

*How Huang Jianren Translates Psychological Descriptions in *Gone with the Wind* from the Perspective of Adaptation Theory*

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Abstract: Translation is a cross-cultural activity of linguistic communication. It is difficult, however, for the original language to correspond completely with the target language, due to temporal and cultural backgrounds, the communicative context, and the translator's personal ideology, aesthetics, and intended purposes. A translation is thus usually acceptable when it adapts to the target readers and the specific communicative context, and achieves the same effect as the original text. Taking the linguistic adaptation theory as the theoretical framework, we investigate how Huang Jianren applies, to her translation of *Gone with the Wind*, translation strategies, methods, and skills for characters' psychological descriptions in *Gone with the Wind*. Specifically, we delve into the three perspectives of contextual adaptation, structural adaptation, and dynamic adaptation. Our research finds that adaptation theory has a certain guiding significance in literary translation. The most appropriate translation strategy enables the target-language readers to generate the same feeling as the source-language readers. In the aspect of psychological descriptions, Huang mainly employs domestication, under the guidance of which she opts for liberal translation and idiomatic translation frequently. In terms of techniques, Huang mainly adopts amplification, omission, division, and repositioning. This paper aims to provide some references for the translation studies of western classical literature translation and promote the cross-cultural communication between Chinese and western cultures.

1. Introduction

1.1 Research Background

The novel *Gone with the Wind* is written by Margaret Mitchell, an American novelist and journalist. Since its publication in 1936, it has been translated into 29 languages with nearly 30 million copies in total. Its worldwide popularity has attracted Chinese translators to present the novel to Chinese readers, generating various translations during different eras. Because of different historical and cultural backgrounds in the changing society, the existing translations present their own distinctive language styles. Among them, Huang Jianren's version, released relatively late in 2011, faithfully

conveys the meaning of the source language without losing the exotic features. It is, therefore, important reference material for any Chinese readers interested in the “American Civil War” period.

This paper delves into Huang’s translation of *Gone with the Wind* from the perspective of the linguistic adaptation theory. In his 1987’s *Working Document* in Jef Verschueren first proposed this theory and systematically elaborated it in his monograph *Understanding Pragmatics* in 1999. As a systematic and inclusive theory, it has been widely applied to translation studies. While this theory belongs to a branch of pragmatics, it establishes a coherent framework for both pragmatics and translation theory, representing the process of translation activities clearly (Song 23). Successful intercultural communication can only be guaranteed when the translated text adapts to the various needs of the target language (TL). It is thus feasible and justifiable to analyze the translation process under the theoretical guidance of adaptation theory.

Nevertheless, there is scarce research on Huang’s version, though this version integrates domestication and foreignization well. Under the guidance of the linguistic adaptation theory, we elucidate how during the translation process the translator retains the aesthetic value of the original novel, thus contributing to studies in the field of application of the linguistic adaptation theory. To be more specific, this research is significant in three ways.

First, as Katharina Reiss stated, language is a temporal phenomenon and thus subject to the conditions of time, which is a significant factor for translating. When TL changes, therefore, re-translating the source language (SL) text becomes necessary (123). Since the first translation by Fu Donghua was published in 1979, China has witnessed continued development for nearly thirty years when Chinese people have improved their receptiveness to foreign cultures. As a result, a new translation was needed. For example, Fu extensively employed the domestication strategy. In subsequent versions, some translators rigidly foreignised the original language when translating characters’ names and cultural factors. In response to these two more extreme versions, Huang’s version perfectly exemplifies the integration of domestication and foreignization, accommodating Chinese readers while retaining the SL exotic features as much as possible. Due to its late release, however, there is relatively little relevant research.

Second, scholars at home and abroad have analyzed the translation of *Gone with the Wind* from aspects such as translation strategies, themes, characterization, and feminism. In terms of translation strategies, most scholars thoroughly analyzed the text based on theories of relevance, the Skopos, or functional equivalence. Few studies have chosen the linguistic adaptation theory, though. The linguistic adaptation theory emphasizes the consistency of language choices with the communicative context, which is in line with the translation process (Yuan 113). Therefore, analyzing the original text within the theoretical framework of adaptation theory provides a more detailed demonstration of how this theory engages in the translation process.

