Study on the Narrative Variations in the English Translation of Yu Hua's *China in Ten Words*

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Abstract

Yu Hua's non-fiction, *China in Ten Words*, was translated into English by American sinologist Allan Hepburn Barr and released by Random House in 2011. The translation stirred considerable discussion among English-speaking audiences. Utilizing a parallel Chinese-English corpus, this study employs a narrative stylistics framework to conduct a comparative analysis of the original and translated texts, examining narrative variations and their effects. The research highlights significant alterations in narrative time, frequency, perspective, and distance in the translation. Most changes—particularly in time, frequency, and perspective—tended to diminish the narrative's impact, thereby detracting from the literary quality of the work. However, adjustments in narrative distance positively affected the narrative, subtly enhancing the translated text compared to the original.

Key words: Allan Hepburn Barr; Narrative stylistics; Narrative variation; Narrative effect; *China in Ten Words*

1. INTRODUCTION

China in Ten Words (source text: 十个词汇里的中国, ST hereinafter) is a collection of essays written by China's well-known writer Yu Hua and was published in Taiwan in 2011. It was translated into English by American sinologist Allan Hepburn Barr and published by Random House in the United States in 2011, sparkling heated discussion in the English-speaking world. The translation of *China in Ten Words* (target text, TT hereinafter) has been well received in the United States, and was once on Amazon's bestseller list. It was rated by 692 readers on Amazon, with a total score of 4.4, and by 5124 readers on Goodreads, with a score of 4.03, and 586 readers commented. In fact, Yu Hua's novel "Brothers" (Chinese title:兄弟) has gained significant popularity and attracted more attention in the West compared to his other works, the English translation of which scored 4.4 on Amazon and 4.06 on Goodreads, with *China in Ten Words* scoring almost a tie with the *Brother*. In addition, influenced by Barr's translation, the University of Michigan opened a course for undergraduates entitled "China in Ten Words: Foundational Ideas in Chinese Culture", and a similar course "China in Ten Words: Key Concepts in Chinese Studies" is offered at SOAS University of London, a leading university in the UK. The syllabus of these courses both state that the title of the course is derived from Yu Hua's work, and the influence of this translation in the UK and the US can be therefore seen.

However, the current scholarly attention to the translation does not match its achievements, and there are only two relevant research: Zhou (2015) systematically examines the translation strategy problem of the translated buzzwords and Gu (2021) summarizes the reasons for the success of the two translations in the United States based on comparing the English translations of *Wolf Totem* and *China in Ten Words*. No study has yet focused on other aspects of the translations. Upon revisiting the work, *China in Ten Words* transcends its basic structure

as a collection of essays centered on ten pivotal words about China. Instead, it emerges as a narrative, with Yu Hua masterfully crafting each essay into a distinct story that collectively offers a profound narrative exploration of Chinese society. Yu Hua's narrative skills in the work have also been highly praised by American newspapers and professional critics of literature. The *New York Times Book Review* considers this a story told by a raconteur rather than a scholar. Ha Jin, the Chinese American poet and novelist, considers this work to be a skillful blend of the novelist's vision and narrative skills. The favorable reviews from professional readers highlight the translation's narrative significance, underscoring its merit as a subject worthy of thorough academic investigation. Considering this, this study intends to create a parallel Chinese-English corpus comprising the ST and TT to examine the variations between them in terms of narrative and the possible impact of these variations on the narrative effects from the perspective of narrative stylistics.

2. FRAMEWORK OF NARRATIVE STYLISTICS AND ITS APPLICATION IN TRANSLATION STUDIES

Stylistics focuses on a novel's diction, usually distinguishing between the novel's content and style, whereas narratology focuses on the structural skills of the novel's event combinations, distinguishing between the novel's story and discourse. Scholars are increasingly recognizing the limitations inherent in purely stylistic or narrative structural analyses. Consequently, Western stylistics has begun to integrate principles from narratology to broaden its analytical scope, which is divided into three categories: moderate, radical, and parallel. Moderate borrowing refers to "adopting the concepts or models of narratology as a framework for stylistic analysis" (Shen, 2009, p.27). Radical borrowing attempts to use stylistics to "absorb narratology" (ibid., p.28) and is represented by Paul Simpson (2004), who in his book *Stylistics: a Resource Book for Students* uses narrative stylistics to look at both the linguistic genre and the narrative techniques of a work, combining narrative and stylistics in a way that "completely breaking down the boundaries between narrative stylistics and narratology" (Shen, 2005, p.59). However, there are some problems with Simpson's theory of narrative stylistics, such as he sometimes equates stylistics with narratology, and sometimes equates the linguistic structure that stylists are concerned with the non-verbal narrative structure that narratologists are concerned with. The third type of parallel borrowing "does not attempt to annex narratology with stylistics, but maintains a clear boundary between the two" (Shen, 2009, p.31). It is important to acknowledge that regardless of how stylistics incorporates elements

