well-developed Chinese language quality. As for the representation of the original linguistic features, Woo's and Zhu's translations partly present the original text as the early modern Chinese that they employed is full of expressions with western characteristics. On the other hand, Xu's version with the authentic modern Chinese and the flexible approaches, adequately represents Gaskell's linguistic features. As far as the character images are concerned, Woo's translation sees the greatest changes, Zhu's comparatively less and Xu's the least.

Compared with Joanne Shattock's edition of *Cranford* from Pickering and Chatto (2005), we can see how Xu's translation respects the original text as well as the notes and annotations from its high similarity with Shattock's work. On the other hand, Woo's and Zhu's are sometimes not in accordance with the English text, particularly referring to how Woo's 'translation cum criticism' method changes the literary images to a large extent in both his translation body part and translator's notes. Modern scholars hold various opinions on Woo's subjective comments on the characteristics, and I argue that Woo's excessive interpretation in 1927 *Cranf*, though it is helpful for understanding in several places, does at times have over-interpreted literary images. Those overinterpretations, while might appeal to Woo's audience in 1920s and 1930s, may sound undesirable for present Chinese readers. So, the inevitable variation in literary images caused by three reasons: translators' notes, omissions and changes, and cultural translation are discussed in the following session.

2. TRANSLATORS' NOTES AND LITERARY CRITICISM

Generally, the translator's notes are used to explain all information unfamiliar to the target language readers, including 1) helping readers to understand smoothly and deeply; 2) reminding readers of the differences between Chinese and western cultures; 3) and showing the translator's carefulness. Generally, the total number of notes in Chinese *Cranford* versions is gradually increasing with modernization, which helps reflect the clarity of the translation. The notes cover a wide range of topics; for example, interpretation of western myths and legends, biblical stories, explanation of western literary classics, and introduction to social customs, etc. As an accompanying text, the translator is mainly guided by the readers' expectations and mainstream ideology, which may have some influence on the target readers' understanding of the original content and the author's intention.

Particularly the translator's notes play important roles in Woo's edition since he never wrote a book to put forward his own view of translation despite the nearly 100 million words translated. This is also an important reason why

this prolific translator, who pioneered in the vernacular translation field, has fallen silent in the understanding of the history of translation. But his translation thoughts are completely and systematically reflected in his unique translator's notes: they are not only translation and interpretation but are often supplements to explain the plot as well as some words in the text, and his literary criticism.

To better demonstrate the variation of images in the three versions hereafter, I list examples by combining translators' notes and the translation texts, followed by Joanne Shattock's corresponding words in *Cranford* (2005, from Pickering and Chatto) to indicate differences between them. For example, through the differences in the translators' notes commenting on how ladies in *Cranford* tried to socialize with Mrs. Fitz-Adam, readers can see Xu's objectiveness and Woo's subjectiveness.

When widowed Mrs. Fitz-Adam, sister of Dr Hoggins came back to the town, ladies in *Cranford* would like to make some acquaintance with her, but under one condition: Mrs. Fitz-Adam had better showcase some connections with 'something aristocratic'. So, they related to former inhabitants in her house at first, and then examined her surname 'Fitz-Adam', hoping to find some evidence to admit Mrs. Fitz-Adam into their group. A former inhabitant in Mrs. Fitz-Adam's house was an earl's daughter Lady Jane, whose sister Lady Anne had married a general officer in the time of the American war, and this general officer 'had written one or two comedies, which were still acted on the London boards' (Gaskell 2005, 220).

Although there is no exact logic between this 'general officer' and the house in Cranford, the Cranford ladies are sure that this house conveys 'some unusual power of intellect', and when they see the advertisement of the comedies, they feel that was 'paying a very pretty compliment to Cranford' (220). In Shattock's note, it explains this is an allusion to 'General Burgoyne, commander of the British forces in the American War of Independence', and that Burgoyne (1722-92) 'wrote a number of plays and was married to Lady Charlotte Stanley, daughter of the Earl of Derby' (353). The translation texts in the three versions are quite honest,

but in Woo's translator's note, he commented this far-fetched analogy 'cheeky': 'the officer's play has nothing to do with *Cranford*, but he must be brought to the place and to be honored', and he also praised Gaskell because she merely uses 'a few words' to make fun of Cranfordian ladies' snobbery so 'incisively and vividly' (军官编戏与克兰弗毫不相干却要一定拉扯到本地以为光荣可谓脸面厚极;这几句描写社会丑态淋漓尽致) (Woo 1927, 105).

