

A Comparative Study of Satire Translation in Two Chinese Versions of Pride and Prejudice

Li Hong Qing

Beijing Foreign Studies University, Beijing, China

Abstract: Satire has long been considered a very difficult and complex translating task, and some critics have claimed that the satire in the English novel of *Pride and Prejudice* has been over-translated, under-translated, mistranslated, and even lost. Therefore, the research aims to seek some proper strategies in translating a satirical novel.

In order to obtain this goal, the research compares two Chinese versions with the original text of *Pride and Prejudice*. The two Chinese versions are translated by Wang Keyi (王科一) published in 1956 and by Sun Zhili (孙致礼) in 2010. From the perspective of functional equivalence, the writer has selected thirty English satirical sentences from the English novel and sixty sentences from the two Chinese versions and compares each example in detail under four strategies: (1) adding words, (2) changing the position of some phrases, (3) changing phrases into sentences, and (4) use of four-character phrases. The writer also tries to discern the differences and the similarities between the two Chinese versions, and decides which one reflects more closely the criterion of functional equivalence. In addition, the writer evaluates whether the four strategies apply to translating the satirical tone of the English novel.

From the analysis of the data, it becomes obvious that Wang Keyi's (王科一) version is, most of time, formally equivalent. Formal equivalence entails the literal meaning of the original text and appears awkward, over-translated, under-translated and even mistranslated. The writer speculates that this is partly because of the limited reference materials available at the time of the translation, the socio-political situation, and inadequate personal experience. Generally, Sun Zhili's (孙致礼) version tends to be functionally equivalent and more natural and closer to the original than Wang's. Sun's version is indeed very successful due to his unremitting efforts, wealth of experience and access to modern theories and resources. It has also been proved that the four strategies are employed by both translators in translating the satirical tone of the source text.

Although the research offers better strategies in translating a satirical novel and helps the translator to provide the closest and most natural translation to the target readers, some limitations of this paper will be presented in the conclusion.

Keywords: satire; functional equivalence; translation strategies; comparative study.

1. INTRODUCTION

1.1 Research Background

Translating satire has been regarded as a complex and difficult task, especially when translating a satirical novel. *Pride and Prejudice* which is one of Jane Austen's famous satirical novels has been enthusiastically translated into Chinese since the establishment of New China. There are now more than ten Chinese versions in China. However, some critics have observed that this satirical novel is often translated in a lighter mood because of the tendencies to over-translate, that is, to spend a lot of words on "explaining" the satire rather than trying to make it reflect the peculiarities of the source language. Other critics emphasize that *Pride and Prejudice* is sometimes under-translated by neglecting the satirical flavor in the source language.

Satire plays a vital role in *Pride and Prejudice*. Jane Austen uses satire to make stinging social criticisms and to change people's opinions. Therefore, satire becomes very important when translating this satirical novel into Chinese for if it is translated in an improper way, the significance of satire will be lost and even lead to misunderstanding.

1.2 Research Objective

In order to discover the proper strategies for satirical translation, this thesis will attempt to compare and analyze two Chinese editions with the English original of *Pride and Prejudice* by Jane Austen from the perspective of functional equivalence.

There are dozens of characters in this novel, and some of the satirical depictions and conversations will be chosen to illustrate some divergence and even contradictions in the translators' understanding and how skillfully they handle the subtleties of Jane Austen's original intent. In particular, the descriptions and speeches of Mr. Bennet, Mr. Collins and Elizabeth Bennet will be emphasized.

1.3 Organization of the Paper

This thesis consists of four parts in addition to the Introduction and Conclusion. Part One elaborates the roles of satire and functional equivalence. Part Two presents a depiction of the data from two Chinese renditions and the English original. Part Three discusses some selected examples of satirical writing and addresses the analytical strategies which have been used to establish functional equivalence. Finally, the research summarizes the Results and gives some suggestions for further study of the problems of translating English satirical works into the Chinese language.

