

# *A Study on the Translation of Words in Zhang Peiji's English Translation of Modern Chinese Prose under the Guidance of Skopos Theory*

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**Abstract:** Prose, as a literary type, possesses an irreplaceable position in both Chinese and western literary works. Chinese prose has attracted numerous literary experts who devote themselves to the spread of it. As an outstanding translator in China, Zhang Peiji spent most of his life devoting to Chinese-English prose translation and theoretical research. His four-volume Selected Modern Chinese Essays has been well received by translation learners and foreign scholars for its clever use of words, vivid language and expressive force. Since the translation version was published, many scholars have researched it from the various aspects, but their researches generally start from the textual level and the sentence level. The study of vocabulary is not deep enough. They do not systematically explore the translation features of words of Zhang Peiji's prose translation, and researches are still not in-depth enough in terms of the analysis of translation skills. Word translation has a great relationship with the improvement of the quality of the translation version. Therefore, this paper, based on the three principles of Skopos Theory of Translation proposed by Vermeer, studied the translation of words in Zhang Peiji's Selected Modern Chinese Essays and the translation techniques used in them, and analyzed the translation purpose and effect the translation has realized. The study shows that the three principles of Skopos theory have practical significance in guiding the translation practice of words in prose. At the same time, different translation skills need to be chosen in translating words to achieve the translation purpose that the translator wants to achieve, which can be used as a reference for Chinese prose translation and beneficial to the spread of Chinese culture.

## **1. Introduction**

For decades of years, there have been lots of outstanding works on the study of translation practice and theory, which have made great contributions to the English translation. Among these works, Zhang Peiji's Selected Modern Chinese Prose Writings have gained a great reputation on the field of prose translation, and have been enjoyed by many scholars and students. Especially, those students who major in English take his four selections as the "bible" when preparing some examinations such as TEM-8, CATTI and the examination of MTI. Zhang has spent over fifty years

on translation and devoted his efforts to this field. And the four volumes of the selected prose writings are a great fortune for prose translation with concise words, expressive sentences and cultural connotations. Since its publication, many scholars have studied it from a variety of perspectives and studied its sentences, aesthetic value, the expression of language and so on. However, fewer people have systematically studied its words and the words' translation skills from the perspective of Skopos theory.

The Skopos Theory was accepted and adopted by lots of scholars and learners in their studies. It was first put forward by Hans Vermeer, one of the major scholars of the Functionalism. It emphasizes that any translation action has purposes.

As mentioned above, great devotion has been made by Zhang Peiji in terms of the overseas spread of modern Chinese prose, and his translation skills and phrase-making are unique. The choice of words in translation will be crucial, not only to consider their meaning, but also to meet the requirements of style and context. The study of the translation of his words can help readers to understand more about the accuracy of his language when they appreciate his translation. Second, many translation learners in China choose Zhang Peiji's prose translation as study material, words often make the translation learners have a headache, so the study of words can help translation researchers study the choice of words and better grasp its translation skills, thus to make higher achievements in prose translation, let more Chinese excellent essays be known to the world, and promote the spread of Chinese culture.

## **2. Literature Review on Zhang Peiji' s Prose Translation**

This part briefly introduces Zhang Peiji and his prose translation, and then states previous studies on it. Based on their study, this paper states its research topic.

### **2.1. A brief introduction on Zhang Peiji and his prose translation**

Zhang Peiji (1921- ), born in Fuzhou, Fujian Province, was a famous Chinese translator and distinguished professor. Before university, he received education in Shanghai. After graduating from St.John's University, he successively taught at the PLA Luoyang Institute of Foreign Languages and the University of International Business and Economics. He retired in 1991, but he did not cease the translation cause. He translated many excellent prose works written by some famous Chinese writers such as Li Dazhao, Lao She, Bin Xin, and Zhu Ziqing into English. These translations are natural, fluent and eloquent, which fully reflect the translator's translation philosophy. They are classics of translated works, benefiting many readers and translation lovers. The first volume of Selected Modern Chinese Prose Writings was published in 1999 and collected the Crab by Lu Xun, Peanuts by Xu Dishan, National Crisis vs Heroic Nation by Li Dazhao and some other excellent prose. Later on, he gradually published the other three volumes. The four volumes have made great contributions to China's prose translation. He and his works have been known by lots of learners and students in the field of translation of today's China.