Afterwards Cranford ladies tried to find 'something aristocratic' in Mrs. Fitz-Adam's surname-'Fitz', by recalling the name 'Fitz-Roy' for 'some of the King's children'; and 'there was Fitz-Clarence', name for illegitimate child of 'dear good King William the Fourth' (who is not so respectable actually, showing the ladies are very naive); and even as it is 'Fitz-Adam' was a 'pretty name' too, for it might mean 'Child of Adam', and 'who had not some good blood in their veins, would dare to be called Fitz' (Gaskell 2005, 220). However, both Mrs. Fitz-Adam and her brother Dr Hoggins, refused to 'admit' such links and are happy with their plain, true surname from their respectable farmer-parents, which embarrassed ladies in *Cranford*, who are proud of their elegant blood and never care to degrade as to associate with the people below.

As a result of that, the ladies' circle decides not to include Mrs. Fitz-Adam in their group, presenting their hypocrisy and the family standing concept in Victorians. Woo's note here is totally different from Xu's:

Woo's: for the lower-class, even the family name is disgusting but strange; this description shows us Victorian snobs like lung and liver (Chinese idiom—means that people can see through what they think clearly); when compared with Hoggins' who are not willing to climb and cling to higher class and are full of vitality, these women are very snobbish.

P一百四 (贺金士)在阶级稍低的人连姓都是觉得讨厌的却是奇闻; 描写势利小人如见其肺肝;女士们势利入骨对比贺金士简直是不肯攀援附势却很有气骨; (p.104)

Xu's: The Fitz Clarence was an illegitimate child of King William IV of the United Kingdom with his mistress Dorothea Jordan; King William IV was once

Duke of Clarence and St Andrews; according to the Bible, Adam is the first ancestor of mankind.

P113 英国国王威廉四世即位前与女演员朱尔典太太所生的孩子。当时威廉四世的身份是克拉伦斯公爵;据《圣经》记载, 亚当为人类的始祖。(p.113)

Xu's notes are objective facts, aiming at introducing the historic figure Fitz Clarence and his background, and also provides biblical allusion about who Adam is; while Woo's is more subjective by pointing out the Cranford upper female circle is a group of snobbish people, helping readers to understand why the history of the house and the scrutiny of names are put here by Gaskell. We should also notice here how Woo, similar with Gaskell, emphasized the collective image of the Cranford ladies, such examples can be found in some other places in Woo's translator's notes too:

(1) 'Cranford ladies are some poor who do not recognize poverty'... 'here comes a captain Brown who is willing to admit poverty, so they exclude him' (p.6).

P四 写贫人不认贫好事掩饰写得有味

P六 这却是来了一位是肯认贫的…总而言之是不肯认穷

(2) 'As a prince charming for many Cranford spinsters, no wonder rector guards himself by troops of his own sex—the national schoolboys, since the old ladies are really formidable' (p.145).

P一百四五 克兰弗的老小姐们个个都很想嫁 怪不得总牧师有戒心…克兰弗的老小姐们实在有令人望而生畏之处 无怪乎总牧师远远的见了就要躲藏

(3) 'Why is Signor Brunoni a French spy? It is unreasonable to be so suspicious and disturbing, indicating the ignorance of these women' (p.148).

P一百四八 无知的妇女们理由不过如此 勉强附会疑心布路耐是个法国奸细 可谓无理之极…疑鬼疑神庸人自扰…P一百四九 又是自扰

(4) 'And why they let Peter "indulge himself in sitting cross-legged" and saying it "remind me of the Father of the Faithful", while they tease at Dr Hoggins' posture? Isn't it snobbish' (p.249)?

P二百四九 盘腿坐下…回教祖…佐唔士坡脚裁缝
note: 赞彼得贬贺金士不过是势利

In this way Woo helps readers to understand the Cranford ladies as a group, at the first sight they are some snobbish and hypocritical women, but when audience keeps reading, they would find a varied voice from Woo's notes in later parts of the story. Here, I will demonstrate how major characters have been commented by Woo individually. For instance, Miss Pole, was described as a plain-minded snob at first both in text and in Woo's notes, but the translator overturned his attitude towards her with the development of the story: firstly, 'compared with Miss Matty, Miss Pole is less mannered and educated when Mrs. Jamieson refused to invite them to meet her sister-in-law' (p.107); but 'she goes back on her word when they are re-invited, which is snobbish yet masked by her flattery words for Miss Matty and her forgiveness for Mrs. Mrs Jamieson' (p.121);

P一百七 普勒小姐是满肚子不高兴 不如 Matty 小姐有涵养

P一百二〇 普勒小姐出尔反尔无非是势利说得却很大方

P一百二一 普勒小姐一面原谅查美逊夫人一面恭维 Matty 小姐有涵养可谓善于辞令…读者须记得从前 Matty 小姐处之若无事而普勒小姐却很生气 现在 Matty 小姐说他也善体贴人情无意中讥他出尔反尔 深刻之笔

and she is 'annoying' in 'boasting to understand everything' (p.144), which could also be seen in her 'pretension as the boldest among the ladies' yet she 'turns out to be a chicken-hearted' (p.150);

