

A Literature Review on *Gulliver's Travels* and Its Chinese Translations

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Received 21 August 2020; accepted 6 November 2020

Published online 26 December 2020

Abstract

Gulliver's Travels is the masterpiece of Jonathan Swift, one of the greatest British writer in the 18th century. This paper attempts to provide a review of studies on the original work of *Gulliver's Travels* and its Chinese translations. It is found that on one hand, most of the previous researches focus on the original work of *Gulliver's Travels* covering the artistic features, writing methods and social values of the novel. On the other hand, the researches on Chinese translations of *Gulliver's Travels* mainly pay attention to the translation, communication and reception in China, as well as textual studies from several research perspectives.

Key words: *Gulliver's Travels*; Jonathan Swift; Original work; Chinese translations

Lin, J. C., & Li, C. B. (2020). A Literature Review on *Gulliver's Travels* and Its Chinese Translations. *Cross-Cultural Communication*, 16(4), 104-112. Available from: <http://www.cscanada.net/index.php/ccc/article/view/11985>
DOI: <http://dx.doi.org/10.3968/11985>

INTRODUCTION

Gulliver's Travels, as a world-famous satirical novel, narrates Captain Lemuel Gulliver's fantastic adventures in four countries with the author Swift's rich satirical techniques and fictional fantasy. Since its publication, it has been enthusiastically pursued by readers and widely studied by academic circles. More and more scholars at home and abroad focus their researches on the original

work of *Gulliver's Travels* and its Chinese translation from different perspectives. As for *Gulliver's Travels* itself, many scholars attach great importance to its artistic features, writing methods and social values, while for its Chinese translations, the textual studies from several research perspectives are much valued, as well as its translation and communication in China.

1. PREVIOUS STUDIES ON JONATHAN SWIFT'S GULLIVER'S TRAVELS

Gulliver's Travels has attracted wide attention since its first publication in Britain in 1726. Previous studies on *Gulliver's Travels* can be roughly divided into three parts: artistic features, writing methods and social values.

1.1 Studies on Artistic Features

Quite a lot of researches have concentrated on the artistic features of *Gulliver's Travels*, among which the most extensive is the use of satire in *Gulliver's Travels*. Zhao Juan (2015) analyzes the unique narrative structure of *Gulliver's Travels*, and points out that irony, exaggeration, contrast and other rhetorical devices are widely used in the novel, which highlights the author's satire on the society at that time. Wang Ruilin (2015) explores the satirical art of contrast, irony, exaggeration and symbolism in *Gulliver's Travels*. Wang Yanping (2013) believes that the satirical art of *Gulliver's Travels* on the one hand comes from Swift's life experience and on the other hand from Swift's writing style, and further analyzes the ironic techniques of irony, contrast and exaggeration in the novel. Lin Lin (2014) argues that Swift uses the techniques of humor, irony, direct exposure and innuendo in *Gulliver's Travels* through the analysis of the art of satire. Wen Qian (2017) shows the author's language art by analyzing the ironic techniques of exaggeration, contrast, irony and symbolism. Meng Lili and Liu Jinling (2012) analyze irony, contrast and symbolic irony, and

point out that “the greatest feature of this novel is the organic combination of the illusory of the plot and the truth of the reality, as well as the author’s sharp and profound satirical art”. Wu Houkai (1999) agrees that from the rhetorical point of view, the novel mainly uses irony, and Wu praises *Gulliver’s Travels* for integrating innuendo, irony, paradox, symbolism, exaggeration, contrast, stylistic parody and other satirical techniques. In particular, it embodies the unique “ambiguous” characteristics of Swift’s irony, which is confusing and specious, and further deepens the allegory. Tang Ailing (2016) creatively adopts the international cutting-edge theories of semiotics and structuralism to investigate the satire and humor in *Gulliver’s Travels* from a holistic rather than a local perspective. The above scholars analyze the satirical art in *Gulliver’s Travels* only. However, Cheng Mei (1999) compares *Gulliver’s Travels* with *Mao Cheng Ji* (猫城记) in terms of satirical art. Through comparison, Cheng finds that “the satire in the two novels is highly authentic, and both of them have a strong color of critical reality, sharp and profound”. In addition, Cheng points out that in *Gulliver’s Travels*, such sharp satire and criticism are mainly concentrated in the political and academic circles, and that Swift’s ridicule and criticism aim at the pseudo science which pretends to be elegant and meaningless and the technological reform that is not beneficial but harmful. Moreover, *Gulliver’s Travels* seems to be telling a travel story. But in fact, according to Cheng, Gulliver’s whole adventure is a process of gradually understanding human beings, moving towards pessimism and disillusionment. Besides, Zhang Xiaochun (2010) explores the artistic charm of *Gulliver’s Travels* from the perspective of reception aesthetics by harboring the idea that the work is perfectly integrated with the readers’ horizon of expectation, and that the openness of meaning and the multiple possibilities of interpretation are also its charm.