### **2.2. Previous Studies on Zhang Peiji's English Translation of Selected Modern Chinese Prose**

As a literary genre, prose occupies an extremely important position. In China, prose is no less successful than poetry. Zhang Peiji has made great contributions in his efforts to spread Chinese prose culture to the world. His work Selected Translation of Modern Chinese Prose into English has demonstrated Zhang Peiji' s high level of translation in terms of style, vocabulary, style and cultural connotations, which has been recognized by scholars and translation learners.

Since Zhang Peiji published his translation of prose, the research on his translation of prose has

never stopped. Zou Zhenxuan<sup>[1]</sup> in her thesis, analyzed the specific application of three principles of Skopos theory and the domesticated translation strategy taking Zhang's third prose translation as a case. She discussed the reproduction of language feature and style of the original essays and concluded that the Skopos theory played a guiding role in prose translation. However, the thesis is still not thorough and comprehensive enough in the analysis of the translation strategy and is superficial in the analysis of the specific examples. Zhou Na<sup>[2]</sup> discussed the domestication strategies of Zhang's prose, and considered that the phenomena of omission, mistranslation, addition and modification of translation in Zhang's prose were the embodiment of the domestication strategies adopted by the translator in order to achieve a certain translation purpose. But in this study, only specific analysis is made of the addition and subtraction, and the application of the domestication strategies in prose is not fully analyzed. Cheng Fengping and her co-author<sup>[3]</sup> took Zhu Chunshen's and Zhang Peiji's translations "Transient Days" as an example, based on the theory of Saul Aaron's adaptation theory, from the perspective of the consciousness degree of contextual, structural and dynamic conformity with specific examples to explore the adaptation between the original and the translation in the word, discourse and rhyme, etc, which proved that adaptation theory could be used to guide the translation of prose and has made a new breakthrough. Xu Yanjie<sup>[4]</sup> started from skopos theory to explore the choice of foreignization and domestication strategy in Zhang Peiji's prose translations. And he also analyzed several specific translation methods respectively. He concluded that Zhang's choice of translation strategy generally followed the three principles.

To sum up, for Zhang Peiji's Selected Modern Chinese Essays, many Chinese scholars have explored from the theory of translation aesthetics, translators' subjectivity, Nida's functional equivalence theory, three principles of beauty, the Skopos theory and a variety of theories of prose to research for the translation of words, sentence and discourse, style, and aesthetic aspects and to research for the comparative study of Zhang's translation with other translations. These studies on English translation of the Chinese prose provide referential value for learners and promote the cultural spread to the world. But these studies are mostly on the whole study of the translation and not comprehensive and systematic enough for the translation of words in Zhang Peiji's prose translation. Word is a basic component of language, so word translation plays an important role in the quality of the translation. How to choose the word and what translation skills to select often confuse many translation learners, for it not only depends on the reader, also looks at what expected purpose the translator tends to achieve. So this paper will start from the Skopos theory to discuss systematically the word translation and the applicable ways of translating words in Zhang Peiji's English translation of selected Chinese modern prose under the guidance of three principles, which make target readers can get the experience most similar to the original readers, namely to achieve the translation purpose of the translator and give translation learners some enlightenment and guidance, conducive to further spread Chinese prose culture.

### 3. An Introduction to Skopos Theory

In the 1970s, Hans J. Vermeer who is the main representative person of the German functionalism, proposed the general theory of translation, which is called Skopos theory. This theory emphasizes that any translation action possesses a certain purpose as a man engages in one business. And it has three main principle: skopos, coherence and fidelity. The prime principle is the purpose to determine translation process.