from narratology, inherent limitations persist due to the fundamental distinctions between the two disciplines.

2.1 Framework of narrative stylistic analysis

Based on the overlap between the discourse of narratology and stylistics, Shen (2004) combines highly instrumental narratology and stylistics to form a framework for analyzing narrative stylistics. Shen (ibid., p.111) claims that narratology and stylistics have at least two overlapping aspects of discourse and genre: "narrative perspective and different forms of speech representation". First, narrative perspective is mainly divided into structural and stylistic perspectives; the former is not a matter of language but is mainly reflected through linguistic features; the latter refers to the narrator's presentation of his or her position or point of view in words, the form of which is of interest to stylists. Secondly, the form of expressing a character's words refers to the form of quotes used by the character, mainly direct, indirect, free direct and free indirect speech, which are reflected through linguistic forms. The above two overlaps also set two parameters of textual analysis for the narrative examination of a literary work, and Shen (2004) advocates that the narrative stylistic study of novel translation can be cut from the above two aspects. Jia (2009) proposes another theoretical framework for narrative stylistics, arguing that the best point between narratology and stylistics is its study of the techniques that form macro-structures and that narrative techniques are equivalent to narrative structures, which can be studied through foregrounding. Song & Sun (2021) analyze the English translation of Yu Hua's novel *Cries in the Drizzle*, and based on the views of scholars such as Shen and Genette, they put forward an analytical framework for the application of narrative stylistics in translation studies, which mainly includes a comparative analysis of the three parameters of narrative time, narrative perspective and narrative distance.

Narrative stylistics is a product of the combination of narratology and stylistics, with obvious interdisciplinary characteristics, and they are "a mutually complementary relationship" (Shen, 2004, p.109), and its research methodology takes into account both the internal narrative structure of the text and the linguistic characteristics of the text, which "injects a scientific component" into the analysis and interpretation of narrative texts, and becomes "a powerful tool for textual analysis and interpretation" (Zhang, 2022, p.95). Its research method takes into account both the internal narrative structure of the text and the linguistic features outside the text, which "injects a scientific component" and becomes "a powerful tool for text analysis and interpretation" (ibid.). Overall, narrative stylistics has significantly broadened the scope for research in literary stylistics and narratology, also offering a vital evaluative tool for literary translation criticism. However, in addition to narrative perspective and discourse, the elements that narratologists are more

concerned with are narrative time, narrative frequency, and narrative distance, which will also be reflected in the genre. It is believed that these elements can be organically integrated into the study of translated narratives as parameters for the analysis and criticism of translations.

2.2 Application of narrative stylistics in literary translation studies

Narrative stylistics is a theoretical framework that "starts from linguistic form and literary interpretation, and uses narratology and stylistics as tools to study problems in translation", which is conducive to a more comprehensive analysis and criticism of narrative works and has become "a mainstream research perspective in the study of literary translation" (Shao, 2011, p.86). Research on translation inherently focuses on the stylistic features of both the ST and TT. Additionally, when analyzing literary works with prominent narratives, it is crucial to examine whether the narrative impact of the TT aligns with that of the ST. At present, translation research carried out from the perspective of narrative stylistics in the academic circle has yielded significant findings. Huang (2011) made use of a bilingual parallel corpus to examine the subject of personal pronouns and narrative perspective shifts in two English translations of *Rickshaw Boy*. Shao (2013) examined the translation reading mode of *Life and Death Are Wearing Me Out* from the perspective of narrative stylistics. Song & Sun (2020) conducted a comparative analysis of the source text and the translation of *Cries in the Drizzle* in terms of narrative time, narrative frequency, narrative perspective, and narrative distance, and based on this case study proposed an analytical framework for the application of narrative stylistics in translation studies. Wang *et al*. (2023) conducted a quantitative study on the deletions of the ST based on the translation of *Wolf Totem*, focusing on the impact of the translator's deletions on the ecological narrative of the ST. In addition, Zhang (2022) systematically combed the domestic and international studies combining narratology and translation. Furthermore, Wang (2023) constructed a model of narrative criticism of literary translation that includes 12 elements such as narrative perspective, discourse presentation, narrative time, narrative distance, etc., which meets the needs of narrative translation criticism of translated texts in theory and practice. Drawing on Wang's (2023) framework of narrative criticism of translation, and combining the main ideas of narratologists such as Genette (1990) and Shen (2019), this study aims to carry out a narrative stylistic analysis of the English translation of *China in Ten Words* in terms of four dimensions: narrative time, narrative frequency, narrative perspective, and narrative distance, with an emphasis on examining how the narrative variations of the translation affect the narrative effect of the ST.