2. RATIONALE

2.1 Satire

2.1.1 Definition of satire

Satire has long been discussed; however, it is difficult to give an exact definition to the word "satire", for it can be defined in a various way according to the author's comprehension. From the different definitions, the writer selects three authoritative sources as the basic definitions for discussion.

According to the Longman Dictionary of English language & Culture, satire is:

"a work of literature, theatre etc, intended to show the foolishness or evil of some person, organization, or practice in an amusing or ironic way" (1st edition, 2005:1551).

This definition states that satire is different from other linguistic devices. It is a literary technique of showing the defect of people and the contemporary society.

According to the Oxford Concise Dictionary of Literary Terms, satire is:

"the use of humour, irony, exaggeration or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary society, politics and other issues" (Baldick, 2000:198).

From these definitions, it can be seen that humor, irony and exaggeration are ways of expressing satire; in other words, humor and irony are parts of satire.

In general, satire can be defined as a potent literary device.

Satire is the use of wit as a weapon to attack the deficiencies of the society and to show the foolishness and defect of "some people's behavior or ideas" in order to draw attention to both particular and wider issues in society (Collins, 2008:1414).

Thus, it can be considered that the features of satire are strong irony, sarcasm, humor and ridicule.

2.1.2 Classification of satire

According to the Oxford Concise Dictionary of Literary Terms, satire can be divided into two distinct types based on the tone of the writing. The two most widely used models of satire are "the Juvenalian satire and Horatian satire" (Baldick, 2000:198).

Horatian satire: Horatian satire is often “lighter, gentler, indirect and less serious in tone than Juvenalian satire”(Baldick, 2000:198). The speakers manifest characteristics of urbanity, wit, tolerance and subtlety. Satirical speech often shows amusement rather than indignation at the spectacle of human folly, pretentiousness, hypocrisy and vanity.

Juvenalian satire: This type of satire tends to be “quite serious, direct, even harsh and bitter in tone”(Baldick, 2000:198). Instead of amusement, in this type of satire the speaker attempts to evoke the reader’s contempt, moral indignation, or disillusioned sadness at the follies, mistakes and sins of humanity.

This thesis focuses on Horatian satire because Jane Austen’s novel *Pride and Prejudice* is an example of a novel showing Horatian satire techniques.

2.1.3 The role of satire in *Pride and Prejudice*

Satire is widely used in *Pride and Prejudice* by Jane Austen through “playful and purposeful irony” and “keen sense of humor” (Copeland & McMaster, 1997:34) to show the deficiencies in moral and ethical behavior of the characters that Austen disapproves of including the aristocracy and ignorance of her society. She satirizes a number of memorably silly characters: Mr. Collins, Lady Catherine, Mr. Wickham, Mrs. Bennet and Lydia. She uses satire from the beginning to the end.

2.2 Functional Equivalence and its Role in Translation

Functional Equivalence Theory is one of most frequently quoted theories in the field of translation studies and it is the key concept in Eugene Nida’s theoretical system. This part presents the content and proper understanding of Functional Equivalence Theory and Nida’s ideas about the functions of language.

2.2.1 Nida’s functional equivalence theory

Functional Equivalence Theory was first put forward in 1964. Unlike the traditional translation theories that mainly stress the correspondence between the source language and target language, this principle emphasizes the functional equivalence of information so as to keep the meaning and style of the source language functionally equivalent to that of the target language as closely as possible. Nida points out that in order to reach the ideal translation, it is necessary to find the closest “natural equivalence” to the source language. Nida’s Functional Equivalence Theory opens up new perspectives to translation studies.

In Nida’s view, “translating means communicating” and should include semantics, style and tone. That is, the translation should encompass both the surface lexical information and deep cultural information (Nida, 2001:86).

Nida explains that primarily, equivalence cannot be understood in its mathematical meaning of identity, but only in terms of proximity, i.e., on the basis of degrees of closeness to functional identity. So, no translation can be completely equivalent, it only represents a certain degree of equivalence. Therefore, Nida polished his theory in his book *Language, Culture and Translating* in the 1990s; he divided functional equivalence into different degrees of adequacy from minimal to maximal effectiveness on the basis of both cognitive and experiential factors. The Minimal definition of functional equivalence is “The readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it.” The Maximal definition of functional equivalence has been stated as “The readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did” (Nida, 2001:87).