According to this theory, there are some elements in terms of deciding the purpose of the translated version. The first is the thought that the author wants to express in his text. And then it is the translator that hopes the translated text to achieve the goal or purpose he expects, which will

leads to the different choice of the translation methods. The last one is the target reader. Facing readers with different culture and knowledge, the translation skills or methods will change as the translation purpose changes. Every translation is directed to its intended receivers.

Skopos theory freed translation studies from the bondage of textual centralism. This theory considers that translation is a kind of behavior which possesses one or more purpose based on the original text. There does not exist translation without any purpose. And when its three principles was put forward, the criterion for judging translation is no longer “equivalence”, but the adequacy of the translation to achieve the expected goal. Vermeer also proposed the concept of translation commission, in which the translator should decide whether, when, and how to complete the translation. That is to say, translators should adopt corresponding translation strategies according to different translation purposes, and can decide the contents of the original text that can be retained or adjusted or modified according to the translation purposes.

Vermeer believes that the supreme rule in translation should be the “rule of purpose”<sup>[5]</sup>. That is, the strategies and methods adopted in translation vary with the purpose of translation. In other words, the purpose of translation determines the strategy and method of translation. Skopos Theory can be used to explain for the debate of domestication and foreignization between Chinese and Western translation, and even for the formal equivalence and dynamic equivalence widely discussed in the translation circle in the last twenty or thirty years. Which translation methods are adopted in translation depends on the purpose of translation. Most translation actions allow a variety of Skopos, which should justify their choices of a particular Skopos in a given translation situation.

Next, Christiane Nord developed the theory. He put forward the “functionality plus loyalty” which replenished the Skopos theory. Nord’s version of the functionalist approach is precisely the combination of the two principles that matters. Functionality refers to factors that make a target text work in the intended way in the target situation. Loyalty refers to the interpersonal relationship between the translator, the source-text sender, the target-text addressees and the initiator. Nord called “loyalty” the responsibility translators have toward their partners in translation interaction. Loyalty commits the translator bilaterally to the source and the target sides (Nord, 2001).<sup>[6]</sup>

Skopos theory has three rules: Skopos rule, coherence rule and fidelity rule.

**Skopos Rule:** it is the primary rule of Skopos Theory. It considers translation should be done in light of the receivers’ context and culture. The purpose of translation behavior determines the process of translation behavior, that is, the result determines the method. The translator should clear its specific purpose in a given context, and decide what kind of translation methods.

**Coherence rule:** coherence within the language of the translation must conform to intra-textual coherence, that is, among sentences the meaning and the structure should be coherent. The translation should be easy for the target readers to understand, then making sense in the target language culture and context of the communication of the translation.

**Fidelity rule:** fidelity rule means that there should be inter-textual coherence between the source text and the target text. To put simply, that is the target language should be loyal to the original. But how loyal it should depend on the purpose of the translation.

#### **4. A Study on Ways of Word Translation Under the Guidance of the Skopos Theory**

Zhang Peiji’s four Selected Modern Chinese Prose Writings<sup>[7]</sup> collect and translate many excellent essays, and Zhang’s translations are not only accurate in the transfer of meaning between the original language and the target language but also beautiful in the words, sentences and expressions. So they deserve careful study. Especially the use of the words is so superb that the readers can know the excellence of Zhang’s translation ability. The paper discusses the word translation under the three rules of the Skopos theory and analyzes the choice of different translation

methods to achieve different purposes or make the translation as similar to the original essay as possible in this part.

#### 4.1. Ways of Translating Words under the Guidance of Fidelity Rule

Here this paper discusses these ways—amplification, replacement and literal translation used in Zhang’s translation.

##### 4.1.1. Amplification

Amplification is the practice of adding some explanatory words, connectives, generic words, general words and pronouns in translation in order to make the translation smooth and easy to understand, or to make the text vivid and more in line with the purpose and language conventions.