P一百四四 普勒小姐自命为通天晓最是令人讨厌

P一百四六 描写胆怯人真令人发笑 (连续三次)

P一百五〇 普勒小姐自命为最大胆却是最无胆 好吹的人往往如此

P一百六四 说普勒小姐心里很怕鬼不过嘴里不肯说

P一百六五 这是普勒小姐自以为不怕鬼自鸣得意故很可怜 弗拉斯夫人怕鬼…其意是替普勒小姐惭愧也

interestingly, Woo also compared Miss Pole with his contemporary Chinese, saying 'recently, such boastful atmosphere is so strong in China too that many officials and celebrities are not ashamed of their misbehaviors

either, just like Miss Pole' (P一百五五 普勒小姐好张大其辞 近来此风甚盛 达官贵人亦复拾普勒小姐牙后慧 不以为耻) (p.155); and Woo laughed out when he was translating the sentence that 'she vies to be the first to report that Lady Glenmire marries Dr Hoggins', and guessing 'it is natural for an old spinster as Miss Pole to want to marry when she witnesses a new couple' (p.189); what's more, later when Peter Jenkyns comes back from India, Woo surmised 'maybe Miss Pole hope to marry him' (p.255), which is a subtext some readers of the original English version might not see;

P一百八九 普勒小姐一定要当头报 抢先着先把新闻告诉弗拉斯夫人 写来真令人发笑…老小姐少年错过老大伤悲写得很深透…未嫁的见人嫁也想嫁 大约是女人常情

P二百五五 突如其来令人不可捉摸…从一点不相干的消息就无中生有胡猜 许多事此善于造谣者…虽是苛刻话然难保普勒小姐不是想嫁比得

However, Woo was deeply touched by Miss Pole when she tried to help Samuel Brown (Signor Brunoni), calling her 'although snobbish, is also loving and sympathizing' (p.222), and 'she has a good heart and she is a kind person' (p.166).

P一百六六 普勒小姐心地原是很不错很是个有仁心的人

P二百二二 普勒小姐虽势利心却慈爱亦能体恤

If Miss Pole is an old lady who lives on her own, then the Jenkyns as a family with several main characters have been commented by Woo both individually and collectively.

For Woo, the Jenkyns is unique in that every family member is special and different from others, taking Deborah Jenkyns, Matty Jenkyns and Peter Jenkyns as individual examples, and with Thomas Holbrook as the potential victim for the family.

And in Woo's opinion, Deborah Jenkyns 'takes after her father' (p.82), rector Jenkyns—he 'dares' to 'spirit up the people to fighting Napoleon with spades or bricks' (p.80), being a 'sour old lady pretending to be literary' (p.19), which can be drawn from 'her attitude towards businessman' (p.13), and from how she was so

offended when captain Brown spoke highly of Charles Dickens and despised Samuel Johnson while in fact, Miss Jenkyns 'just possesses a few books' and 'writes nothing important but some daily letters' (p.14); by judging Deborah Woo again teased some 'scholars' at his time: 'could a person deem himself a writer once the family has a few books at home' (p.14)?

P一三 贵夫人看不起作生意的人…Jenkyns小姐也看不起开铺子做买卖的人

P一四 家里有几本书就要自命为文学家 Jenkyns小姐未免太不知自量了 又此回写这位小姐写得很酸很腐 以后此等处尚多 读者留意…未读过几本书就要论文世上这种人不少

P一八 文人习气往往如此 Jenkyns小姐居然以文人自居 故有这种习气

P一九 活画出一个冒充好文的猥琐酸腐小姐

P七三 才生下两天的孩子如何能为恶 可谓迂腐之极

P八二 Jenkyns小姐之迂腐颇有父风 故独为其父所爱…描写慈母溺爱儿子如书

P八〇 拿铲子拾砖头攻打拿破仑的军队可见总牧师是异常之迂腐糊涂 又自命为得意之作

Woo believes Gaskell creates the image of Miss Jenkyns with a deeper intention, that is, to serve as a foil to the greatness of the heroine—Miss Matty: 'Miss Jenkyns is not only pedantic, but also has a little temper, she is fortunate to have Miss Matty could bear it' (p.193); 'the two sisters are distinct in tempers', Woo commented, which can be seen from how they 'get along with other people' (p.26), i.e. Matty rushed out to ask how captain Brown is going while Deborah stayed inside, or Matty tried to treat the post man with tenderness and Deborah did not ('Miss Matty would steal the money all in a lump into his hand, as if she were ashamed of herself; Miss Jenkyns gave him each individual coin separate').