2.2.2. Principles for producing functional equivalence

Nida declares that

“a number of relevant principles govern the kinds or degrees of adjustment which may be necessary in order to produce a satisfactory functional equivalent of a source text. If a more or less literal correspondence is functionally equivalent in both designative and associative meaning, then obviously no adjustments in formal use are necessary” (Nida, 2001:92).

2.2.3. Functional equivalence in satirical translation

In light of Nida’s “functional equivalence”, this thesis makes a comparative study on the correspondence of satirical translation from two Chinese versions of *Pride and Prejudice* in order to prove the applicability of the theory to the evaluation and analysis of the two translations.

Literary works' aesthetic and poetic functions distinguish literary works from other text types. Literary translation, for example, a novel, may be translated with the best use of functional equivalence in order that it may "read" well, particularly in translating a satirical novel.

Translating a satirical novel requires a high degree of closeness and naturalness to the source language, for satire is often too subtle for a non-native translator to fully understand. For example, especially when translating one of the elements of satire - humor. Even some jokes which are considered funny in one culture may be meaningless in another culture. Thus, translating satire makes translators pay special attention to the satirical tone and deep understanding of the source language. "The best translation does not sound like a translation". Maybe this standard of "natural equivalence" is impossible to meet. Nida continues that, "There is always some loss and distortion in satirical translation since no two interlocutors ever have exactly the same designative and associative meanings for the same phonological, lexical, grammatical, and discourse features" (Nida, 1969:12).

From this aspect, the writer intends to present the process of evaluating the selected examples under functional equivalence theory. The process of evaluating the translated sentences includes the entire range of potential problems: accuracy, intelligibility, equivalence of satirical tone and other literary expressions.

3. DATA DESCRIPTION

The data to be analyzed consists of thirty sentences from the original and sixty sentences from its two Chinese versions. Each sentence contains around twenty to fifty words. The English original, a satirical novel, is entitled *Pride and Prejudice*, written by Jane Austen, an English novelist, first published in 1817. Its first Chinese version was translated by Wang Keyi (王科一) in 1956. The time when Wang Keyi (王科一) translated *Pride and Prejudice* was soon after the establishment of New China. It is a special era and there were limited reference materials for how to translate and very little foreign cultural information. Therefore, there is inevitably some awkwardness and inappropriateness in his translation, especially in dealing with satire. The second Chinese version was translated and updated by Sun Zhili (孙致礼) in 2010. Professor Sun is one of the most famous translators and linguists in contemporary China. He was not satisfied with the first translation of the novel and has updated it several times. The version in 2010 is the latest one and is regarded as one of the best among all Chinese versions today.

In this research, two Chinese versions of the novel have been chosen as the source for analysis and comparison in translating satire. These examples are cited from (1) *Ao Man Yu Pian Jian* ("傲慢与偏见") (English-Chinese edition, 1956) by Wang Keyi (王科一), (2) *Ao Man Yu Pian Jian* ("傲慢与偏见") (English-Chinese edition, 2010) by Sun Zhili (孙致礼).

The chosen examples are typically satirical, which enables the writer to compare and analyze what strategies have been used, whether they convey the original image and satirical tone to the received reader and which translation is better. The writer categorizes these examples into parts under four translation strategies: (1) adding words, (2) changing the positions of some phrases, (3) changing phrases into sentences, and (4) use of four-character phrases from the perspective of Nida's Functional Equivalence Theory.

4. DATA ANALYSIS

Satire is a literary device, and it is well-used in *Pride and Prejudice*. The tone of the novel is light, satirical, and vivid. Since it is very subtle for non-native translators to realize, satire has been declared as a tough and complex task for the translator. The following discussion will focus on the translation of satire.