Example 1:

ST: 这一句话是：“不要抛弃学问。”

《不要抛弃学问》(Zhang Peiji, 2007: 21)

TT: My advice is, “Never give up the pursuit of learning.”

*Never Give up the Pursuit of Learning* (Zhang Peiji, 2007: 23)

In this example, this sentence means “don’t give up pursuing the learning”. Therefore, it cannot be directly translated as “never give up learning”. And professor Zhang smartly translates “learning” into “the pursuit of learning” when dealing with the word. He uses amplification to translate it in order to better express the meaning of the original text and let the target readers acquire as similar understanding as the original readers.

Example 2:

ST: 从严冷枯黄的北方归来，看到展现在我眼前的青山碧水，红花绿叶，使我惊讶而欢喜！

《我的父母之乡》(Zhang Peiji, 2007: 102)

TT: Returned from the bitter cold North with its drab and dried up vegetation, I was amazed and delighted.....

*The Land of My Ancestors* (Zhang Peiji, 2007: 105)

In this example, the adjective “ku huang de (withered and yellow)” in Chinese was not used to modify the “North” but to describe vegetation in the North. Therefore, if the translator translates it word by word, and does not translate the implied meaning by adding the word “vegetation”, it violates the principle of faithfulness in skopos theory, not loyal to the original author’s intention, and it may cause the target language readers the difficulties of understanding the translation and reduce the quality of the translation.

##### 4.1.2. Replacement

Replacement is an important method to translate words. Using this method properly can remove the obstruction of the translation, and enhance the quality of the translation. In Chinese-English translation, replacement is often used when the content and the form in Chinese texts do not exist in the extent of English readers’ culture, for example, some idioms exclusively existing in the Chinese. Here the study discusses this method by analyzing some examples in Zhang’s translation.

Example 3:

ST: 这并不一定是“人心不古”，实可以说是人生的悲剧。

《中年人的寂寞》(Zhang Peiji, 2007: 32)

TT: Though this is not necessarily due to “degeneration of public morality”, I do have good reasons to call it the tragedy of life.

*Mid-life Loneliness* (Zhang Peiji, 2007: 35)

In this example, “ren xin bu gu (be not as good as people in past times)” is a Chinese idiom, which means “men are not what they were in the times of long ago” or “people are not as honest as their ancestors were”. Because there is not corresponding phrases or words to translate it in English language. If translated literally, the translation will be hard to understand. And free translation can express its meaning but makes the translation be not so concise. Professor Zhang has dealt the idiom with the phrase “degeneration of public morality” by using the translation skill of replacement. With concise words he accurately presented the readers a vivid translation, which better conforms to the original text.

Example 4:

ST: 可是要想结婚, 第一要有钱, 第二要有闲, 第三要有职, 这潘驴……的五个条件, 却也很不容易办到。

《谈结婚》(Zhang Peiji, 2007: 168)

TT: But, to get married, you need to have five prerequisites, namely, money, leisure, employment, good looks and potentness, of which all are not always available.

*A Chat about Marriage* (Zhang Peiji, 2007: 169)

In this example, the words “Pan lv” in Chinese originate from the third chapter of *The Golden Lotus* (a classical Chinese novel), which means “have a good appearance like Pan’an (a character with a good look) and be as strong as donkey”. There is not a word or phrase to translate it. And if Zhang translates it freely, the translation will be lengthy and tedious, which will not only need lots of annotations, but also lower the quality of the translation. But here Mr Zhang uses their meanings “good looks and potentness” to replace the two words. They are concise to express the meaning of the original without causing the foreign readers’ confusion and misunderstanding.

#### 4.1.3. Literal translation

Literal translation is a translation method that retains the form and content of the original. But literal translation is not equal to dead or stiff translation. It is the most frequently used method in translation. Many translation learners think that they have already known how to use it for it is easy. However, it is hard to apply it well. In Zhang’s translation, literal translation is also a main method to translate words that can find corresponding words in English language. And sometimes literal translation is chosen to make the translation more concise and faithful. Here the study simply analyzes this method of translating words.