1.2 Studies on Writing Methods

Many scholars have focused their studies on the writing methods adopted in *Gulliver’s Travels*. According to Wu Houkai (1999), *Gulliver’s Travels* describes a series of adventures of the protagonist Gulliver on the sea, and its writing structure is the inheritance of the picaresque novel by adopting the writing form of popular travel novels at that time, especially the maritime adventure novels. *Gulliver’s Travels* is undoubtedly influenced to some extent by Defoe’s *The Adventures of Robinson Crusoe* and some other travelogue adventure novels that are similar in form but quite different in nature. *Gulliver’s Travels* is ostensibly a realistic, even logbook style, but in reality it conveys playful tastes of local dialect novels, including *The Adventures of Robinson Crusoe*, and even 18th-century news reporting. Wu further expresses that as an allegorical work, the basic narrative strategy of *Gulliver’s Travels* is to create a discrepancy between surface

discourse and deep meaning. In addition, *Gulliver’s Travels* follows the old U-shaped structure of “leaving home -- traveling far -- returning home” in *Odyssey* and the story of the Prodigal Son in the *Bible* in the plot, and repeats it four times. *Gulliver’s Travels* contains almost all the techniques Swift uses in his satirical poems, and his writing style various and magnificent. Zhou Jing and Ren Xiaojin (2017) maintain that *Gulliver’s Travels* is full of unnatural elements that cannot exist in reality. They not only make the novel extremely attractive, but also serve as a powerful tool for the author to criticize current problems and human nature. As a great narrative work in the early 18th century, *Gulliver’s Travels* is full of exaggerated, weird or absurd space, characters and events that cannot exist in real life, which is a typical unnatural narrative technique. Interestingly, although the content is absurd, Swift uses various means to create an illusion of reality for the readers, making Gulliver’s virtual tour into a seemingly real record. Swift leads the readers into a magical unnatural story space with his extraordinary imagination, and creates an immersive feeling for readers with his excellent artistic expression. The perfect combination of the two makes the unnatural narration in *Gulliver’s Travels* achieve the best performance effect. Hart (1998) puts forward that the advantage of *Gulliver’s Travels* is that its scope provides a diversity of modern readings that intentionally avoid the traditional demand to propose a single interpretation or Utopian reading for travel novels. More precisely, Gulliver’s evolving character is seen in contemporary dilemmas, such as a lack of communication between men and women, a decline in the dependence on sexuality rather than words, a deficiency in psychological development, and an unreasonable expectation of repairing the world. Zhao Juan (2015) praises that the narrative mode created by *Gulliver’s Travels* is unique, which is independent and unified. And its perspective of observation is also constantly changing, showing the author’s strong cynicism towards the society at that time in an all-round way. In addition to the profound ideological connotations, the novel is also very perfect in the form of art, there are a lot of descriptive techniques and artistic skills is worth learning for future generations. Swift uses exaggeration, fantasy and other descriptive techniques to depict the bad social phenomena in Britain at that time in the ups and downs of the plot. Tao Jiajun & Zheng Baiqing (2004) consider that Swift uses parody, irony, exaggeration and other techniques from multiple perspectives and multiple levels to make up the experiences of Captain Gulliver, the protagonist (also the first-person narrator) in overseas foreign countries, and creates a contradictory character rarely seen in the British literature at that time. The whole narrative is not only a modern version of *Odyssey*, but also an irony of the 18th century English novels like *The Adventure of Robinson Crusoe*, which praises commercial capitalism and instrumental rationality positively. It can

be said that the whole novel is just like a mirror, reflecting a series of bizarre pictures completely contrary to the common sense of modern society.