In order to provide good translation strategies for translating satirical novels, it is imperative to find proper translation strategies. The writer intends to discuss the problems: accuracy, intelligibility, equivalence of satirical tone and makes decisions on which one is proper and closer to the original from the perspective of Nida's Functional Equivalence Theory. These selected examples will be discussed under the four translation strategies.

4.1. Adding Words

When translating a satirical English novel, "it is sometimes necessary to add words so that the meaning can be complete" to the readers of the translated text (Gu, 2002:87).

There are seven examples in this part:

Regarding example 1 in the appendix, it is when Mr. Bennet talks to Mrs. Bennet after they heard the letter about the illness of Jane Bennet in Mr. Bingley's house. Mr. Bennet satirizes the desire of his wife for trying to get her daughter married to a rich man. In comparison of the two Chinese versions, (1) Sun's version makes the satirical tone clearer than Wang's version by adding words “我们心里倒也有个安慰”. (2) There is a little mistake of tense in Wang's version. The English phrase “When Elizabeth had read the note aloud” is present perfect; however, Wang translated this phrase as “伊丽莎白读信的时候”, which is present progressive. This phrase in Sun's version is “等伊丽莎白念完信”, which is exactly accurate. On the whole, Sun's version is not only loyal to the original in formal use, but conveys the satirical tone well to the readers of translated text as well. As Nida points out, “if a more or less literal correspondence is functionally equivalent, then obviously no adjustment in formal use are necessary (Nida, 2001: 92).

In terms of example 2 in the appendix, Elizabeth Bennet satirizes Mr. Darcy's pride and vanity, and Miss Bingley's folly and flattering to Mr. Darcy. Adding words “只要有会” in Sun's version emphasizes the satirical tone better than Wang's version. In addition, the difference is shown in the two versions through analysis of the sentence “I hope I never ridicule what is wise or good.” In Wang's version, it is “我希望我怎么样也不会讥笑聪明的行为或者是良好的行为,” which is cumbersome and tends to be word-for-word translation, that is, he spent many words on “explaining” the satire. In Sun's version, it is “我想我从不讥笑英明恰当的行为,” which is concise and comprehensive, because the Chinese phrase “英明恰当的行为” combines the meaning of Chinese phrases “聪明的行为或者是恰当的行为.” In all, Sun's version is more natural and closer to the original than Wang's version.

The examples 3 to 7 in the appendix all use the strategy of adding words. In example 3, adding words “当然” and “才” in Sun's version is a crowning touch, which makes the satirical tone vividly appear to the reader of the translated text. In example 4, the satirical tone in Sun's version is stronger and clearer than that in Wang's version by adding words “又何必”. In example 5, Sun's version stresses the satirical tone stronger than Wang's version by adding words “能够”. In translating the words “are slighted”, Mr. Wang renders it as “冷眼”, which is inappropriate. From the situation we can see that Elizabeth is just being ignored and is not being despised. In example 6, the two Chinese renderings add words “你去了” in Wang's version and “你一去” Sun's version to bring out the satire. In Example 7, Mr. Wang translated the sentence “I do not pretend to possess equal frankness with your ladyship” as “我并不冒充我也想您老人家一样坦白”, which is a literal translation and sounds awkward. Sun's rendering “我并不要跟您老人家一样坦率” is functionally equivalent and more natural and close to the satire in the original.

4.2. Changing the Positions of Some Phrases

Since English and Chinese belong to two different language families, there are “a lot of differences in their grammar, lexicon, discourse structure, etc.” To achieve better functional equivalence to the original, translators often have “to change the positions of some particular phrases” (Gu, 2002:15).

The examples of this translation strategy are shown in the following paragraphs.