3. NARRATIVE STYLISTIC ANALYSIS OF *CHINA IN TEN WORDS*

3.1 Narrative time

Narratives are a "transformation system with dual time sequences", which includes both narrative time and story time, primarily involving three aspects: chronological order, temporal distance, and frequency (Hu, 2004, p.63). In *China in Ten Words*, Yu Hua mainly adopts a reverse chronological narrative to recall what he had seen and heard in China in the past, especially during his childhood. Therefore, his reminiscence constitutes the center of the storyline, and the narrative temporal trajectory is an overall flashback. By using a large number of temporal adverbials, Yu Hua presents a clear timeline of the story. However, in the process of building the Chinese-English parallel corpus of *China in Ten Words*, it is noticed that there are many inconsistencies between the year-related temporal expressions in the translation. By searching for expressions containing "year" in the corpus, a total of 406 pairs of sentences appear, including 123 non-temporal expressions. After manually eliminating the non-temporal expressions, 283 pairs of sentences are extracted to be studied. The final 283 sentence pairs entered the scope of the study. By manually labeling the temporal expressions, the data in Table 1 is obtained[1].

Table 1
Strategies for translating temporal adverbials containing the word "年" (year)

Translation strategy	Direct translation	Omission	Generalization	Conversion	Clarification
Frequency	219	28	18	11	2

According to Table 1, 77% of the sentences containing year are directly translated, while the other methods accounted for 23%, including completely or partially omitting the time, blurring the specific time through generalization, converting the time, and clarifying the blurred time. Does the variation of time in the translation have any effect on the narrative effect?

Eg.1：根据中国官方公布的数据，二零零七年城乡居民收入差距之比扩大到了三点三三比一。

Translation: According to official figures, the disparity between urban and rural residents' income has grown to a ratio of 3.33：1. (Omission)

Eg.2：二零零九年五月一日，奥地利的人民在维也纳举行了盛大的游行，他们高举马克思、恩格斯、列宁、斯大林和毛泽东的巨幅肖像。

Translation：A couple of years ago Austrians raised a loft huge portraits of Marx, Engels, Lenin, Stalin, and Mao at a big May Day parade in Vienna. (Generalization)

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[1] There are five sentence pairs in which the translation of the time clause differs from the original text and is therefore not counted in the research.

Eg.3: <u>三十多年前</u>的中国，对于城镇居民来说，没有明显的社会差距。

Translation：In the <u>1970s</u>, as far as city and town dwellers went, there were no obvious social disparities in China. (Conversion)

Eg.4: <u>二零零二年秋天</u>我在德国柏林的时候，遇到两位退休的汉学教授，说起了<u>一九六零年代</u>初期中国的大饥荒。

Translation：<u>A few years ago</u> two retired professors of Chinese in Berlin told me about their experience during the Great Famine of <u>1959-62</u>. (Generalization & Clarification)

Example 1 aims to emphasize the urban-rural income gap by quoting official data from 2007, but the translator omits the specific year. Consequently, English readers are unable to know the key point (Beijing Olympic games held in 2008) in the year where the biggest gap occurs. Furthermore, they cannot perceive the temporal gap between the pivotal year and the narrative's present moment, thereby diminishing the author's intended effect of highlighting the significant disparity. In Example 2, the story's timeline abruptly leaps from Chairman Mao's death to 2009, a shift that markedly speeds up the narrative pace. However, the translation describes this thirty-year interval as "a couple of years ago," obscuring the significant time gap. This choice prevents readers from recognizing the rapid acceleration in the narrative. In Example 3, the manipulation of time serves to engage the readers' background knowledge, enhancing their understanding of the stark economic disparities in Chinese society and reinforcing the thematic importance of the keyword "gap". Conversely, the translation in Example 4 specifies the period "1960s", which helps English readers more accurately grasp the timing of the historical events described. This illustrates that the omission of temporal adverbials in translation, particularly concerning key dates and the blurring of timelines, can diminish the narrative impact of the source text to some extent.