Example 5:

ST: 我已是一个中年的人。

《中年人的寂寞》(Zhang Peiji, 2007: 31)

TT: I am already a middle-aged man.

*Mid-life Loneliness* (Zhang Peiji, 2007: 34)

In this example, the Chinese word “zhong nian de (be of middle age)” in Chinese has been directly translated into “middle-aged” by using the literal translation. It does not change the class of the word or the structure of the sentence or translate it into post-modifier. Actually the literal translation is the best choice, which not only achieves the formal correspondence between the original text and the targeted text, but also makes the translation more concisely express the meaning.

#### 4.2. Ways of Translating Words under the Guidance of Skopos Rule

The paper here discusses four applicable ways of translating words which generally conform to the skopos rule by listing examples in Zhang Peiji’s translation.

### 4.2.1. Conversion of word classes

Conversion is the practice of not changing the meaning of words but the word class in translation based on the differences between two languages. It often changes between noun, verb, adjective and adverb. This thesis tries to discuss this translation skill in Zhang Peiji's English prose writings.

Example 6:

ST: 我们的扬子江, 黄河, 可以代表我们的民族精神。

《艰难的国运与雄健的国民》(Zhang Peiji, 2007: 1)

TT: The Yangtze River and the Yellow River are both symbolic of our national spirit.

*National Crisis vs Heroic Nation*(Zhang Peiji, 2007: 3)

Example 7:

ST: 妈妈说: “今晚我们可以做一个收获节, 也请你们爹爹来尝尝我们底花生, 如何?”

《落花生》(Zhang Peiji, 2007: 10)

TT: Mother said, “How about giving a party this evening to celebrate the harvest and inviting your Daddy to have a taste of our newly-harvested peanuts?”

*Peanuts* (Zhang Peiji, 2007: 12)

In example 6, in the original text, the word “dai biao(represent)” is a verb, and in the translation, it is an adjective. The translator uses the conversion of word class to deal with the word “dai biao (represent)”, which holds the purpose to let the translation be more authentic and accepted by the target language readers. In example 7, the translator translates the verb “chang chang (taste)” into the noun phrase “have a taste of”. Due to the differences between English and Chinese, English is more static, while Chinese is more dynamic. Both of the two examples translate dynamic verb into relatively static adjective and noun. Such conversion is more in line with the expression habit of the target language. And as a translator, his duty is to build a bridge to link the original writer with the target readers and to express the purpose of the original writer as accurate as possible. And the conversions also avoid the stiffness of the literal translation and make the prose more polished.

Example 8:

ST: 他们对我表示了无限的慷慨。

《朋友》(Zhang Peiji, 2007:72)

TT: They have been enormously generous towards me.

Friends (Zhang Peiji, 2007:75)

In this sentence, it involves the conversion of two words. In the original text, it is adjective-noun structure and the target text is adverb-adjective structure, and in C-E translation, the former structure usually converts to the latter structure. The noun “kang kai (generosity)” in Chinese translates into the adjective “generous” in English, and naturally the adjective part becomes the adverb to modify the adjective. In original text, the writer want to express the generosity of their friends towards him. The main point lies in the generous personality of their friends. Therefore, Zhang converts their word classes in translation text, which has understood thoroughly the original writer's writing purpose. At the same time, the target readers can receive the similar feeling with the writer.

### 4.2.2. Negation

Due to the differences in country, history, living habit, geography, social and cultural background, there are great distinctions between Chinese and English in terms of the expression of the positive and the negative, especially English in the expression of the negative meaning is more complicate, sometimes negative in form and affirmative in substance, or formally affirmative and substantially negative. In translation between two languages, the sentence in the original text may have to be dealt with as the antithesis, or it is more appropriate to use the antithesis, or vice versa. In

translation, the translation of the positive statement into the negative statement and the negative statement into the positive statement are called positive and negative translation.