Example 8 in the appendix is Mr. Bennet's answer to Mrs. Bennet when they are talking about visiting Mr. Bingley. Mr. Bennet satirizes Mrs. Bennet's pushy, foolish, and noisy action. Both Wang's version and Sun's version have changed the position of the English phrase “of my hearty consent to” by putting it at the end of the sentence in accordance with the habits of the Chinese language. In translating the sentence “You are over-scrupulous, surely”, Wang's version is “你实在过分细心了”, which sounds pretty colloquial and is not suitable for the gentlemanly figure of Mr. Bennet. Sun's version for this English sentence is “你是在多虑了”, which is more appropriate to the situation. Besides, Mr. Wang translated the English phrase “to assure him of my hearty consent to his marrying whichever he chooses of the girls” as “就说随便挑中了我那一个女儿，我都心甘情愿地答应他把她嫁过去”, which is quite repetitious. Professor Sun's translation of this phrase is “就说他随便想娶我哪一位女儿，我都会欣然同意”, which is more neat, concise and carries a better satirical tone to the reader of the translated text. As Nida says “the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did”.

With reference to the example 9 in the appendix, it is Mrs. Bennet's remarks on Mr. Darcy after she and her daughters come back from the Netherfield party. Jane Austen satirizes Mrs. Bennet's miraculously tiresome character and noisy and foolish behavior. To compare the two Chinese versions, first, both Chinese versions change the position of the English phrase "by not suiting his fancy" by moving it ahead of this object clause, and also change it into a sentence to meet the characteristics of the Chinese language. Second, the phrase "not at all" is translated as "压根不" in Sun's version, which immediately brings out the satirical tone. Nevertheless, the translation of this phrase is not shown in Wang's version. Thus, Wang loses the flavor of satire. Finally, Sun's version translates "pleasing" as "巴结", which enhances the satirical tone, and it is evidently more functionally equivalent to the original than Wang's.

The examples 10 to 15 in the appendix have changed the position of some phrases to make more natural equivalence to the original. In example 10, Both Chinese versions change the position of the short English sentence "Lady Catherine will not think the worse of you for being simply dressed" to the end of this sentence. However, Wang's version translates the English phrase "will not think worse of you" as "瞧你不起", which is awkward to the modern Chinese reader. In example 11, both Wang's version and Sun's version changes the position of the English phrase "before the winter is over". Nevertheless, Mr. Wang's translation of this English phrase is "在今年冬天以内", which is literal translation and is awkward to the ears of Chinese reader. Professor Sun translates it as "不等冬天过去", which sounds more comfortable to the Chinese reader. In example 12, The phrase "think ill of you" is rendered as "对你怀着恶感" in Wang's version, which is over-translated and it is not as natural and close as Sun's translation "鄙视你", because Elizabeth just looks down on Mr. Darcy and does not actually hate him. In example 13, Wang's version for the phrase "whether he might not spend the remainder of his days at Netherfield" is "下半辈子恐怕就在尼日斐花园度过" which tends to be formally equivalent and is not as natural as Sun's translation "说不定以后就在内瑟尔得度过一生". It is functionally equivalent and carries a better satirical tone of the original to the target reader. In example 14, the phrase "when to these recollections was added the development of Wickham's character" is rendered as "每逢回想起这些事情, 难免不连带想到韦翰品格的变质" in Wang's version, which is mistranslated, because Mr. Wickham is a villain and has never changed; therefore, there is no reason to say such words as "变质" while Professor Sun's translation for this phrase as "但是一想起这些事, 加上渐渐认清了威科姆的真面目" is more precise and equivalent to the original. In example 15, the phrase "this truth is so well fixed in the minds of the surrounding families" has been changed to the beginning of the sentence in Sun's version, which enhances the satirical tone of the source language. It is more precise and neat than Wang's version.

4.3 Changing Phrases into Sentences

In order to acquire "a readable Chinese version, it is sometimes preferable to translate some phrases as independent sentences" when translating an English satirical novel into Chinese. (Gu, 2002:91)

Example 16 in the appendix is about a conversation Mr. Bennet has with his daughter, Elizabeth after she refuses the marriage proposal of Mr. Collins. Mr. Bennet satirizes Mrs. Bennet because she presses Elizabeth to marry Mr. Collins for money and position without consideration of her daughter's happiness. Both Chinese versions translate the English phrase "before you" into Chinese sentences as "摆在你面前" in Wang's version and "你面临着" in Sun's version to make it sound comfortable to Chinese readers. However, in translating the English sentence "An unhappy alternative is before you", Wang's translation is "摆在你面前的是个很不幸的难题, 你的自己去抉择", which is a literal translation and wordy. Sun's translation for this English sentence is "你面临着一个不幸的选择", which is more concise than Wang's version. On the whole, Sun's version is more natural and closer to the satirical tone in source text.