1.3 Studies on Social Values

Some scholars have paid much attention to the social values of *Gulliver's Travels*. Sun Shaoxian (2002) and Dong Sijia (2017) both explore the author's view of science and the scientific theme of *Gulliver's Travels*. Dong also further summarizes Swift's view of science, that is, only when modern science is placed in a proper position, the modernity it brings will not destroy the reasonable relationship among politics, philosophy and religion, and will not damage human nature. Lynall (2017) deems that as a satirical masterpiece, *Gulliver's Travels* is also one of the most remarkable encounters between science and the literary imagination ever penned. Lynall highly admires that Swift not only deeply reflects on the natural philosophy of his day, but creates prescient visions of its future. Swift is the one who subtly and overtly marks that preoccupation with science.

The research perspective of Li Hongbin (2009) and Mao Dun (2014) is very novel. They both explore the education concept embodied in *Gulliver's Travels*, analyze the educational function, educational form, humanistic education and ideological education of the work, deeply excavate the humanistic and philosophical education thoughts hidden in the works, and summarize the educational significance of this novel.

Ruan Chaohui (2005) and Wang Xianghui & Wang Lili (1995) make a comparative study on democratic thought and traditional Chinese and Western culture respectively by comparing *Gulliver's Travels* with *Jing Hua Yuan* (镜花缘). Ruan claims that the democratic thoughts embodied in *Gulliver's Travels* and *Jing Hua Yuan* have irreplaceable historical achievements when viewed in their respective historical environments. *Gulliver's Travels* has become a national democratic and independent movement in Ireland, pointing out for the Irish people and the world's colonial people the dangers within the British colonists, criticizing the hypocrisy of democracy and freedom advocated by the bourgeoisie to the people. Wang Xianghui and Wang Lili believe that the writing of *Gulliver's Travels* demonstrates the characteristics of westerners' understanding of external things -- paying attention to personal experiences and advocating the truth. They further express that Swift, with his keen eyes as a statesman, discovers a series of inevitable and unsolvable problems of the state, society and people in the development of capitalism in the rising period, which laid the foundation for the prosperity of critical realism novels in the 19th century. Although both *Gulliver's Travels* and *Jing Hua Yuan* are not the most perfect literary works in its own country, they have certain implications to the social environment at that time.

From the perspective of fictionality of history, Shen Fuying (2011) comes up with the idea creatively that the writing of fictionality of history in *Gulliver's Travels* is a tortuous expression of the intersection and collision of different ideologies, such as rationality and sensibility, enlightenment and feudalism, with strong political criticism, realistic implications and obvious moral education purposes.

McDowell (1980) mentions the politics embodied in *Gulliver's Travels*, and considers that Swift combines his imaginative power with sheer intellectual force that the novel can be enjoyed as an entertaining, picturesque narration, as well as a political satire and a commentary on human nature in politics. Pierre (1975) tells about the connection among *Gulliver's Travels*, Swift and China. It can be known that Sir William Temple has influenced youthful Swift a lot, and the effect of Temple's admiration for the Chinese upon the most exotic of Swift's satires, *Gulliver's Travels*. The desired effects of the Confucian ideal also point to the Houyhnhnm society in the novel. Pierre thinks that Gulliver's descriptions from the outset point to China. Once Gulliver discovers the true nature of the Houyhnhnm world, his descriptions are even more likely to turn contemporary heads toward ancient China. For an early eighteenth-century Englishman, China, above all, was synonymous with superiority in government and ethics with particular stress upon the latter due to the growing reputation of Confucius in the late seventeenth century.

In summary, the previous studies on *Gulliver's Travels* mainly fall into the above three categories, including artistic features, writing methods and social values.

2. PREVIOUS STUDIES ON THE TRANSLATION OF GULLIVER'S TRAVELS IN CHINA

Since it was first translated into China in 1872, the Chinese versions of *Gulliver's Travels* have appeared one after another covering every period of China, making a profound impact on the history of Chinese literature. Thus, it is hardly surprising that there are more and more scholars devoting their studies to the translation of *Gulliver's Travels*. There is no lack of researches on *Gulliver's Travels* in China, but the researches on literature are far more than that those on its Chinese translations.