As an important method in translation techniques, positive and negative translation belongs to the scope of extension and rhetoric.

Generally speaking, if English sentence contains “never”, “no”, “not”, “un-”, “im-”, “in”, “ir-”, “less” and other negative words and negative prefix or suffix, and Chinese sentence contains negative words like “bu(no)”, “wu (without)”, it calls the negative, if not, the positive.

In practice, however, the line between position and negation becomes extremely blurred, as “correct” could be translated as “zheng que (correct)” or “mei you cuo wu (without mistakes)” in Chinese as well. Therefore, whether translation should adopt the positive or the negative depends entirely on the habitual expression of the target language and the tone of the context.

Example 9:

ST: 父亲说：“事已至此，不必难过，好在天无绝人之路！”

《背影》 (Zhang Peiji, 2007: 47)

TT: Father said, “Now that things have come to such a pass, it’s no use crying. Fortunately, Heaven always leaves one a way out.”

*The Sight of Father’s Back* (Zhang Peiji, 2007: 50)

In this example, the idiom word “tian wu jue ren zhi lu (Heaven doesn’t ruin all the ways)” means “Heaven will leave a way for people to get out of the trouble” in Chinese. If translated literally, it should be “Heaven never cuts off a man’s means”. But before the idiom, “hao zai (fortunately)” means “fortunately” in English. It means there is something good to be said. Therefore to ensure the translation more expressive and correspond to the purpose of the original author, professor Zhang has translated it from the opposite aspect. And it delivers a slimmer of hope and is more acceptable to the target readers.

Example 10:

ST: 但是有些记忆经过了多少时间的磨洗也不会消灭。

《木匠老陈》 (Zhang Peiji, 2007: 61)

TT: But some memories will withstand the wear and tear of time.

*Carpenter Lao Chen* (Zhang Peiji, 2007: 65)

In this example, the word “bu hui xiao mie (never clear away)” is the negative word but symbolizing the positive meaning, which means “yi zhi cun zai (always exist)” in Chinese. Therefore the translator deals with it from the opposite site and translates it into a word “withstand”. It uses a word to replace two words, which makes the translation more concise. The word “withstand” makes the whole sentence more coherent and more expressive. At the same time, the word “withstand” can better express the original author’s lasting and profound memory of his hometown and of carpenter Lao Chen, which makes the translation closer to the meaning of the original text.

### 4.2.3. Free translation

Free translation refers to the translation method which maintains the conformity of the original in content and at the same time gets rid of the rein of the original structure. But free translation is not equal to groundless translation.

Example 11:

ST: 这一切造成了奔腾的一股激流，具有排山之势，向着唯一的海流去。

《激流》总序 (Zhang Peiji, 2007: 84)

TT: All that makes up the tumultuous torrent rushing with terrific force towards the only sea.

*Preface to the Torrent Trilogy* (Zhang Peiji, 2007: 86)

In this example, the phrase “pai shan zhi shi (the tendency to row mountains)” if translated

literally, it should be “the force which can remove mountains”. However, here this phrase only wants to express that the torrent possesses great force, but does not mean that it really has the force to remove the mountain. Therefore, the free translation used here is better to deal with it, which more conforms to the purpose of the original writer. That is, to let the target readers appreciate the grandeur of the original text.

Example 12:

ST: 像我这样的一个贫寒的人，或许只有在北平能享受一点清福了。

《想北平》(Zhang Peiji, 2007: 137)

TT: Peiping is probably the only place for a man of limited means like me to live an easy and carefree life in.

*Fond Memories of Peiping* (Zhang Peiji, 2007: 141)

In this example, how to deal with the Chinese word “qing fu (easy and carefree life)” is a challenge for translators. For if translated literally, it should be “clear blessing” or “clear fortune”, but the literal translation doesn’t convey the original meaning. Such translation is not correct or it can be said that it does not achieve the translation purpose, which is to make the target readers acquire as similar understanding and response as the original readers. Therefore, here using free translation to translate it into “an easy and carefree life” can make the translation more acceptable and understandable.