Third, English and Chinese belong to two completely different language systems. Therefore, E-C translation is not simply a word-for-word conversion, but a conversion of content and form. In the Chinese view of language, linguistic functions and aesthetics are inseparable. As a novel with a profound artistic impact, it is an issue of how to preserve its aesthetic value in TL. Thus, by conducting some analysis of translation strategies and techniques in the Chinese translation of *Gone with the Wind*, this paper enriches the translation studies of western literary work.

In the subsequent parts, we first review relevant research 1) into the origin and development of Jef Verschueren’s linguistic adaptation theory, as well as its applications to translation studies and 2) into previous studies on the E-C translation of *Gone with the Wind*, with a general summary of previous scholars’ achievements and limitations in the E-C translation of this work. Then we analyze, within the framework of the adaptation theory, specific examples of the source text, explaining the main translation strategies, methods, and techniques, including domestication, foreignization, liberal translation, amplification, omission, and syntactic restructuring.

2. Literature Review

2.1 The Linguistic Adaptation Theory

In his *Understanding Pragmatics* Verschueren expounded on the four angles of adaptability: contextual correlates (linguistic context and communicative context), linguistic structure (languages, codes, styles, sound, morphemes and words, clauses and sentences), dynamics of adaptability (temporal dimension, context, structure and interactive meaning generation), and salience (perception and representation, planning, memory) of the adaptation process (75-183). Since salience involves comparing translation versions, we will not analyze it in this paper.

Since its release, scholars at home and abroad have dissected this theory. In 1989, Leech elaborated on principles of pragmatics, a model which studies linguistic communication in terms of communicative goals and principles of communicative behaviour. It enlarged pragmatics to include politeness, irony, phatic communion, and linguistic adaptation (4-5). In 2000, by reviewing Verschueren's *Understanding Pragmatics*, Qian summarized a unified and coherent theoretical framework for this new linguistic theory (230-232). In 2014, Chen Xinren proposed the reconstruction and adaptation of the structure-context relationship. On this basis, he analyzed the dialectical relationship between linguistic adaptability and non-adaptability. Through the example of marked identity construction, he argued that language users can strategically reconstruct communicative contexts and linguistic structures to achieve specific communicative goals (12). In their latest article, Guo and Chen discussed the basic concepts of linguistic adaptation and adaptability from the origin of the theory, analyzing the operability of linguistic adaptation. They concluded that linguistic adaptability is a property of the language-mind relationship, which means that whether the use or the study of language depends on the complex relationship between language, thought, and behavior (37-40).

2.2 Application of the Linguistic Adaptation Theory to Translation Studies

The well-organized and inclusive adaptation theory has had a profound influence on the field of translation studies since it was first introduced into China by Qian Guanlian in 1990. In 2001, Ge Lingling, who first applied adaptation theory to translation studies in China, explored the implications of adaptation theory for translation studies and discussed the criteria of pragmatics translation. Ge argued that the choice of language is flexible and varied under the contextual and linguistic factors, making the generation of meaning a dynamic process (9). Yuan believed that the linguistic adaptation theory enables translators to flexibly adopt translation strategies according to the specific context of intercultural communication. From this perspective, all the translation methods and techniques could be acceptable without distinctions between superior and inferior (111-113). Based on the adaptation theory, Wang Jianguo analyzed such translation strategies and methods as literal translation, liberal translation, domestication, and foreignization. He proposed that dynamic adaptation can be used as a translation strategy above all translation methods (58).