2.1 Studies on Translation and Communication of *Gulliver's Travels*

Wang Xiulu (2018) thinks that Swift's *Gulliver's Travels* is the first English novel translated into Chinese. In the history of Chinese-English novel translation, Swift is the first writer whose works have been translated. In this regard, Wang expresses the big surprise, because although

Swift's writing is very witty and dexterous, his style of writing is really mean, which is not particularly popular in China. However, after all, *Gulliver's Travels* has been translated, and various versions have been produced one after another, so that it has become a familiar work for Chinese readers. Wang usually feels that the translation is not Swift's, but a children's literary work or fantasy travel. From the perspective of transformation of vision, Chen Cheng (2013) discusses the translators' view on *Tan Ying Xiao Lu* (谈瀛小录), starting from its concise preface and the representative translation. *Tan Ying Xiao Lu* is the earliest translation of *Gulliver's Travels* in China. The revised translation was included in the social news column of *Shen Newspaper* in 1872, which determines that this article must have different characteristics from other versions, that is, it is a maritime travel story with news characteristics. Chen considers that this can not only see through the wit of *Tan Ying Xiao Lu*, but also reveal the translator Jiang Zhixiang's national thoughts and feelings.

Previous studies on the translation of *Gulliver's Travels* mainly include the following two aspects. One is to analyze the different Chinese versions of *Gulliver's Travels* from different perspectives. Zhou Xiaoling (2001) points out that Swift once defined the style -- put the appropriate words in the appropriate position. Zhou holds that *Gulliver's Travels* is a high realization of putting the right words in the right place. Zhou compares Zhang Jian's and Yang Haocheng's translations from the perspectives of "faithfulness", "expressiveness" and "closeness", and then concludes that their translations have their own features regarding understanding, expression to style transmission. Chen Sheng and Shang Qiong (2016) hold that the first step to translate is to understand the full text so as to correctly convey the meaning of the original text. To some extent, the translator's understanding of the original text reflects his translation ability. Besides, different translators are supposed to adopt different translation strategies according to different translation purposes in translating great works. The other is to discuss the factors influencing the translation of *Gulliver's Travels*. Based on Lefevre's rewriting theory, Teng Mei and Zhuan Yu (2011) sort out the translations of *Gulliver's Travels* in China, and argue that social ideology inevitably manipulates translation practice. Fang Kairui (2005) believes that ideological factors have a great influence on the transformation of characters in fiction translation. The poetics of the Late Qing Dynasty and the nationalist interpretation of "Lilliput" are both the important reasons for the deformation of characters in *Tan Ying Xiao Lu*. Jiang Shu (2013) analyzes the translation strategies and styles of the translation from the perspective of the translator or editor's view of novels and the orientation of readers. Jiang believes that the translator or editor's novel concept and the reader's orientation play an essential role in the fiction translation; that there are three translations

of *Gulliver's Travels* in the Late Qing Dynasty, all of which embody the readers' orientation and novel concept of the translator; and that the cultural study of fiction translation is also realized in the study of specific works. Zhang Shengxiang and Zhu Lingling (2016) focus on the fact that *Gulliver's Travels* has been rewritten into a classic children's book in China, pointing out that readers are not passive receivers in translation and translators are also guided and restricted by readers; that the more distinctive the reader is, the greater the influence of the reader is on the translator; and that as the target readers are children who are different from the adult readers of the original work and have their own uniqueness. Therefore, Zhang Shengxiang and Zhu Lingling advocate that translators must make obvious rewriting of the original text according to the common features of children's language, psychology, physiology and aesthetics, so as to make the translation acceptable and loved by the readers. Through the above studies, it can be found that the translators are influenced and restricted by ideology, reader characteristics, editor-in-chief or translator's concept, which all play a pivotal part in translation.