### 4.3. Ways of Translating Words under the Guidance of Coherence Rule

In order to make the translation more coherent, omission and repetition are often used by Zhang Peiji. Here this paper discusses whether these methods improve the quality of the translation and follow the coherence rule to make the translation more coherent and faithful.

#### 4.3.1. Omission

The omission is often seen in a variety of translation works, it aims at removing the words that do not conform to the thinking habit, language habit and expression mode of the target language, so as to avoid the redundant translation. In English translation, it is commonly found in avoiding conjunctions, avoiding prepositions, avoiding verbs, avoiding certain words, etc.

Example 13:

ST: 一到中年，就有许多不愉快的现象，眼睛昏花了，记忆力减退了，头发开始秃脱而且变白了，意兴，体力，什么都不如年青的时候。

《中年人的寂寞》(Zhang Peiji, 2007: 31)

TT: At middle age, I feel sad to find my eyesight and memory failing, my hair thinning and graying, and myself no longer mentally and physically as fit as when I was young. (omission of the noun)

*Mid-life Loneliness* (Zhang Peiji, 2007: 34)

Here the word “xian xiang (phenomenon)” specifically refers to the next all Chinese words of this sentence. The latter sentences are the specific explanation of the word “xian xiang (phenomenon)”. For the purpose of the coherence and expressiveness, the translator leaves out it and does not directly translate it into the specific “unpleasant phenomenon”. At the same time, it also involves the difference between Chinese and English. In Chinese, it is extremely normal to conclude and then explain to let the readers clearer, but in English, it emphasizes the conciseness of the language. Instead if the translator literally translates it, the translation will be less concise and coherent.

Example 14:

ST: 走到那边月台，须穿过铁道，须跳下去又爬上去。

《背影》 (Zhang Peiji, 2007: 47)

TT: But to reach that platform would require crossing the railway track and doing some climbing up and down.(omission of the verb)

*The Sight of Father's Back* (Zhang Peiji, 2007: 51)

In this example, if the translator deals with the sentence without omitting the word “tiao (jump)”, there will be four verbs to be translated, which will cause the redundancy of the sentence and lower the quality of the translated text. “tiao (jump)” shows the downward action and “pa(climb)” implies the upward action. And Zhang omits the verb “tiao (jump)” and deals it with “climbing up and down”, which expresses the implied meaning and at the same time makes the sentence more smooth and coherent. It follows the principle of coherence of the Skopos theory. The image of the fat father buying oranges for his son is as vivid in the eyes of the target readers as those of the original readers through the omission skill.

Example 15:

ST: 然而我对于将来却也有一点概念。因为过去并不是一个沉默的哑子，它会告诉我们一些事情。

《激流》总序 (Zhang Peiji, 2007: 85)

TT: Nevertheless, I am not without some idea of what the future is like because the past, being no silent mute, will give me some hint. (Omission of the pronoun)

*Preface to the Torrent Trilogy* (Zhang Peiji, 2007: 86-87)

In the second Chinese sentence of the example, the translator omits “ta (the past)” in the second sentence, and deals with “bing bu shi yi ge chen mo de ya zi (is not a silent mute at all)” as a non-predicate “being no silent mute”, and translates the two sentences in Chinese into one sentence in English. For “ta (it)” represents “the past”, and with the same subject they need not to be translated into two sentences. If the translator does not omit the pronoun and translates it directly, there will be one more simple sentence. It is no doubt that the quality of the whole essay will go down and it does not conform with the standard of prose, which emphasizes the beauty of language more. And obviously, such translation can better reflect the translator’s level.

### 4.3.2. Repetition

In English-Chinese, it is necessary to use the method of word repetition correctly in accordance with the context of the original text, so as to reproduce the words which avoid repetition in English into Chinese. This method of repeated use of certain words is called repetition.