Example 17 in the appendix is a description of the marriage between Mr. Collins and Miss. Lucas. Jane Austen satirizes the stupidity of Mr. Collins and opportunism of Miss Lucas. The English phrase "the stupidity with which he was favored by nature" is translated into independent Chinese sentences "他天生一副蠢相" in Wang's version and "柯林斯先生天生一副蠢相" in Sun's version to carry closer satirical tone and improve readability for Chinese readers. Nevertheless, Sun's version is markedly more natural and functionally equivalent than Wang's. For example, Mr. Wang translates the word "establishment" as "财产". It is little improper because the word "establishment" in this situation is more than property and it includes marriage, property and social status. Therefore the satirical tone in Wang's version is weakened. While Professor Sun's translation of this word is "归宿" which is closer to the original. In addition, Sun's translation of the phrase "must guard his courtship from any charm" is "求起爱来显不出丝毫魅力", which is functionally equivalent

to the satirical tone in the source text. Wang's translation of this English phrase appears to be unremarkable and is not strong enough to the satirical tone of the original.

The examples 18 to 23 in the appendix all use the strategy of changing phrases into sentences. In example 18, Mr. Wang translates the phrase "in a moment of infatuation" as a sentence "也许会一时痴迷", which has a neutral meaning. Thus, it is too weak to show the satirical tone in the source text. Professor Sun renders this English phrase as "他一时中了邪", which is more functionally equivalent to the satirical tone of the original. In example 19, in translating the English Sentence "I have not been accustomed to such language as this", Sun's version is "我可听不惯你这种言辞", which is more natural and closer to the original than the translation "你这种话讲的不成礼统" in Wang's version, and adding word "可" in Sun's version strengthens the satirical tone. In example 20, the words "也休想" in Sun's version highlights the satire in the source text, and it is more concise and smooth than Wang's version. In example 21, Mr. Wang has mistranslated the sentence "I should not care how proud I was" as "我真不知道会骄傲到什么地步呢", and professor Sun's translation as "我才不在乎自己有多骄傲呢" for this sentence is accurate and functional equivalent to the original. In example 22, on the whole Sun's version shows a better comprehension and satirical tone than Wang's version. In example 23, Sun's rendering is functional equivalent. It is more natural and conveys a better satirical tone to the target readers.

4.4 Use of Four-character Phrases

Four-character phrases play a vital role in Chinese, which is "a unique feature of the Chinese language". There are many advantages in using four-character phrases: succinct, neat, rhythmical, etc. "Proper use of four-character phrases can add a lot of flavor" in translating an English novel into Chinese (Gu, 2002:139).

Examples below illustrate this strategy:

Example 24 in the appendix is a description of Mrs. Bennet as Jane Austen satirizes Mrs. Bennet's incredibly tiresome character and gossipy behavior. Although four-character phrases are widely used in the two Chinese versions, there are several differences between the two Chinese versions in choosing four-character phrases. Firstly, Wang's version for the English phrase "little information" is "不学无术", which is improper because "little information" implies that Mrs. Bennet knows little about outside world and learns little knowledge, and it does not mean that she has no skills. Professor Sun translates this phrase as "孤陋寡闻", which is precise and equivalent to the meaning of this English phrase. Second, Mr. Wang translates the English sentence "she fancied herself nervous" as "她就自以为神经衰弱", which is a little exaggerated for the light tone of Horatian satire while Sun's translation for this English sentence is more suitable and equivalent. Finally, the English phrase "The business of her life" is rendered as "她生平的大事" in Wang's version, which is slightly too formal and internalized. It sounds like an old Chinese pedant. Sun's translation of this English phrase is "她人生的大事", which is more natural and closer to the original.