The application of the linguistic adaptation theory was explored more generally at previous stages. Scholars at home and abroad have gradually applied this theory to more specific branches of translation works. For example, by analyzing the process of interpreting pragmatic culture from the adaptation of the mental world, social world, physical world, and cultural context, Yang Meng concluded that the translator needs to recognize the influence of contexts, communicators' cognition, and the culture implied in different languages to achieve successful intercultural communication (87-89). Ouyang argued that the translation of advertisements should be a dynamic process to adapt to the values, linguistic and cultural habits, and assumed information possessed by target readers (177-179). In addition, it has also been adopted in the medical literature. For example, in 2017, Liang and Wang

discussed the feasibility and advantages of adaptation theory. They believe that translating traditional Chinese medicinal literature under the guidance of adaptation theory conforms to the thinking habit of the target readers and effectively connects two different cultures (57).

In the aggregate, the linguistic adaptation theory has been widely employed in translation works of medical literature, pragmatic context, literary classics, and advertisements. In the field of literary translation, however, there are no studies on the translation of *Gone with the Wind* within the framework of this theory. We therefore attempt to provide a novel perspective and comprehensive framework in terms of structures, selections, and processes involved in the Chinese translation of this novel.

2.3 Previous Studies on E-C Translation of *Gone with the Wind*

Since its publication, *Gone with the Wind* has attracted Chinese scholars to bring this story to Chinese readers, generating different Chinese translations as times change. Currently, few pieces of foreign literature have dived into relevant studies on the translation of *Gone with the Wind*. Chinese literature, however, is more abundant. Studies on the translation of this novel diverge on certain words such as the article published by Lindsey Chen, who examined the Chinese translation of personal names identified in the popular translation by Fu Donghua. He proposed that in terms of naming style, Fu's translation is unique in its deviation from the usual convention and the incorporation of a system that conforms to the Chinese naming system. To be more specific, this unusual treatment of names is effective on pragmatic, artistic, and cultural levels (138-147). While some others focus on the communication of theme and characterization in the Chinese translation. In 2009, Yang Shizhuo conducted a comparative study of two Chinese translations respectively by Fu Donghua and Li Yeguang, revealing their different interpretations of the theme, understanding of major characters, and translation strategies in the light of reception theory. He came to the conclusion that different understandings of the theme, and personal and social situations led to choices of special translation strategies and methods (108-110).

Regarding studies at home, generally speaking, the centre of all the studies lies in translation strategies, in particular, domestication and foreignization, in different Chinese versions. In 1998, Feng and Wang analyzed Fu Donghua's translation of *Gone with the Wind* from the macro perspective of cultural exchange. They pointed out that translation is a dynamic process of cultural exchange. On this basis, new translation works are bound to be derived from new historical backgrounds to adapt to the changing socio-cultural context (56). Taking Fu Donghua's version as a case study, Wang Jieyun explored the influences of situational and cultural contexts on English-Chinese translation. He argued that situational context reflects the social status and characteristics of the characters, while cultural context reflects different social backgrounds and cultures. Therefore, the appropriate translation methods and strategies should be selected according to different stages of social development, target readers' receptiveness, and different translation purposes (10-22).

Some scholars favoured the opinion that different translation strategies could coexist and complement each other in translation work. Wen and Gao analyzed domestication and foreignization from a functional perspective in their critique of Fu Donghua's and Zhu Youruo's translations of *Gone with the Wind*. They argued that domestication and foreignization, each with its own characteristics, are able to be well integrated and complemented by the functional translation theory (43). Ji analyzed four classical translations in terms of different translation strategies of foreignization and domestication in a cross-cultural context. She concluded that these two strategies are both products of specific cultural and social contexts rather than translators' accidental choices. Thus, there is no actual boundary between foreignization and domestication. The two should be balanced and effectively combined to present a more desirable and fluent translation work for target readers (47-

48).

Those researches, however, fail to touch upon psychological descriptions, which are extremely rich and detailed in *Gone with the Wind*. Previous studies have chosen the relevance theory, the Skopos theory, or the functional equivalent theory for analysis. No researchers have applied adaptation theory to the translation of psychological descriptions in *Gone with the wind*. Moreover, since Huang's translation was released relatively late, there were few studies on this version. This is why this paper chooses her translation for analysis.