2.2 Studies on Reception of *Gulliver's Travels*

Many scholars have made comments on the Chinese translations of *Gulliver's Travels*. Jin Dan (2016) points out that the Chinese translations of *Gulliver's Travels* not only have the color of fairy tales, but also are of practical significance to criticizing the disadvantages of the times, so it is deeply loved by the public. It is self-evident that *Gulliver's Travels* is a classic, which has been remade into films five times. *Gulliver's Travels*, as a famous representative work of British satire in the 18th century, must be a reflection of some realistic problems. Therefore, according to Jin, the practical significance of the novel undoubtedly arouses readers' deep thinking. After reading its Chinese translation, Ruan Chaohui (2005), from the perspective of national politics, thinks that *Gulliver's Travels* has become a call for fights in the Irish National Democratic Independence Movement, pointing out the treachery within the British colonists for the Irish people and the world's colonial people, and criticizing the hypocrisy of democracy and freedom advocated by the bourgeoisie for the people. From the social perspective, this novel plays a crucial part in both the educational significance of the real society and the readers. Mao Dun (2014) regards it as a travel novel of great significance to education. Sun Shaoxian (2002) maintains that *Gulliver's Travels* contains profound philosophy, thinking that Swift's teasing of Newton actually reveals a problem about the shortcomings of science, and it is this detailed description that Swift puts forward a warning that cannot be avoided even today, that is, science is truth whereas blind worship for science often leads people to fallacy.

In addition to its practical significance, *Gulliver's Travels* is a classic work of great literary value. Through

reading the Chinese translation, some professional readers say that it is of huge research value. Lin Lin (2014, p.46) maintains that *Gulliver's Travels* can be called “a history of the evolution of European society”, which provides a reference basis for later generations to more accurately study the history of English literature and the transformation of European society. In this novel, Swift exposes evil and ugliness while advocating beauty and goodness. Wen Qian (2017) believes Swift's critical and progressive thoughts have a far-reaching influence, giving full play to the social value of literary creation, and profoundly influencing British literature and culture for a long time. In Europe of the 18th century, realism developed gradually, while *Gulliver's Travels*, with its amazing fictional content and rich imagination, won an unexpected success. As early as the beginning of establishing the general trend of realism in Europe, *Gulliver's Travels* created a very unique form of the satirical novel at that time, thus occupying an important position in the development of novel style. After reading the Chinese translation of *Gulliver's Travels*, Wu Houkai (1999) praises that it is a masterpiece with its own characteristics. In the form of creation, the narration of *Gulliver's Travels* is very distinctive. Zhao Juan (2015) expresses that in addition to the profound ideological connotation, this novel is also very perfect in the form of art, and that there are many descriptive techniques and artistic skills that are worth learning. Furthermore, the artistic structure of the novel is highly praised, especially the travels in Lilliput and Brobdingnag. No wonder Zhang Xiaochun (2010, p.112) shows the admiration that they are considered as “one of the great treasures of literature”.

What's more, the professional readers have concrete comments on the translations and their translators of *Gulliver's Travels*. As the book is gradually becoming a children's literary work in China, the translations of the book published in recent years are mostly included in the children's literature classics series. Teng Mei and Zhuan Yu (2011, p.51) thinks it plays the role of “guiding little readers to find the fun of reading, increasing their language accumulation, and cultivating their reading habits”. Zhou Xiaoling (2001) first compares Zhang Jian's translation published by People's Literature Publishing House in 1962 with Yang Haocheng's translation published by Yilin Press in 1995, and then points out that the two Chinese versions have their own characteristics and advantages. In contrast, Zhang Jian's translation is “more rigid, slightly slow and lengthy”, while Yang Haocheng's translation “grasps the meaning and spirit of the original text profoundly, with the appropriate and accurate use of words as well as the employment of idiomatic and cohesive sentences, and keeps to the purport of the original text” (Zhou Xiaoling, 2001, p.178), thus achieving a higher quality of translation. The professional readers make a high evaluation further of its high-quality

translation. Wang Yanping (2014) holds that *Gulliver's Travels*, as a rare masterpiece in the history of British literature, is a representative of satirical literature. Zhang Xiaochun (2010) agrees that this novel establishes Swift's important position in the history of British literature, and makes him as famous as Defoe and Fielding, together with whom he becomes the representative of the radicalism during the Enlightenment Movement in the 18th century. Lin Lin (2014, p.46) praises that *Gulliver's Travels* is “a classical art in the history of literature”, and Wang Ruilin (2015, p.54) says it is “an insurmountable milestone of world satire”.