P二六 写大佐之忧伤不多几句说得可怜…写姐妹两人用笔不同 姐姐只是嘴里说 妹妹却要跑到街上抓说话的人进来说 两人的性情大有分别

P一百九三 Jenkyns小姐不独迂腐不堪还很有小脾气 很亏Matty小姐忍受…写姐妹对待邮差各有不同 两人性情不同可见一斑

Such efforts in Woo's notes, on the one hand, assist audience to comprehend the characters, on the other

hand, encourage them to reflect on Gaskell's techniques as a novelist. This can be proved by reading Woo's parallel comparison between the Jenkyns' sisters and the Brown's sisters; namely, Miss Jessie and Miss Brown. In chapter one, Woo noticed 'Jessie's hard work can make readers feel the deep sibling love, and at the same time, it can be seen that her elder sister cares for herself rather than other family members' (p.24).

This interpretation may be a bit excessive, but clearly indicates 'how Matty and Jessie's solicitude for their sisters', and foreshadowing Miss Matty's tolerance for Miss Jenkyns in later chapter -- 'Bankrupt' (p.28). Miss Matty's excellencies, Woo argued in his notes, is further suggested in her tolerance and generosity, when 'her family along with the Victorian society hold up Matty's life-long affair' (p.48).

P二四 此段写拓西小姐之耐劳亲爱能令读者增手足之情 同时可见其姐之为己而不顾人

P二八 拓西小姐处处都是体恤姐姐 与后文 Matty 小姐处处体恤姐姐 各同而用笔各异

P二百六 到了极穷困的时候 还是替姐姐想 毫无怨恨之意

P二百八 又是毫无怨恨之意 可见其能忍受穷困 能够牺牲一切

And creatively, Woo praised Miss Jessie is just 'as hardworking as a traditional Chinese woman', which makes readers like this role more (p.208). Such cultural perspective of comparison, I believe, is a great advantage in Woo's translation, along with his tender satire of some other typical small-English-town characters such as Mrs. Jamieson and her butler Mr. Mulliner.

When Miss Matty consulted her how to cater her cousin Major Jenkyns at home, Mrs. Jamieson 'had given in the wearied manner of the Scandinavian prophetess - "Leave me, leave me to repose"' (p.188). Shattock's note for this sentence is 'by Thomas Gray, "The Descent of Odin: an Ode" ll.49-50: "Unwillingly I my lips unclose/ leave me to repose"' (p.349). While Xu's note is in accordance with Shattock's, Woo's is more subjective: 'Mrs. Jamieson's refusal to tell, is either that she truly doesn't know, or that she is too jealous to tell' (p.47);

Xu's: P49 模样好似那疲惫的斯堪的纳维亚女预言

家—莫要吵我，让我休息。

note: 出自英国十八世纪诗人托马斯·格莱的一首诗

Woo's: P四十七 斯干维阿女预言家的答话说的 是不要吵我让我歇歇。

note: 夫人若不是居奇不肯说就是妒忌。

And Woo thinks her hypocrisy is shown in her tea party too, especially when compared with Miss Barker's, who was once ladies' maid, and then an owner of a milliner's shop. When she ate 'three large pieces of seed-cake, with a placid, ruminating expression of countenance' at the Barker's, Mrs. Jamieson is 'not unlike a cow' (p.109), but her guests suffered from Mr. Mulliner's slight service and lack of food and sugar in her own house; what's worse, Mrs. Jamieson fell sleep in Miss Barker's party and 'she gave her poor dog Carlo his tea first' (Gaskell 2005, 232) at her own, which is called 'unreasonable' in Woo's comment; and he further supplemented: 'there are many people in the world who specialize in eating good cakes and criticize others for not understanding the habits of high society, yet his or her family loathe to give up good cake to treat their guests' (p.109).

Woo's: P一百九 苜蓿糕 很像一条母牛

note: 言外之意是说茶盘上不过装有有限几块糕点... 自己家里舍不得用好糕点请客 对比 专好吃人家的好糕点还要批评人家不懂得上流社会的习惯 世上这种人很多

P一百一〇 这一睡无论有意无意却是太无理了

P一百二四 阔人家的豪奴健仆令人可畏 有如此者

P一百二七 主人不敢得罪健仆却敢得罪客人

P一百二八 不过是夹糖却说了许多趣语 又善于形容 随手拈来都无枯窘题目 大小说家都有此本领... 查美逊夫人待客不如待狗

Zhu's: P六九 核儿饼...母牛的样子(p.69)

Xu's: P116 五仁香饼...母牛反刍

In addition to the examples above, there are many more that cannot be listed here due to space limit, but we can clearly see how translators' notes, combined with their texts help readers to appreciate Cranford now. Woo's notes outclass others not only in number of words, but also lies in his flexible translation strategy to employ the notes as a space for literary comments. Although some of his notes are invalid, for instance, that he judged Lady Glenmire had to marry Dr Hoggins because she did not

have a place to go and she had to depend on a man for a living (p.155), in general we can still see Woo's notes of benefits.