Generally speaking, repetition has the following three functions: the first is to clarify; the second, to emphasize; the third, to be vivid.

For clarity, nouns, verbs, and pronouns are often translated repeatedly.

Key words are repeated in English sentences for emphasis so as to impress the reader. The same method of repetition is often used in English sentences. There is repetition of words in the original English text, but the same words can be kept when translated into Chinese. This is also sometimes done when translating from Chinese to English.

For the sake of the text of the translation, sometimes although there is no repetition of words in the original English text, but in order to make the translation version possess the same effect and emotion, sometimes some repetition means can be adopted. In Zhang Peiji’s Selected Modern Chinese Essays, some Chinese repetitions are retained when the Chinese translated into English, which makes the translation closer to the original text with the goal of fully realizing the purpose of the original author and keeping the coherence of the meaning.

Example 16:

ST: 只有雨声：滴—滴—滴。

《梦》(Zhang Peiji, 2007: 79)

TT: Only the drip drip drip of rain.

Dreams (Zhang Peiji, 2007: 81)

Example 17:

ST: 朋友们给我的东西是太多，太多了。

《朋友》(Zhang Peiji, 2007: 73)

TT: I owe my friends many, many kindnesses.

Friends (Zhang Peiji, 2007: 76)

In order to avoid monotonous articles, when writing in English, the translator tries to avoid repetition. Common methods include the use of pronouns, synonyms and the omission of some elements. However, Chinese is not afraid of repetition, and it is common to use a certain word in succession. Therefore, we can appropriately omit some unnecessary words when translating Chinese into English in order to make the translation smooth. But both of the two examples do not omit the repetition of the original article. In example 16, if the translator reserves one “di (drip)” and translates it into “the drip of the rain”, the translation cannot express the loneliness and melancholy of waking up from a dream with no one around and no other sounds, only the sound of raindrops. Three “drip” is heartbreaking to read, consistent with the emotional tone of the original text and keeping the semantic coherent.

Likewise, in example 17, the translator does not omit one of the “tai duo (too many)” but translates both of them. Repeating the translation, like the original text, maintains the depth of the feeling, which can better enhance the rhythm of the sentence, and can show the author’s gratitude to his friends for their help and contribution, as well as the profound friendship between them.

Above all, the thesis has discussed eight applicable ways of translating words used by Zhang Peiji in his English translation of Chinese prose. They are omission and repetition under the guidance of coherence rule, and conversion of word classes, negation and free translation under the guidance of skopos rule, and amplification, replacement and literal translation under the guidance of fidelity rule. And they are suitable translation methods to translate words. Of course, when translating some cultural words, the translator can use literal translation with annotation. Even sometimes it needs two or three kinds of translation methods together to finish the accurate expression of the words. All in all, which translation method or skill will be adopted depends on specific situation and context.

## 5. Conclusions

This paper has introduced Zhang Peiji and his prose translation, and at the same time made a brief introduction to the Skopos Theory of translation. Based on previous studies of Zhang Peiji’s Selected Modern Chinese Prose, this paper has mainly studied the translation of the words in Zhang Peiji’s Selected Chinese Modern Essays and discussed some applicable ways of translating words adopted in it from the three principles of Skopos Theory such as literal translation, omission, amplification, negation, free translation, etc. The study has concluded that Zhang in his translation has adopted many translation methods to the translation of some words in prose, and these ways of translating words adopted in it have made the translation more concise and more faithful to the original text. At the same time, the Skopos Theory can be a guiding theory in the translation of words.

Further, words are the units that compose a text, and the study of the translation of words has greatly reduced the difficulty in translating the text. Skopos Theory can be well adopted in the

translation of words in prose. The choice of translation methods also has conformed to the three principles of Skopos Theory. What's more, these ways of word translation is not only suitable in Zhang's translation, but also they can be adopted in other similar texts. And the study of word translation is beneficial to improving the quality of the whole text, thus enhancing the spread of Chinese prose culture with more excellent prose known by foreign readers.

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