2.3 Different Perspectives of Textual Studies on *Gulliver's Travels*

The Chinese translations of *Gulliver's Travels* have been studied by domestic scholars from different perspectives for a long time.

2.3.1 Perspective of Skopos Theory

Based on Skopos theory, Ji Zhenling and Zhang Huanxin (2020), by taking Zhang Jian's and Wang Weidong's translations of *Gulliver's Travels* as the research object, make a contrastive analysis of the language features in the translations from such three aspects as context, audience and the translator himself, so as to verify that Skopos theory has a strong guiding role in translation practice.

Yu Mengqi (2017) puts forward four key points on how to translate books for children readers. Firstly, the purpose of translation is the decisive factor of translation method. Secondly, it is necessary for translators to have a certain understanding of the characteristics of children's cognition and language development, and keep them in mind in the process of translation. Thirdly, the readability of translation for children readers should be given a top priority. Fourthly, translators need to know that in China, children's literature has its educational function for their language ability and aesthetic ability. Yu demonstrates the validity of Skopos theory in children's literature translation. It provides a theoretical basis for children's translation strategies.

Chen Sheng and Shang Qiong (2016) make a comparative analysis between the three versions of Zhang Jian's, Sun Yu's and Wang Weidong's, and conclude that the process and result of translation activities are constrained by the purpose from the perspectives of translators, readers and publishers, as well as from the macro and micro levels. Domestication, foreignization, literal translation and free translation serve a certain purpose. They hold that Skopos theory is one of the effective theories to guide the practice of literary translation and literary translation criticism. They further point out that there is no great “fixed version” in translation and the task of the translator is to translate the excellent works to the readers under the premise of being faithful to the original text and guided by the correct purpose. Wu Yi (2009) agrees and makes a

research whether the translator's purpose is reflected in its translation, holding that the purpose of translation determines the behavior of the whole translation process, and the translator has a relatively free choice for this purpose, that due to different readers and different translation functions, the text will be uncertain and become an open system, and that in literary translation practice, therefore, a good translator should make appropriate creative treason to the original text under the guidance of Skopos theory, namely, the translator's purpose is embodied in his translation.

Under the guidance of Skopos theory, Hu Zuoyou and Li Erwen (2013) analyze Zhang Jian's and Wang Weidong's versions from three aspects of context, participants and sufficiency of translation, and further compare the translation methods and strategies adopted by these two versions. They find that Skopos theory plays a decisive role in translation, which proves the explanatory power of Skopos theory in literary translation practice. By comparing Zhang Jian's and Wang Weidong's translations, Gu Lei (2013) finds that influenced by the special social, historical and cultural background, translators use different translation strategies in the process of translation. Gu thinks that Zhang Jian regards *Gulliver's Travels* as a political satire and he translates it for Chinese adults, not for children; and that Wang Weidong, on the other hand, regards children readers as the audience of his translation, so he pursues the readability and acceptability of the target readers to the maximum extent. Therefore, Gu holds that Wang Weidong tends to adopt some translation methods, such as abridgment, to make it easier for children readers to understand and appreciate Gulliver's wonderful plots.

By comparing Zhang Jian's version with Li Xiuxia's, Wang Lifeng (2012) agrees that Zhang Jian's version focuses on adults without special attention for children, so he adopts literal translation method in his works in an effort to reappear the classic satirical effect of the source text for his target readers. When a multi-directional literary work is to be translated, the target readers and special purposes have to be considered as the most important element. Shang Qiong (2012) harbors the idea that the top-rank rule in the Skopos theory determining the translation process is translation purpose; that translation strategy of the target text is based on the translation purpose; and that publishers, translators and target readers are three decisive factors affecting translation purposes. Specifically, the publisher decides the translation strategy of the whole translation at a macro level, and translators and readers play an important role in the concrete translation method at a micro level. In the light of Skopos theory, Xiao Dandan (2012) takes Wang Weidong's translation of *Gulliver's Travels* as the case study. Through comparative analysis between the original text and the translated version of *Gulliver's Travels*, Xiao explores the translator's subjectivity in translating

Gulliver's Travels. Xiao holds that the translation purpose of this translation is to translate it into the complete version of children's literature. In order to achieve it, Xiao thinks that the translator Wang Weidong mainly uses rewriting, deletion, addition and annotation to give full play to his subjectivity, and fully considers the language ability and cognitive ability of children readers in the translation, and gives play to his subjectivity in the choice of words and sentences, so that his translation could be understood and accepted by readers. Besides, Xiao also points out that the criterion of fidelity, to a certain extent, restricts the exertion of the translator's subjectivity, which means that the translator cannot be free from the original text and cannot translate arbitrarily.