3. OMISSIONS AND CHANGES IN TRANSLATIONS

Other than the translators' notes, omission and change is another common strategy adopted in the three Chinese versions, resulting in characters behaving slightly differently from the original English work. By and large, Woo's translation text, compared with Zhu's and Xu's, does have more omissions and changes, but was based on his contemporary readers' perception. Interestingly, such comparison can sometimes mirror the foreign language level of the Chinese readers, with an expectation that modern readers are able to cope with more complicated supplementary information. Additionally, sometimes various ways of dealing with characters' names change the presentation degree of the original images in the translation, which is connected to the traditional morality and cultural thoughts of the translators.

For instance, when Miss Matty is trapped in bankruptcy, Mrs. Forrester tells Marry her donation, though not a big sum, it is 'a twentieth of her whole income' and 'bearing a different value in another account book' (p.284). The 'account book' is annotated as 'it's God's book' in Shattock's edition, while Zhu's keeps it and Xu's preserves it with an explanation from the Gospel of Mark:

"Once Jesus saw a poor widow donating two pennies and said to his disciples, 'although the amount of money donated by the poor is very small, its value is much higher than the large amount donated by the rich, because the rich donates the surplus while the poor donates the subsistence money'". Woo, however, deleted this term by translating it as 'but some poor people see it as a large amount of money', which made the text easier to be understood (p.225).

Woo's: P二百二十五 但是有些穷人看起来就是很大的数目

Zhu's: P一四一 在另一本账簿上 (p.141)

Xu's: P243 上帝的账本

note: 据《圣经·新约》《马克福音》第十二章, 一次, 耶稣看到一位穷寡妇捐了两个小钱后对门徒说, 穷人捐款的钱数量虽很小, 但其价值要大大超过富人的大数目捐款, 因为富人捐的是余钱, 而穷人捐的却是糊口的活命钱。

As we can see, Xu's notes have marked the advancement in Chinese readers' language level, with an expectation that modern readers are able to cope with some complicated supplementary information. This is also shown in Xu's note for 'Blue Beard': Miss Matty and her maid Martha were afraid of the East Indian's white turban when Major Jenkyns came to visit, and Matty confessed it remind her of 'Blue Beard'. Compared with Woo's plainly translating into the 'Blue Beard' (p.147), Xu added a note-- 'Blue Beard' is one of the characters in the Arabian story 'Arabian Nights', and 'he is very cruel and killed six wives in his life' (p.49).

Woo's: P四十七 蓝胡子

Xu's: P49 蓝胡子...

note: 阿拉伯故事《一千零一夜》中的一个入物, 为人十分残忍, 一生中先后杀害了六个妻子。

In Woo's and Zhu's translations, those different ways of coping with names can change the degree of presenting the original characters in the translation. As scholars deeply influenced by traditional morality and cultural thoughts, sometimes we can find in Woo's and Zhu's translation efforts to safeguard certain traditional cultures inherited from their own society, such as righteousness and morality, etc. For example, in translating 'Miss Jessie Brown', different from Woo's and Xu's pure transliteration, Zhu called her 'Miss tender snow' (p.7), which indicates her situation afterwards- a condition that she needs to survive on someone else and to be taken care of by her husband.

Woo's: P九 拓西小姐

Zhu's: P七 娇雪小姐

Xu's: P9 杰西布朗小姐

When Miss Jessie Brown sang 'Jock of Hazeldean' to 'an old cracked piano (a spinet in its youth)', the poem's name was omitted in Woo's and Zhu's translations,

maybe considering their readers' perception, and was translated as it is by Xu. And Zhu treated the instrument in a different way: he created a word based on its transliteration, meaning 'sad and graceful' (p.9) in Chinese, which appropriately matches the sound of piano as well as the player's mood.