2.4 Stream of Consciousness

Stream of consciousness was first proposed by American psychologist William James, who gave the concept that consciousness is not connected but is flowing. The words "river" or "stream" is the most natural metaphors to describe consciousness (148). This concept is known as a new approach to literary psychological description.

The main ways of psychological description in literature can be categorized as follows (Fang 311-312):

First, the complexity of psychological activities is presented directly, while the methods centered on characters' actions, plot, characteristics, and so on, are completely abandoned.

Second, inner monologue and psychological dialogue. There are two types of inner monologue: direct and indirect. Direct monologues are often written in the first person. The author takes a backseat to the monologue and does not control or embellish it, presenting the characters' original consciousness. Indirect inner monologues are often written in the third person. The author does not explain or comment on the characters' thoughts and feelings. The flow of their consciousness, however, is controlled by the author (S. M. Liu 115).

The third is free association. Memories, imagery, hallucinations, dreams, imagination, speculation, premonitions, sixth sense, etc., tied up together in a free-associative manner, constitute another technique of psychological description.

The fourth refers to non-psychological senses. Lower-level senses such as taste and smell are combined with psychology to enhance the variety of psychological analyses.

Finally, since the human inner activity is a linguistic one, the narrative form of discourse in the novel is also the form of presenting psychological activity. It is called linguistic psychology.

3. Detailed Analysis

In this part, we discuss in detail contextual adaptation (in the linguistic and communicative contexts), structural adaptation (at stylistic and syntactical levels), and dynamics of adaptation.

3.1 Contextual Adaptation

3.1.1 Linguistic Context

Linguistic context is focused on the text and the linguistic choice. Cohesion, inter-textuality, and sequencing constitute three parts of linguistic context. According to Verschueren, *contextual cohesion* is made by the overt marking of relations, such as conjunctions, anaphora, and other logical relations. *Inter-textuality* means that the content, topic, and style of the text correspond to each other. *Sequencing* refers to the linear ordering and logic relations of the text (104-108).

Example 1:

ST: Now, Melanie was dying and Scarlett knew she could not get along without her. Now, as she tiptoed across the room toward the quiet figure, panic clutching at her heart, she knew that Melanie had been her sword and her shield, her comfort and her strength.

TT: 现在, 梅丽快死了, 斯佳丽才明白离了她, 她实在活不下去。现在, 斯佳丽心慌意乱, 踮着脚穿过房间, 走向一动不动的梅丽, 方才悟出梅丽一直是她的剑, 她的盾, 她的安慰, 她的力量。

This example employs indirect inner monologue, depicting Scarlett's overwhelmed remorse as Melanie was about to die. For readability, the translator uses omission, amplification, negation, and restructuring.

Omission & Amplification: The source text uses the connective “and” and “as”, the accompanying adverbial “clutching”, and the past perfect tense “had been” to tie the whole paragraph together. This is because English is a hypotactic language, which seeks a close-knit structure and syntactic subordination. By contrast, Chinese more frequently relies on the individual words themselves (25). Due to this difference between English and Chinese, the translator does not translate all these cohesive conjunctions into Chinese literally, but omits the connective “and”. At the same time, the translator adds temporal words such as “才” and “方才”, to make the whole paragraph contextually cohesive, so as to achieve logical and semantic sequencing of the source context.

Division & Repositioning: When dealing with the accompanying adverbial “panic clutching at her heart”, the translator omits the temporal conjunction “as”, and divides the sentence into three independent clauses to conform to Chinese expression custom. In the translated text, the translator reorganizes the order of the clauses, placing the adverbial clause that describes Scarlett's psychological behavior before the whole sentence, to present a more logical and coherent text.

Example 2:

ST: ...—all, all were the same, except that Ellen was not there, Ellen with the faint scent of lemon verbena sachet and the sweet look in her tiptilted eyes.