3.2 Narrative frequency

Narrative frequency examines the occurrence and repetition of events in the narrative compared to the storyline, aligning with the overarching concept of narrative time. Authors may deliberately repeat specific events or themes to accentuate particular aspects, such as thematic elements or characters' emotions. This strategic repetition is employed to amplify the overall narrative effect and deepen the audience's engagement with the text.

Eg.5: 孩子放声大哭，他已经很久没有吃到过香蕉，他差不多忘记了香蕉是什么滋味。……父母之间逐渐激烈的争吵和孩子喊叫着"香蕉"的哭声，让这位父亲突然感到了悲哀。这位父亲仇恨起了自己，他恨自己的无能，恨自己没有工作没有收入，连儿子想吃一根香蕉的愿望都不能满足。……回到家中时，年幼的儿子不知道发生了什么，仍然在为一根香蕉哭泣。

Translation: The boy bursts out crying: it's been so long since he had a <u>banana</u>...The harsh words and the boy's unending cries suddenly overwhelm his father with despair. He hates himself, his uselessness, his joblessness, his empty pockets. Back in the apartment, her son still crying.

The narrative above depicts a tragic tale centered on the theme of disparity, with the banana symbolizing a crucial motif. In the story, the impoverished parents cannot afford a single banana, leading their son to cry incessantly. This provokes a heated argument between the parents, culminating in the father's emotional breakdown and subsequent suicide by leaping from a building. The humble banana thus becomes the catalyst for the family's tragedy, with the underlying socioeconomic gap serving as the narrator's target for scrutiny and criticism. To convey this message effectively, the narrator repeatedly references the child and the banana, imbuing the narrative with a sense of the destitution and despair experienced by the impoverished, while evoking the reader's sympathy as a witness to the family's plight. In the Chinese text, the word "banana" is mentioned five times, lending a brisk pace to the narrative. However, in the translation, the word appears only once, with the translator opting to omit the remaining four instances. Notably, in the ST, the word "banana" is enclosed in quotation marks, underscoring the child's intense longing for the fruit and foreshadowing the tragedy that ensues. Regrettably, this stylistic prominence is lost in the translation, with even the pivotal keyword omitted. Consequently, the narrative's momentum is slowed, and its impact is significantly diminished.

3.3 Narrative Perspective

According to Kenan (2005), there are two different narrative perspectives in a first-person retrospective narrative, one of the remembering self and the other of the experiencing self. The two different perspectives of the self can reflect different views of events or different levels of awareness of events at different times, and the contrast between them is often "one of maturity versus naivety, of knowing what is going on versus being kept in the dark" (Shen, 2019, p.190).

3.3.1 Remembering self

In the ST, the narrator narrates through remembering the past, thus the frequent use of the phrases "at that time", "then" and "I remember" prompts the readers to the remembering self in the first-person retrospective. The process of remembering is often "the process of observing the past through the eyes of the present" (ibid., p.234), and the process creates a sharp contrast between the times and allows the remembering self to think deeply about the changes in society.

Eg.6 <u>当时</u>，城镇居民尽管省吃俭用，也很难有所

结余。……<u>在那个时代</u>，家中拥有一台缝纫机，会令街坊邻居羡慕不已。

Translation: We townsfolk seldom had anything left over, even if we reduced consumption to a minimum......If you had a sewing machine in your house, you would be the undying envy of all your neighbors.

This segment continues Yu Hua's exploration of the "gap" theme. By this juncture in the narrative, the narrator has matured, witnessed significant societal transformations, and gained a deeper insight into the socioeconomic disparities between the affluent and the impoverished. The narrator's perspective now offers a reflective recounting of past experiences, particularly recalling moments of deprivation. In the original Chinese, markers such as "I remember" and "at that time" signal a deliberate juxtaposition of past recollections with present awareness, emphasizing the evolving perspective of the narrator. However, these markers are absent in the translation, resulting in a notable shift in narrative viewpoint. Through this perspective, readers are meant to discern the temporal chasm separating "me" from the past, yet this effect is not faithfully captured in the translation.