Woo's: P十二 他又弹一座破钢琴, 一面弹一面唱。这架钢琴原底是个小风琴。拓西唱一个曲子。有点走了调。(p.12)

Zhu's: P九 陈旧的破裂的悲婀娜...一架小洋琴

Xu's: P12 她还和着一架陈旧的破钢琴引吭高歌, 我估计那钢琴以前一定是台音质优美的家用钢琴。杰西小姐在高唱《黑兹尔丁的乔克》时, 有点儿(儿化音)走了调。

note: 指沃尔特·司各特在1825年创作的一首苏格兰民歌 (A Scottish folksong by Walter Scott, 1825)

Changes can also be found in the names of some daily items, aiming at letting readers who did not know the foreign objects understand what kind of things they are, i.e., 'currants and gooseberries' (186)

Woo's: P四十三 小浆果 (cranberries)

Zhu's: P二七 葡萄...杨梅 (grapes and bayberries)

Xu's: P45 茶藨子 醋栗 (currants and gooseberries)

or 'pudding' (193)--

Woo's: P五十五 丸子 (meatballs)

Zhu's: P三四 粉团 (flour dough)

Xu's: P57 布丁 (pudding)

or 'scaloped oysters, potted lobsters' (223)--

Woo's: P一百十二 蛎房和龙虾 (oysters and lobsters)

Zhu's: P七〇 甲鱼 (soft-shelled turtle)

Xu's: P120 牡蛎和龙虾...贝类 (oysters, lobsters and shellfish)

Nevertheless, changes in other daily items sometimes imply deep intention of Gaskell and cultural consideration from her translators. Similarly, this kind of change can also be seen in 1929 version of *Cousin Phillis*, i.e., the translator Xu Zhuoli, used 'yams' (Xu, 1929, p.44) instead of 'potatoes' when Phillis insists on calling eggs

'potatoes', since Chinese readers were more familiar with yams due to famines in the late Qing Dynasty at that time. And this treatment has not harmed Gaskell's design: Phillis Holman defended herself when Paul Manning challenged her female intelligence by asking a silly question on what were in the basket.

So, it sensed the same to Chinese readers when Xu Zhuoli changed potato into yam. Another similar change is Xu Zhuoli's translation of Phillis' home—the Hope Farm: Xu rewrote the name as 'Heming' (p.51), meaning the sound of cranes—a common cultural symbol for hope and great expectation in East Asia, to help the audience better understand the atmosphere in Phillis' family. As an old symbol widely used in Chinese literature, the crane can represent separation, which symbolizes parting, kindness, superior person, ambition, lofty, seclusion, and longevity. So, Xu Zhuoli's rewriting of Phillis' home is very appreciative, alluding to the main love plot and the Holmans' characteristics at the same time.

4. CULTURAL TRANSLATION

Therefore, through the examples from *Cousin Phillis*, we can see cultural translation is the last but not the least highlight in facilitating reading these three Cranford versions, particularly in some nouns with cultural background meanings. There are several words with cultural background or lexical history in the original English text. In the process of translating this kind of words, many translators choose to translate their cultural symbols rather than simply imitate their pronunciation, and translator's interpretation of the source language culture in the translation process brings great convenience to the readers, laying a good foundation for the readers to understand the original content more clearly. For example:

(1) 'Amazons' (Gaskell, 2005, 165)

For Woo, 'Amazons' has not been translated into Amazons, but is presented with the symbolic meaning of Amazons: a female society. This approach not only avoids the confusion of readers who do not have relevant cultural background knowledge, but also expresses the implied meaning of the original author here, that

is, emphasizes the dominant position of women in this place.

(2) 'the thing' (Gaskell, 2005, 239)

When watching Signor Brunoni's magic tricks, Miss Pole 'clutched' the narrator-- Mary's arm, and 'begged' her not to turn for "it was not the thing", but she could not make Mary exactly understand 'what "the thing" is', while making it so confusing for Mary, she gave in and guess 'it must have been something eminently dull and tiresome'.

Woo's: P一百四十二 不合规矩的(*atypical and not in line with the rules*) (p.142)

Zhu's: P八九 不该做的事情 (*ought not to do*) (p.89)

Xu's: P153 什么是体统(*unbecomingly*)

(3) 'wench' (Gaskell, 2005, 318)

Jem called Martha 'wench' when they decided to get married, which was not translated honestly in Zhu's edition since it is improper in traditional Chinese culture that this young couple have formed a relationship before marriage. So, Zhu put 'my little girl' here, and Woo even deleted this word.

Zhu's: P一三八 我的小姑娘啊 (*my little girl*) (p.138)

Xu's: P236 我的婆娘 (*my wench*)

Similarly, Mr. Holbrook is called 'a widower' by Woo (p.i) and Zhu (p.138), since it is too alien for Chinese readers why a man keeps single till his age. But Xu used 'an old bachelor' (P35拜访上了年岁的单身汉) as it is in Gaskell's.

(4) 'Rubric'

To help readers understand what Rubric is and what it is for, both Xu and Zhu said that is 'comments [remarks] written in red with a brush, used in official documents' (Zhu, 1937, p.131), a thing must be obeyed just like the book of prayer.