Example 25 in the appendix is a depiction of Mary Bennet. Jane Austen satirizes Mary's overly-bookish and incredibly boneheaded character. The two Chinese versions have generally used the four-character phrases; however, Sun's version tends to be more accurate and conveys a better satirical tone to the reader of the translated text than Wang's. For example, the English phrase "a pedantic air and conceited manner" is translated as "女才子气派和自高自大的态度" in Wang's version. "女才子气派" shows the positive comment on Mary. Yet, it is a conversely negative comment on her. Professor Sun translates this English phrase as "迂腐气息和自负的派头", which is functionally equivalent to the satirical tone of the original.

The examples 26 to 30 in the appendix use the four-character phrases. In example 26, the English phrase "his solemn composure" in Sun's version is "一本正经, 安然若素", which exactly matches the meaning of this English phrase. But in Wang's version, it seems that the word "composure" in this English phrase is not translated. In example 27, Professor Sun translated "so far we are equal" as "我们正是门当户对", which is more proper than Wang's translation of this English sentence, because the four-character phrase "旗鼓相当" is usually used in battle and "门当户对" is only used in marriage. In Example 28, the four-character phrase "烟花世界" is a magic pen in Sun's version which brings out the satire in the source language at once, and it is clearer and closer to the original than Wang's version. In example 29, Wang's translation for the word "rapture" is "得意忘形" is somewhat over-translated and is not as proper as Sun's

translation “欣喜若狂” since “得意忘形” means extreme complacency rather than “rapture”. In the last example, the two Chinese share the excellence of the rendering this sentence.

The analysis of these examples in the data analysis indicates that Professor Sun has paid greater attention and better understanding to the satire in the original than Mr. Wang.

5. RESULTS AND SUGGESTIONS

The research shows the phenomenon in translating a satirical novel is just the same as what Nida said. Firstly, “many translations are needlessly long,” since the translators have spent a lot of words on “explaining” the satire rather than trying to make it reflect the peculiarities of the source language (Nida, 2001:99). Secondly, the reference material and “documentation are often quite limited” (Nida, 2001:100). Finally, bad satirical translations are partially caused by the social influence, such as, publisher, editor, and regulations. Wang’s version, because the socio-economic world in which he lived was very limited, is a good example of this phenomenon.

Professor Sun, as a famous and diligent translator and linguist, has updated his version of *Pride and Prejudice* several times. The selected translation, published in 2010, is the latest version and is regarded as one of the best among other Chinese editions today. Thus, Professor Sun has successfully translated this satirical novel.

5.1. Results

From the examples of satirical translation analyzed in the data, it can be seen that the four translation strategies: adding words, changing the position of some phrases, changing phrases into sentences, and use of four-character phrases apply to satirical translation and help the translator to reproduce a closer, more natural and functionally equivalent rendering to the original novel.

- (1) As mentioned above, satire is often too subtle for non-native translators to comprehend. In order to achieve a better satirical translation, translators usually “need to add something that is implied in the source language.” (Gu, 2002:91) Adding words can bring out and highlight the satirical tone in the original, e.g. in example 3, the satirical tone is immediately clarified only by adding words “当然” and “才” in Sun’s version.
- (2) Since English and Chinese belong to different language families, there are many differences between the two languages, which results in the changing of the position of some phrases in order to meet the habits of the Chinese language when translating English to Chinese. Some phrases can be changed at the beginning, the middle or end of the sentence according to the characteristics of the Chinese language. In this way, the translated version can be intelligible and convey a better satirical tone to the target reader. For instance, in example 15, Professor Sun has changed the phrase “this truth is so well fixed in the minds of the surrounding families” to the beginning of the sentence, which enhances the satirical tone of the source language.
- (3) The Chinese language is parataxis and The English language is hypotaxis, which is comparatively different. As Nida argues, “the greater the differences between the source and target languages, the greater the need for adjustments” (Nida, 2001:95). Accordingly, changing some English phrases into sentences can convey more natural and closer satire, and make the translated version acceptable to Chinese readers when translating an English novel into Chinese. For example, in example 16, both Chinese versions translate the English phrase “before you” into Chinese sentences as “摆在你面前” in Wang’s version and “你面临着” in Sun’s version to make it sound more comfortable.
- (3) Use of four-character phrases The four-character phrase is a unique characteristic of the Chinese language. Through using the four-character phrase to translate English to Chinese can make the translated text neat, concise and rhythmical. It also can increase the satirical tone. As in example 11, the four-character phrase “忍俊不禁” in Sun’s version highlights Elizabeth’s satirical attitude towards Mr. Collins.