3.3.2 Experiencing self

By revisiting his genuine experiences from the past, particularly those from his formative years, Yu Hua seeks to underscore the profound changes and stark disparities within Chinese society, as delineated previously. Therefore, the original narrative repeatedly uses the expressions such as "童年", "年幼" and "小时候", etc. These expressions literally mean when I was young. After searching the corpus, 29 occurrences of "我童年" (when I was in my childhood), 10 occurrences of "我小时候" (when I was a child), and 8 occurrences of "年幼的我" (when I was little) were counted.

Eg.7：<u>童年的时候</u>，我们是以头发的长短来区分男女的性别，所以马克思和恩格斯的发型令我们好奇。……<u>年幼的我</u>左思右想，把自己的脑袋想疼了，也想不出一个两全其美的方案。

Translation：Hair length was the established yardstick for distinguishing the sexes, and so Marx and Engels left us baffled......Much as <u>I</u> racked my brains, I never found a solution that could reconcile the legitimate claims of both Mao's partners.

The narrator recurrently employs the narrative perspective of "when I was in my childhood" to evoke a sense of the absurdity and humor that characterized "my" youthful perceptions. This not only brings readers closer to the language but also amplifies the comedic impact of the narrative. However, in the translation, qualifiers such as "when I was young" and "when I was little" are omitted, with only "I" used to denote the narrator's childhood experiences. This alteration significantly diminishes the narrative impact of the original text. Despite the illogical nature of "my childhood" reasoning,

"I" earnestly attempted to unravel the puzzle, resulting in a headache-inducing level of contemplation.

Even though there is an element of exaggeration, the narrator repeatedly emphasizes that these are the ideas that "I" had when "I" been young and uneducated, which not only speeds up the pace of the narrative and enhances the sense of humor, but also shapes the image of "me" being "stupidly adorable", therefore making "me" more attractive and "my" story more intriguing to the readers. The narrator abandons the present perspective of observation and shifts to the perspective of the experiencing self. In this way, the readers can only think with the same logic as the protagonist does, which not only enhances the reader's sense of immersion but also creates suspense. Although the translation omits what appear to be insignificant details, making it more concise, this alteration shifts the narrative perspective, consequently affecting the narrative impact.

3.4 Narrative distance

In narrative discourse, narrative distance is defined as a category that measures narrative information. The narrative information in fiction "involves narrative distance, which is produced through a combination of two factors: the adoption of a narrator and the linguistic structure of the representation" (Wang, 2013, p.98), and the different forms of expression of characters' discourse are "important tools for regulating narrative distance" (Shen, 2019, p.278). Leech and Short (2007, pp.255-268) classify the speech representations in English novels into five categories based on the degree of the narrator's intervention: free direct speech, direct speech, free indirect speech, indirect speech, and narrative report of action. By comparing the ST with the TT, it is found that the translation has made some adjustments to the speech representations, such as turning direct speech into indirect speech and vice versa, which leads to changes in the narrative distance between the narrator and the readers.

Eg.8：有一次我弄巧成拙，当我声称自己肚子疼的时候，我父亲的手摸到了我的右下腹，<u>他问我是不是这个地方</u>，我连连点头，<u>然后父亲又问我是不是胸口先疼</u>，我仍然点头。

Translation：When I announced that I had a stomachache, my father clapped his hand on a spot in my midriff. <u>"Is this where it hurts?" he asked.</u> I nodded. <u>"Did the pain start higher up, here in the pit of your stomach?" he asked.</u> Again I nodded.

Eg.9：他父亲的骂声更加响亮了，<u>骂他懒得像是一个资产阶级</u>。

Translation：<u>"You're as lazy as a little bourgeois!"</u> — his father's voice went up a notch...

In both examples, the narration in the original is indirect speech, while in the translation it becomes direct speech, which significantly changes the narrative effect.