Signor Brunoni and his wife 'were so absorbed in deciding where the red letters would come in with most effect (it might have been the Rubric for that matter)' (Gaskell, 2005, 275)

note: ...of the Book of Common Prayer. Mitchell notes that directions for the services were printed in red (p.357)

Woo's: P二百九 可以当作宗教仪节的朱书题目

Zhu's: P一三一 像公文上的朱批有同样的效力

Xu's: P227 祈祷书上的红字

(5) 'winding-sheets' and 'rolely-poleys' (Gaskell, 2005, 238)

Miss Jenkyns has the superstition of avoid using 'winding-sheets' for they are believed to be an augury of death (p.354), so she makes the servant to call it 'rolely-poleys'; since there are similar superstitious culture in China, Woo and Xu followed the original text, yet for that Woo's readers would not know what rolely-poleys are, he changed it to a Chinese dessert—a rice cake roll (Xu, 1985, 227).

Miss Jenkyns, who would never allow a servant to call the little rolls of tallow that formed themselves round candles 'winding-sheets,' but insisted on their being spoken of as 'rolely-poleys!'...

note: the accumulation of dripping wax on candles was believed to be an augury of death

Woo's: 蜡烛边的蜡泪俗语叫作裹尸白布...卷筒糕

Xu's: 向来不许仆人把积在蜡烛四周的一堆堆溶蜡叫做 'winding-sheets' 而是坚持要仆人把这东西叫做 'roly-poleys'

note: 这个词在英语中还有 '裹尸布' 一意。改用后意为 '卷布丁' (p.149)

(6) names of teas

After the bankrupt, Miss Matty had to make a living by opening a tea shop, so several kinds of tea and their names of types appeared in this part of the story. As a special cultural symbol in its birthplace of China, the names of teas were handled differently by three translators. Compared with Zhu who plainly translated the names, Xu borrowed the notes of explanation from Shattock and honestly translated both the text and the notes. Yet born in Guangdong Province, Woo modified the name of Pekoe into 'Junmei'—the way Pekoe is called in Cantonese area, meanwhile paid respect to A Dream of Red Mansions, the peak among Chinese classical novels.

'And expensive tea is a very favourite luxury

with well-to-do tradespeople and rich farmers' wives, who turn up their noses at the **Congou and Souchong** prevalent at many tables of gentility and will have nothing else than **Gunpowder and Pekoe** for themselves.' (p.289)

note: All types of tea. Pekoe was a black tea made from the finest leaf from India Sri Lanka or China; Congou a black tea from India or China, and Souchong a black tea from India or Sri Lanka. Gunpowder was a superior green tea from China (p.358)

P一四七 红茶和小种 茶珠和君眉 1937 (Junmei, got named from *A Dream of Red Mansions*)

P253 生活阔绰的商人和富裕农夫的妻子…功夫茶、小种红茶、珠茶、白毫 1985

note: 功夫茶 一种大众化的中国红茶;小种红茶 主要产于中国的一种红茶;白毫 一种高级红茶 叶带细白毫毛, 故得名白毫

P五 又短又污的臂膀 1937

P5 短小绯红 1985

'our hostess had a regular servants' hall, second table, with housekeeper and steward instead of the one little charity school maiden, whose ruddy arms could never have been strong enough to carry the tray upstairs'/butler, footman

P五 有管家婆有男总管 1937

P五 管家的和看门的 1937

P4 还雇有管家及众多的男仆 1985

'as many precautions as if we were living among the Red Indians or the French'.

P九三 红印度人 1937=1927 P一百四十七

P159 红种印第安人 1985

5. CONCLUSION AND RECOMMENDATIONS

There are many other kinds of translation points that can be categorized under this group; for example, the 'charity school' (Gaskell, 2005, 167) was once treated as a compulsory school by Woo (p.5) and Zhu (p.5), and Xu thought the boys who went to 'national school' (Gaskell, 2005, 241) in Cranford were in a kind of 'public school' (Xu, 1985, 5). Zhu misbelieved the 'ruddy arms' (p. 5) of Miss Betty must be dirty probably in that they were red after chores, and he also presented 'housekeeper and steward' (Gaskell, 2005, 167) as 'butler and footman' (Zhu, 1937, 5), maybe to show his consideration for the readers. What's more, he and Woo thought 'the Red Indians' (Gaskell, 2005, 243) were people who lived in India whereas they are living in the Americas. All the examples, either indicating translators' insight or the perception of their audience, are marked with features from their own epochs.