TT:——这一切依然如故, 只是妈妈不在了, 闻不到她那美人樱香袋散发的淡淡馨香, 看不到她那眼梢微翘的黑眼睛中亲切的眼神了。

This sentence is a free association evoked by the imagery. It describes Scarlett's deep sense of grief and sorrow for her mother's death.

Negation: The prepositional structure “with” is tricky. In this example, the translator wisely shifts the perspective by shifting “Elen with...” into the negative “闻不到”, and “看不到”. Thus, the preposition “with” is implied felicitously. On the one hand, the rendition is more fluent and readable for Chinese readers; on the other hand, it also highlights Scarlett's mourning for her mother, better conveying the emotions of the author.

3.1.2 Communicative Context

Communicative context serves as a critical part of the contextual correlates of adaptability, involving three aspects: mental, social, and physical world. The *mental world* includes personality, emotions, beliefs, desires, and specific motivations. The *social world* refers to social settings, institutions, and culture. The *physical world* includes temporal and spatial references. To be more specific, spatial concepts form numerous metaphors in linguistic expression. Temporal reference refers to time of event and utterance, and reference time (Verschueren 87-99).

Example 3:

ST: The Yankees and the scoundrels teamed up with them have got me where they want me. All my life, as long as I live, I'll be afraid they'll get me somehow.

TT: 北佬跟这伙恶棍狼狈为奸, 想怎么整我就怎么整我。这辈子只要还有口气, 就得提心吊胆怕他们算计。

This is an example of the mental world — a direct monologue of Scarlett who is both furious about and fearful of Jonas Wilkerson's threat to buy Tara.

Domestication: By corresponding to the context and previous word “scoundrels”, it can be

concluded that the emotion flowing from the sentence is negative. Therefore, despite the common phrase “team up with” in the source text, the translator chooses a more derogatory four-character Chinese idiom “狼狈为奸”, where “狈” refers to a legendary Chinese beast with particularly short front legs. It has to lie on top of the wolf when walking, which means that it is incapable of moving without the wolf. The wolf and this beast often work together to harm livestock. And the wolf is also a cunning and sinister image in traditional Chinese culture. Therefore, this idiom means colluding with bad people to do something harmful or illegal. By choosing this disapproving idiom rather than such mild words as “合作”, the Chinese translation complies with readers’ emotional expectations as well as the author’s intention. The same is applied to “get”, which is translated into “整” and “算计”, meaning “to trap somebody intentionally for one’s own purpose”. Thus, the ill-intention of Jonas and Emmie, as well as Scarlett’s disgust for them are portrayed expressively.

Example 4:

ST: She pounded her clenched fist against the tall white pillar beside her, and she wished that she were Samson, so that she could pull down all of Twelve Oaks and destroy every person in it. She’d make them sorry. She’d show them. She didn’t quite see how she’d show them, but she’d do it all the same. She’d hurt them worse than they hurt her.

TT: 她握紧拳头猛捶身边白色的大柱子, 巴望自己能变成参孙 (24), 好把十二棵橡树摧垮, 把里头的人统统压死. 要整整她们, 给她们点儿颜色瞧瞧. 她也不知该从何下手, 反正非整整她们不可, 要以牙还牙, 变本加厉.

(24) 参孙, 典出《圣经·旧约》, 为以色列勇士之一, 力大无比, 后被菲力士人设计拿获, 刺瞎双眼, 囚于神殿. 参孙发力扯倒殿柱, 神殿坍塌, 他与敌人同归于尽.

This sentence, typical of the social world, employs indirect monologue to describe Scarlett’s annoyance after she overheard the other girls defaming her.

Transliteration with annotation: It is an example of social world adaptation through foreignization. According to the context, because of damaged vanities, Scarlett felt so irritated that she was eager to get back at them. The word “Samson”, a character from the *Old Testament*, is quoted in Scarlett’s psychological activities. Chinese readers, however, probably have not seen the *Old Testament* before and the allusion would mean little to them. This cultural inadequacy, where the context or views referred to in the original text do not exist or do not apply in the target culture, is one of the most common factors or conditions that cause translators to resort to adaptation (Barker & Saldanha 12). Therefore, the translator adopts transliteration with annotation in footnotes, which provides Chinese readers with relevant cultural knowledge, adapting to the cultural background of the original text.