5.2. Suggestions

According to Nida, “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (Nida and Taber, 1969:12). Proper use of the four strategies above will help the translator to provide more natural and closer translation to the source language and conveys a better satirical tone to the readers of the translated texts.

5.2.1 Adding words when necessary

When it is too subtle to show the satire, translators often need to add some words to make it as close as possible to the satirical tone in the original satirical novel.

If it is impossible to bring out the satirical tone in the conversation, translators may need to “add a verbal cue, e.g. as “he said satirically”, “he said ironically”, or “with sarcasm in his voice” (Nida, 2001:99).

5.2.2 Changing the positions of some phrases when it is necessary

When it sounds awkward in keeping formally equivalent to the original, the positions of some phrases need to be changed to achieve functional equivalence, that is, make the translated text sound natural and comfortable to the ears of the target reader.

5.2.3 Changing phrases into sentences when it is necessary

In English, clauses or phrases are coordinated with, or subordinated to, one another syntactically while in Chinese they are diffused. Thus, it is essential for the translator to render some English phrases into sentences when translate a long sentence which contains clauses or phrases in order to carry closer and more natural satirical tone, and acquire a better Chinese version to Chinese readers.

5.2.4 Using four-character phrases as much as possible

One of unique characteristics of the Chinese language is the wide use of four-character phrases since they can make the translation succinct, neat and rhythmical. Thus, the translator should use four-character phrases as much as possible in order to provide a better satirical translation. However, the translator must make sure to select the proper ones, or else the satirical tone in the source language will be unnatural or even lost.

All in all, the suggestions above are based on a full understanding of the source language because “Failure to understand clearly a source text often shows up in the puzzled attempts of readers to make sense of a translation” (Nida, 2001:130).

6. CONCLUSIONS

The research is intended to explore the proper strategies in translating satire of an English novel.

To achieve the goals, the research focuses on the comparison between the two Chinese versions and its original of *Pride and Prejudice* from the perspective of Nida’s Functional Equivalence Theory.

In the analysis of the data, a detailed comparison has been made between thirty English selected sentences and sixty Chinese sentences under the four translation strategies. It has been found that there are many differences between the two Chinese versions in coping with satire. For example, Sun’s version is more functionally equivalent and carries a better satirical tone to the target readers while Wang’s version tends to be formally equivalent, in other words, it is usually a literal translation and it sometimes sounds awkward and unnatural. Nida argues that “a lack of functional equivalence can be described in terms of failure” in translating a satirical novel (Nida, 2001:91). It has also been shown that the four strategies are applicable to the translation of a satirical novel and a better translation will be acquired as long as the translator uses the four strategies properly.

An in-depth research has been conducted; however, the writer realizes that there are some limitations in this paper. First, the research is not able to cover all the strategies in translating satire because of the length of a BA degree paper. Second, the comparison has made only from the perspective of Nida’s functional equivalence. Finally, the research is based on the comparison of the two Chinese versions. Therefore, further study needs to be made in the future, which should cover all the translation strategies in translating satire and comparing several Chinese versions from the other perspectives, such as ideology, reception theory or feminist approaches.

The writer hopes that the research can offer a deeper insight to translators in translating a satirical novel and assists them to provide a better rendering of a satirical novel.

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