'charity school'/the obligatory school

P五 义学 1927

P五 义务学堂 1937

P5 慈善学校 1985

see also in 'national school boys'

P八九 国民学校 1937

P157 公立学校的孩子 1985

'ruddy arms'/short and dirty

P五 两只又短又红的手 1927

Through the above comparison, this paper clearly indicates that social and cultural contexts can impose a great influence on the strategies taken by translators when translating foreign literary works. The variation of the original character images in the translation is, in fact, the result of the joint control of translators' cultural capitals and manipulation of ideology. The reason why this change is most obvious in Woo is that when translating this book, the ideology and translation thought in the New Culture Movement is dominating him. This enables Woo to get rid of the restriction of the original text and adopt a more flexible translating method. Therefore, he can translate according to his own understanding and will inevitably depart from the original text, which will also cause certain distortion of the characters in the translation.

Considering the styles and effects of the literary works, studies of translation and reception in this paper could be extended to other English novels, particularly in regard to those imported into China during the early modern period. What's more, since the ever-changing nature and development of communication media can also affect the reception of the translated texts, more attempts can be made to explore the TV adaptations of Cranford, from aspects such as subtitles and audience's

response and comments on social media in the future.

REFERENCES

- Bi, Xiaoyan. 2010. "On Woo Kwang Kien's translation—A case study based on World Famous Fictions." Fudan University, MA dissertation.
- Cheng, Jia. 1986. *A History of English Literature*. Shanghai: The Commercial Press.
- Deng, Shihuan. 2016. "Wu Guangjian, Modern China's Translation Innovator and Pioneer." *Journal of Wuyi University* 1: 20-23.
- Fu, Yanhui. 2015. "Not merely Dear Scheherazade: A review of the canonization of Elizabeth Gaskell." *Journal of Tianjin University* 3: 239-245.
- Gaskell, Elizabeth. 2005. *Cranford. The Works of Elizabeth Gaskell, Volume 2. Novellas and Shorter Fiction I*. ed. by Joanne Shattock and Alan Shelston. London: Pickering & Chatto Limited.
- Huang, Alexander. 2009. *Chinese Shakespeares: Two Centuries of Cultural Exchange*. New York: Columbia University Press.
- Huang, Yanqun. 2016. "On the expounding function of translator's notes: a case study of World-Famous Novels translated by Woo Kwang Kien." *Journal of Xihua University (Philosophy and Social Sciences)* 1: 106-109.
- Hu, Yile. 1991. "The Female Images in Gaskell's Works." *Shandong Foreign Language Teaching* 4: 27-32.
- Lefevre, André. 2016. *Translation, Rewriting, and the Manipulation of Literary Fame*. London: Routledge.
- Lei, Zheng. 2017. "Research on the Design and Design of the Journal of the Republic of China." Taiyuan University of Technology, MA dissertation.
- Liu, Kaifang. 1984. *Cranford*. Shanghai: Shanghai Translation Publishing House.
- Marroni, Francesco. 2011. *Elizabeth Gaskell and the Art of the Short Story*. Bern: Peter Lang.
- Qian, Qing. 2006. *The British Literature in the 19th Century*. Beijing: Foreign Language Teaching and Research Press.
- Stoneman, Patsy. 2016. *Elizabeth Gaskell*. Manchester: Manchester University Press, 2016.
- Wang, Guofu and Miu, Hualun. 1987. *The 50 British Classical Novels*. Chengdu: Sichuan Literature and Art Publishing House.
- Wang, Zhe. 2019. "The Feminist Ambivalence: Collapse of a Female Utopia in Elizabeth Gaskell's Cranford." Beijing Foreign Studies University, MA dissertation.
- Woo, Kwang Kien. 1927. *Cranf.* Shanghai: The Commercial Press.
- Wu, Di. 2010. "Deep River with a Tranquil Surface: The Tranquil World in Cranford." *Seeking Truth* 4: 112-117.
- Xiao, Xian. 2016. "The Manipulation of Translation-cultural Capital—A Case Study on WU Guangjian's Translation." *Journal of Beijing International Studies University* 3: 52-60.
- Xu, Xin. 1985. *Cranford*. Tianjin: Baihua Edition.
- Xu, Xin. 1992. "On Mrs. Gaskell's Cranford." *Journal of Nanjing Normal University (Philosophy and Social Sciences)* 4: 98-103.
- Xu Zhuoli. 1929. *Cousin Phillis*. Shanghai: Chunchao Bookstore.
- Zhang, Ke. 2017. *Research on English Literature in China during the Republic of China (1912-1949)*. Beijing: Central Compilation and Translation Press.
- Zhang, Qi. 2013. "Translation Clarity Trend of Four Cranford Chinese Versions." *Journal of Changchun Education Institute* 29: 34-35.
- Zhu, Manhua. 1937. *Women's Forbidden City*. Shanghai: Qiming Bookstore.