Domestication: Differently, when translating “She’d show them”, the translator resorts to domestication, rendering it as an idiomatic Chinese expression “给她们点儿颜色瞧瞧”, which means “use some tough means to subdue or frighten somebody, to make them realize her power”. In ancient China, “颜色” referred not to the color, but the complexion of a person, and later derived to anger, tough means, power, etc. It is used to demonstrate Scarlett’s competitive psychology. In this case, domestication conveys more adequate emotions than the literal translation “证明给她们看”. Similarly, for the sentences “do it all the same” and “hurt them worse than they hurt her”, there are four-character expressions in Chinese that carry corresponding meanings. Therefore, by translating it into “以牙还牙, 变本加厉”, which means a tit-for-tat to a much more intense degree, a more concise and culturally unique expression with national flavour is presented to target readers. In this way, the translator adapts to the cultural world of the target language.

Example 5:

ST: All that was Irish in her rose to the challenge of his black eyes. She decided she was going to take this man down a notch or two. His knowledge of her secret gave him an advantage over her

that was exasperating, so she would have to change that by putting him at a disadvantage somehow.
TT: 她浑身的爱尔兰血液奔腾起来, 向他的黑眼睛挑战, 她决心打下他几分嚣张气焰。他了解她的秘密, 这使她处于不利地位, 使她恼羞成怒, 所以她得想法子扭转局势, 将他击败。

The word “down” serves as an example for adaption to the spatial aspect of the physical world. It describes Scarlett’s anger and competitiveness towards Rhett’s sarcasm through indirect monologue.

Liberal translation: “take...down” connotes metaphorical meaning rather than spatial deixis. A literal translation will be “将此人拿下”, which does not fit the context. The translator associates the phrase with the following content “putting him at a disadvantage” and renders it as “打下他几分嚣张气焰”, which means “to make somebody realize they are not as powerful as they think they are”. By adopting appropriate literal translation after understanding the semantics, the translator presents higher accuracy in Chinese.

3.2 Structural Adaptation

According to Verschueren, linguistic adaptation involves the selection of language, code, style, and discourse construction. *Code* is defined as “any distinguishable variant of a language, involving systematic sets of choices” (118), whether linked to a specific geographical area, a social class, or a specific context of use. In the context of intercultural communication, codes restricted to social-culturally identified groups in specific settings are called “*communicative styles*” (120). *Discourse construction* includes sound structure, morphemes, words, clauses, and sentences (120-124).

3.2.1 Stylistic Level

Style, a third overarching level of linguistic choice-making in addition to language and code, can be reserved to describe variability along dimensions of formality and informality (Verschueren 120). Given the variable stylistic use of all languages, it is necessary for the translator to adopt an appropriate register consistent with the original text.

Example 6:

ST: Her heart was suddenly dull with pain, with weariness, as she thought of the long road she had come since those days.

TT: 想起过去的漫长道路, 她的心陡然作痛, 不甚疲惫.

Example 7:

ST: But as she faced him across the table, she knew with a sinking feeling in her stomach that at last something was mattering to him, mattering very much.

TT: 然而此刻, 与他隔桌相对, 她的心直往下沉, 明白到底有件事他很要紧, 非常要紧.

Example 6 depicts an illusion through free association, and Example 7 refers to indirect monologue. Huang adopts **conversion** and **amplification** to achieve adaptation of register in Chinese.