The above studies break the argument that Skopos theory is not applicable to literary translation criticism. The researches show that Skopos theory coincides logically with literary translation practice and its principles, which indicates that Skopos theory is also applicable to literary translation criticism.

2.3.2 Perspective of Rewriting Theory

Based on rewriting theory, Zeng Youmei (2020) explores the translation of satirical utterances in *Gulliver's Travels* in order to strengthen the application of rewriting theory in translation. Zeng summarizes the current situation of the translation of satirical discourse in *Gulliver's Travels* as follows: unbalanced expression of satirical theme, lack of emotion in detail language, and ideological change. Zhang Shengxiang and Zhu Lingling (2016) analyze the translation strategies adopted by the translator of *Gulliver's Travels* (the edition published by 21st Century Press in 2015) who regards children readers as target readers, such as domestication, technical modification and abridgment. They deem that in translation, readers are not passive receivers, and that translators are also guided and restricted by readers. They hold that the more distinctive the reader is, the greater the influence of the reader is on the translator; and that the age gap between the original readers and the target readers of *Gulliver's Travels*, as well as the characteristics of the text itself, constitute the necessity of rewriting, and also affect the strategies, methods and techniques of rewriting. Zhu Lingling (2016) further emphasizes that a series of characteristics of children readers are the main reason of rewriting. In other words, children's demands for reading make the translators consciously rewrite the texts for children in the process of translation, thinking that the difference between the readers of the original text and the translated version leads to rewriting, that the children readers' special physical, psychological and social characteristics make the translators take special methods to translate, and that the translator should do some research on the intended readers before translation to better grasp the children's receptive psychology and language features, so as to make the children readers like and accept the translated works.

In the light of rewriting theory, Yu Chang (2015) makes a descriptive comparative study between two Chinese versions of *Gulliver's Travels* in different periods -- Lin Shu's version in 1906 and Zhang Jian's version in 1962. Yu no longer rigidly sticks to the traditional text level equivalent research, but puts the text in the whole social environment system for its investigation, and gives an interpretation of the "mistranslation" that people have always recognized. Yu concludes that *Gulliver's Travels* as a translated literature in the 20th century in China's image changes, in the final analysis, is also regulated by the ideology, political system, poetics and literary norms at that time. Yang Qian (2012) compares Zhang Jian's and Sun Yu's versions with the original text in terms of ideological and poetological standards, Yang finds that Zhang Jian's ideological and poetological standards are different from Swift's, and Sun Yu's are closer to Swift's, and that Zhang adopts rewriting while Sun Yu usually chooses literal translation.

Hao Xuejing (2011) investigates the early translations of *Gulliver's Travels* from the perspective of both internal and external factors, and makes a comparative analysis between the three versions by revealing the influence of Chinese social ideology and cultural poetics on the generation of translated versions, and providing a case study of rewriting theory to prove its explanatory power in literary translation. Through the analysis of the translations of *Gulliver's Travels* in the early 20th century, Zhou Rui (2007) comes to the conclusion that the rewriting of *Gulliver's Travels* in the process of translation is promoted by factors such as the mainstream ideology, political system differences, social ethics and mainstream poetics of the target culture, as well as readers' acceptance of the target culture. In the light of rewriting theory and ideological state apparatus theory, Zhuan Yu (2012) comes to the following conclusion. Firstly, the ideology indeed has impact on the translation activity, and the influenced degree of the translation activity depends on the government's intervention of the social life in a certain period. Secondly, the ideological impact on the translation can be traced in the target text from the levels of wording and phrasing to the levels of sentence structure and text themes.