The fundamental difference between direct and indirect speeches "lies in the difference in the mode of narration, i.e., the recipient of the speech" (Hu, 2004, p.93). Direct speech is the character "speaking directly to the reader without the author's intervention" (Page, 1988, pp.32-33), thus bringing the character closer to the readers. Indirect speech, on the other hand, is where 'the narrator is speaking and the character's speech is reported by the narrator' (Hu, 2004, p.93). Although this gives the narrator greater flexibility, it is at a distance from the character and loses the vividness of the character's original speech. Example 8 changes indirect speech into direct speech, creating a sense of "immediacy" (Page, 1988, p.33), "or giving the reader a sense of being there" (Sun & Yu, 2013, p.77), thus bringing the distance between the "me" and the reader closer and making the characters more vivid. In addition, when "I" was young, "my" father was too busy with patients and surgeries to take care of "me", so "I" spent most of my naps in the morgue. Furthermore, "my" father was short-tempered, and "I" pretended to have a stomach ache after doing something wrong to escape from my father's severe criticism, so that "my" father pushed "me" into the operation room to have "my" appendix unnecessarily cut off. All these details can reflect the estranged relationship between "my" father and "me". In the translation, "my" father's conversation with "me" is presented in direct speech, which shows "my" father's concern for "me", and draws the distance between "us" closer. In example 9, "my" father's cursing in the original is an indirect speech, which is far less effective than the direct speech in the translation, and "my" father's cursing rises when he reaches a climax. According to the translation, the translator puts quotation marks on it at this time, so that the direct speech becomes an indirect one, which produces a kind of "acoustic effect" (Shen, 2019, p.294). Furthermore, the intense speech marked by exclamation points is seamlessly integrated with second-person dialogues. This blend of emphatic punctuation and the conversational tone directed at the second person amplifies the effect of "my" father's scolding, making it seem even "louder". The translation enhances this auditory impact, producing a more pronounced acoustic effect.

Eg.10：几年前曾经有一位西方记者问我：<u>"你当初为何要放弃富有的牙医生活，去从事贫穷的写作？"</u>

Translation: A few years ago a Western reporter asked me <u>why I abandoned the profitable world of dentistry for a writer's paltry income.</u>

In example 10, the translator adapts the direct speech of the original to an indirect one in the translation, which "sacrifices 'immediacy' but is more economical and can speed up the narrative pace. By removing the quotation marks, the speech and the preceding discourse "seamlessly flow together" and melt into one, allowing "the narrative flow to develop smoothly" (Shen, 2019, p.298).

4. CONCLUSION

Based on the above discussion, it is found that the English translation of *China in Ten Words* has undergone variations at four levels: narrative time, narrative frequency, narrative perspective, and narrative distance. The modifications in the first three dimensions somewhat diminish the narrative impact. However, changes in the last dimension reduce the narrative distance, thereby drawing the characters and readers closer together. It should be noted that, beyond the examples provided, there are numerous narrative variations in the translations. A thorough investigation of these differences can enhance our critical understanding of the translations and encourage a dialectical approach to examining contemporary Chinese literature that has successfully reached a global audience. On one hand, Barr's translations have undoubtedly played a significant role in the positive reception of works abroad. On the other hand, even well-received translations by esteemed sinologists are not without their issues. Since Chinese author Mo Yan won the Nobel Prize for Literature, there appears to be greater academic tolerance for the "drastic" and "change with deletion" translation approaches exemplified by sinologist Howard Goldblatt. However, the author advocates for presenting Chinese contemporary literature to foreign readers in a manner as close to the original as possible during translation. As far as the narrative level is concerned, it is ideal for the translation to pursue the same narrative effect as that of the original text, and it is worthwhile to respect the narrative variation at the micro level if it can produce a better narrative effect than that of the original text. It is suggested that translators should try their best to avoid weakening the narrative effect of the original text. In recent years, there has been a growing advocacy for translating Chinese literature either by sinologists or native-speaking translators, a practice that undoubtedly offers several unique advantages. However, this does not grant native-speaking translators the liberty to arbitrarily alter the narrative characteristics of the original work. The narrative impact of the translations should also be a critical focus, emerging as a significant aspect in the evaluation of literary translations. The findings of this paper can only show that the translator has modified some of the narratives of the original work when translating, rather than totally rejecting the translation. Despite these modifications, the English version remains a vital conduit through which English-speaking readers can gain insights into contemporary China, which offers extensive opportunities for further exploration and research.

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