English is dominated by nouns and prepositions and Chinese by verbs (M. Q. Liu 409). A literal translation would be “伴随着痛和疲倦”, which is stiff and unnatural. In addition to verbs, English nouns could be widely used as adjectives in Chinese (410). Therefore, the translator wisely adopts the conversion of parts of speech, shifting the prepositional phrases “with pain” into the verb “作痛” and “with weariness” into the adjective “疲惫”. Based on this, due to the customary use of four-character words in Chinese, the translator also employs amplification, adding words like “陡然” and “不甚” to cater to the Chinese readers’ reading habit. Through conversion and amplification, the translator presents a more acceptable and stylistically apposite translation for target readers.

The same is applied to the prepositional phrase “with a sinking feeling” in Example 7. The translator first breaks down the sentence and translates it into the verb “往下沉”.

3.2.2 Syntactic Level

According to Verschueren, although grammar is basic to the construction of clauses and sentences in a given language, they merely reflect structural habits which can be broken in a variety of ways (127). Therefore, more effective communication requires linguistic adaptation in E-C translation.

Example 8:

ST: ... How wonderful to know someone who was bad and dishonorable and a cheat and a liar, when all the world was filled with people who would not lie to save their souls and who would rather starve than do a dishonorable deed!

TT:天底下尽是为救灵魂不肯扯谎，宁肯饿死也不干丢人事的君子，能认识一个坏事干尽，脸面丢尽的骗子真太妙了！

This long sentence is taken from Scarlett's monologue when she confronted Rhett. English has many long overtly-tied sentences; Chinese has implied logical links and shorter sentences (M. Q. Liu 62). In this long sentence, the translator makes several linguistic adaptations by repositioning syntactic components.

Repositioning: First, the fact or background in English, mostly connected by prepositions and conjunctions, is relocated to the beginning of the sentence. Second, the "to know..." clause serves as the trunk of this sentence. The translator reorganizes the sentence again, putting "how wonderful" at the end of the sentence, thus complying with the Chinese customary expressions of judgement or conclusion. Third, when translating an attributive clause, the translator needs to pay attention to whether it is a restrictive one. Given the loose structure of the non-restrictive clause in relation to its main clause, the requirement for its position is not strict. When dealing with restrictive clauses, however, it is still necessary to put them in front of the modified words; otherwise, the translation would be awkward and unnatural (Ye 87-88). Therefore, when the source text is inundated with restrictive attributive clauses, the translator has remained these clauses and embedded the modifier "someone who..." and "people who..." to the left of the modified words in Chinese translation, to present a concise and lucid version. The Chinese modifier before "君子" and "骗子" is relatively long, yet still acceptable.

Example 9:

ST: Now a new kind of fear crept into her, a fear that made her alarm at facing him seem very small.

TT: 一种新的恐惧朝她扑来，相形之下，方才怕见他的恐惧简直不足挂齿。

Division & Amplification: In this sentence, "a fear" serves as an appositive providing supplement for the previously mentioned "a new kind of fear". In Chinese, however, there is no conception of the appositive. In the attributive clause behind "a fear", "made" is a causative verb. And the causative structure is rarely used in Chinese because it often sounds awkward and stiff according to customary expressions. Ye believed that the correspondence between the translation and the original text in terms of linguistic form is mechanical. Due to the different language systems, translations with too much emphasis on linguistic forms often lack readability (8-10). Thus, flexible techniques should be adopted to cope with these two unique English expressions during the E-C translation process. After analyzing the semantic meaning of the source text, the translator breaks down the sentence and adds the words "相形之下" and "不足挂齿", which contain the meaning of comparison. Thus, the causative structure "made...seem very small" is artfully implied.

3.3 Dynamics of Adaptation

Verschueren believes that the dynamic generation of meaning is central to the process of adaptation in language use or to the meaningful functioning of language (147). Dynamics of adaptation in the

linguistic selection process depend on temporal factors, the dynamic generation of meaning, dynamic context related to the communicators' social relations, the readers' psychological cognition, and the linear structure of language (Song 21).

Example 10:

ST: "If I'd had money and security and you, that would have been where I wanted to get," she thought, looking at him yearningly.

TT: 她想, 要是我除了钱和保障还有你, 那才称心, 才是我想要的哪. 想到这里她情思悠悠地看着他.