2.3.3 Perspective of Reception Aesthetics

Reception aesthetics holds that readers' participation and reception play a decisive role in the meaning and value of the works. Zhang Xiaochun and Liu Ji (2013) appreciate the artistic charm of *Gulliver's Travels* from three perspectives -- the openness of the meaning in the novel, the horizon of expectation and the fusion of horizons. Zhang Xiaochun (2010) further explores the artistic charm of *Gulliver's Travels* from the perspective of reception aesthetics. Zhang believes that it is the openness of the meaning of *Gulliver's Travels* that attracts countless readers. And one of the secrets of *Gulliver's Travels* is

that it caters to and even surpasses the readers' horizon of expectation, so as to achieve the perfect integration of the novel and the reader's horizon of expectation. Yang Xinmiao (2010) selects three Chinese versions of *Gulliver's Travels* from three different periods, and makes a comparative analysis by using the concepts of "horizon of expectation" and "indeterminacy" in reception theory, and briefly discusses their reception. Through Yang's analysis, it is concluded that the three translators have different horizons of expectation due to their different times and historical cultural backgrounds, and that the readers of the three versions also have different horizons of expectation and reception. In view of these two aspects, Yang holds that the translator makes different concretization of the indeterminacy in the text, thus forming different translations. From the perspective of reception aesthetics, Yuan Sanying and Yuan Jiani (2008) believe that readers' creative reading of *Gulliver's Travels* can generate diversified interpretation possibilities, requiring us to accept a variety of interpretation methods from "the first text" to the "second text" with an open mind, and accept the uncertainty of "implied readers".

2.3.4 Perspective of Other Theories

Through a comparative analysis between Lin Shu's and Zhang Jian's versions, Jiang Yinting (2016) points out that translation is a behavior governed by norms, and the whole process of translation is influenced by various norms in their social, cultural and linguistic environments. Jiang holds that the two translators' choices of source texts are influenced by historical and political factors, and that Lin Shu's choice of translation of *Gulliver's Travels* conforms to the requirements of learning from the West and opening up people's wisdom at that time whereas Zhang Jian's choice to translate *Gulliver's Travels* is to faithfully show readers the criticism and irony of the original work to the British society. Jiang further states that in terms of the overall translation strategy, Lin's translation tends to be acceptable and Zhang's translation tends to be adequate because the translators are restricted by linguistic and cultural norms. Jiang adds that, in the specific translation process, in order to reflect the cultural norms of the target language, Lin often adopts additions and deletions, and free translation is often used in his translation while the textual structure, vocabulary selection and sentence structure of Zhang's translation reflect the linguistic norms of the source language. Liu Yunling (2016) makes a comparative analysis between Zhang Jian's version in 1962 and Sun Yu's version in 2011 by using the defamiliarization theory in a quite innovative way, mainly from two perspectives of language and culture, and analyzing the two translations from four levels of vocabulary, syntax, rhetoric and culture. Liu's findings show that the two translators have noticed the application of defamiliarization technique in the original work, and they both have also skillfully used defamiliarization

technique in their translations, presenting a significant reading effect of defamiliarization for the target readers. Yang Qihong (2009) deems that there are many Chinese versions of *Gulliver's Travels*, which facilitates the studies on annotations in translation, so Yang compares different Chinese versions of *Gulliver's Travels* and pays attention to the annotations by different translators, finding that some tend to utilize a large number of annotations to introduce the novel's historical background while others only rely on a few annotations to explain the content of the novel for readers to better understand.

CONCLUSION

To sum up, on one hand, from the previous studies on *Gulliver's Travels*, it is clear that most of them focus on the novel itself covering the artistic features, writing methods and social values of the novel, deeply exploring the application and expression of its satirical technique, narrative structure and theme connotation. On the other hand, from the previous studies on the translation of *Gulliver's Travels*, it is not difficult to find that they merely choose two or three translated versions in different historical periods to make comparative studies or choose one of the Chinese versions to make case studies. Among a large number of Chinese versions, Zhang Jian's version and Wang Weidong's version are the most commonly selected as the texts for research. Besides, most of the previous studies on the Chinese translations of *Gulliver's Travels* are made from the perspective of Skopos theory and rewriting theory, two of the most widely-used theories. Obviously, among these previous studies, few of them concentrate on the translation and communication of *Gulliver's Travels* in China from the perspective of communication. Therefore, there is still much to be explored in this field.

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