This sentence is a direct monologue, showing Scarlett's infatuation with Ashley. To achieve dynamics of adaptation, the translator mainly uses **liberal translation**.

In the source text, "and" is employed to connect the three nouns, making them appear to be in a juxtaposed relationship. Indeed, Ashley was, in Scarlett's personal state of mind, her beloved and was obviously different from money and security. Therefore, in order to highlight this implication, the translator chooses "除了...还有", which means "in addition to" in English. In this way, "Ashley", the person, becomes explicitly from money and security. The selected conjunction in this specific context dynamically adapts to both the readers' and the character's psychological cognition.

Example 11:

ST: ...that half-forgotten balmy spring of green rustlings and murmurings, a spring of ease and indolence, careless days when the desires of youth were warm in his body.

TT: 那朦胧记忆中绿叶婆娑, 流水潺潺, 芳香扑鼻的春天哟, 悠闲疏懒, 无忧无虑的春天——他心底重新腾起青春的热血.

This sentence employs non-psychological senses, combining physical temperature perception with the free association of memories. It describes Ashley's thrill as he hugged Scarlett, though. The translator mainly uses **liberal translation** to achieve dynamic adaptation.

Given the dynamic generation of meaning, some of the ingredients in a linguistic process can be retroactively shaped or reshaped (Verschueren 151). In this example, a literal translation of "desires" may be "欲望" or "愿望", at odds with this specific context. In previous chapters, Ashley was a graceful and spirited man before the war. Therefore, the translator identifies "desires" as "热血", which describes the enthusiasm of youth in Chinese. The same is applied to the word "body". Considering that this piece of description focuses more on the psychological than the physical aspect of the character, the translator renders it as "心底" instead of "身体". Through liberal translation, the translator presents a more acceptable and contextually apposite translation for target readers.

Example 12:

ST: Scarlett dropped her head on the coverlet and a sob that would not rise caught her throat with a cruel hand. Melanie knew. Scarlett was beyond shame now, beyond any feeling save a wild remorse that she had hurt this gentle creature throughout the long years.

TT: 她伏到床上想哭却哭不出声, 仿佛一只残忍的手扼住了她喉咙. 梅丽早知道, 此时斯佳丽已顾不上羞愧, 顾不上别的感受, 只有深深的悔恨, 不该这些年来, 一直伤害着这位善良温柔的女人.

Example 12 shows Scarlett's inner activities through indirect monologue, as Melanie was dying. This example demonstrates the dynamics of adaptation in terms of the structure, and the translator employs **division and amplification**.

The original text uses metaphor, with "a sob" as the subject. If it were translated according to the original syntax structure, the Chinese would be stiff. Therefore, the translator has been active in adjusting translation units. First, the translator divides the sentence, liberally translating the former noun phrase "a sob that would not rise" into "哭不出声". And then the Chinese metaphorical word "仿佛" has been inserted in the latter part "caught her throat", to make the translation clearer and

more fluent.

Negation: Most of the attributive clauses are not necessarily translated into the same attributives in Chinese, but can be flexibly adapted according to the context (Ye 88). Here, the translator separates the attributive clause from the modified noun “remorse”. And with negation, it is translated into “不该...” in Chinese. In this way, the translation avoids the lengthy attribute and becomes more in line with Chinese reading habits.

4. Conclusion

This paper chooses Huang’s version of *Gone with the Wind* as a case for analysis and analyzes the application of translation strategies and techniques from the perspective of adaptation theory. My research finds that in the aspect of psychological description, Huang mainly adopts the strategy of domestication, methods of liberal translation and idiomatic translation, and techniques of amplification, omission, division, and repositioning. Through the appropriate translation strategy and techniques, the Chinese version, as far as possible, enables the target-language readers to generate the same feeling as the source-language readers. Still, there are some limitations of the paper, such as insufficient examples.

This paper aims to enrich the translation studies of western literary works and to provide more references for demonstrating how adaptation theory guides the translation process.

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