

Original Paper

A Comparative Study of the English Versions of *A Little Incident* from the Perspective of Translator's Subjectivity

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Abstract

In translation practice, the translator is not only one of the main subjects, but an indispensable factor. The translator's subjectivity is mainly concerned with the translator's subjective consciousness, which actually includes two aspects: the translator's understanding of the original text and the choice of the target language in the translation process. Under the guidance of this theory, translation studies have shifted from the author-centered to the translator-centered, and scholars have turned their attention to the study of the translator's subjectivity.

*From the perspective of translator's subjectivity, this paper will make a comparative study of several versions. Combining the three characteristics of translator's subjectivity, this paper studies the language style, cultural understanding and subjective initiative of different translators in different translations of *A Little Incident*, so as to bring readers aesthetic reading experience and feelings. In addition, the author will analyze the translation strategies, words and sentence patterns, such as positive and negative translation, addition translation and reduction translation, in order to show how the translator chooses the appropriate diction, then to the original understanding, perception, comprehensive use of close reading, analysis, interpretation, to achieve the credibility and elegance, to meet the ideological needs of readers. In a word, the translator should give full play to the translator's subjectivity and make his own contribution to spreading Chinese culture and civilization on the premise of respecting the original text and author.*

Keywords

Translator's Subjectivity, A Little Incident, Cultural Understanding, Translation Strategy

1. Introduction

Lu Xun's novels are about the average lives of ordinary people, there are no strange stories, no fascinating plots, but full of endless artistic charms. There is an "Exultation of discovery" in reading Lu Xun's novels. The picture is a simple picture, the character is a common character, but in such a simple picture and a common character, the features that readers do not normally notice always catch their eyes, and the psychological activities of the character that readers do not normally notice are worth studying, in addition, the qualities they've usually overlooked mean a lot. Over the years, his works and ideas have inspired generations of Descendants of Yan and Huang, making monumental contributions to the great rejuvenation of the Chinese nation.

Of Mr. Lu Xun's many novels, *A Little Incident* is one of the more classic. Although the novel is short, it is the most impressive. As a result, many Chinese and foreign translators have turned their attention to Mr. Lu Xun's work. This paper will do a comparative study of three different translated versions from famous figures in the translation field, which are worth learning and appreciating. The paper will combine three characteristics of the translator's subjectivity: the translator's passivity, the translator's adaptability and selectivity, and the translator's subjective creativity. In this way, the analysis of literary translation and translator's subjectivity is of more research value.

1.1 Research Background

Translation, as a means of cultural transmission and communication, is the most lasting activity in the history of human literature. However, in China, the translator's important role in the translation process has long been neglected, which is the most active factor in the traditional translation process. Translators are often regarded as "Invisible", such as "Tongue people", "Xiang Xu", "Matchmaker", "One servant, two masters" and "Faithless beauties", all of which demean and ignore the translator's identity. Their social status was not accepted until the emergence of the "Cultural turn" in the 1970s. This period raises the issue of the translator's subjectivity, that is, the translator's creativity in translation practice. This theory raises the status of the translator to a whole new level. China is a country of literary inventors and artists. Before the "Cultural turn" in the West, there were few opportunities to spread its profound cultural influence to a wider area.

The Scream is a collection of short stories written by Lu Xun from 1918 to 1922. They depict the social life from the Revolution of 1911 to the May 4th Movement period and reveal various deep-seated social contradictions. These works make deep analyses and a thorough negation of the old system and the stale traditional ideas of China, and show a strong sense of national survival and a strong desire for social change. When May Fourth Movement broke out, it was about the lives of common people, and it was about I, the rickshaw puller, the old lady, and the patrolman. It tells the story of a rickshaw driver who hits an old lady but no one else sees him and helps the old lady despite being blackmailed, highlighting the beauty of the driver's humanity. The background of this era provides an extremely important realistic basis for Lu Xun to portray the glorious image of the Chinese working class in his works.

Hence, Lu Xun's literary works have attracted the attention of scholars at home and abroad, and translators are no exception. And then they had the profound influence to the Chinese culture dissemination.

1.2 Research Significance

In fact, the translator's subjectivity plays an important role in the final translation to a great extent. Comparing the different versions of the original from the perspective of the translator's subjectivity, it is not difficult to find that the exertion of the translator's subjectivity will affect all aspects of translation, involving the translator's understanding of the nature of translation and the source text, and the expression of the translated works, influence the final presentation of different translated versions. The translator's historical background, life experience, language ability, translation thought and strategy, aesthetic preference and other factors will affect the translator's choice of language. The translator's understanding of the cultural differences between the two countries will greatly influence the final presentation of the translated text (Song, 2020, p. 18). This proves that it is meaningful to study literary works from the perspective of translator's subjectivity.

Theoretically speaking, this study is a subversion of the traditional concept of belittling the translator and his works. In-depth study will help to remove people's prejudice against the role of the translator in Literary Translation and reaffirm the translator's status (Cecilia, 2007, p. 26). On the other hand, it can also supplement the study of translator's subjectivity. The practical significance of this paper lies in that it puts forward a new perspective to study literary translation and emphasizes the position of the translator through the study of this paper, because scholars should not only pay attention to the faithfulness of the target language, it should also pay attention to the translator's own situation and value. In the process of careful analysis of the translated works, not only can the translator benefit greatly from it, but also, out of a sense of responsibility, he can take his original works more seriously after he finds out the problems existing in other works. The application of this theory to the analysis of translated versions has been the focus of research in recent years, and the subjects of translated versions tend to be diversified, such as literature, law, business, tourism, science and technology, etc. It can be seen that the theory has a strong application value.

In addition, the application of this theory helps to interpret the translator's own thinking and innovation in the process of creation, which is of intrinsic reference significance. Under such circumstances, more and more readers will pay more attention to Chinese literature and have a completely different understanding of our culture. Although *A Little Incident* is not the most important of Lu Xun's outstanding works, the interpretation of this work reflects the endless charm of Chinese culture.

2. Literature Review

2.1 Previous Studies on Translator's Subjectivity at Home and Abroad

Historically, translators have always been in a marginal position, whether abroad or at home. In the process of its development, the translator's subjectivity has gone through a process from being

neglected, to being marginalized, to being concerned and to maturity.

In Foreign Countries, subjectivity is a philosophical concept. The 17th century French philosopher Descartes “Cogito Ergo sum” founded the subject-object dualism; German philosopher Immanuel Kant proposed that subject and object have symbiosis and interdependence from the perspective of Epistemology; Marxism and Friedrich Engels Summarized Human Subjectivity as initiative, activity and creativity (Liu, 2015, p. 11). In the linguistic schools of the 1950s, Jakobson, Ferdinand de Saussure, Nida and others paid close attention to the text, and the translator still did not get much attention. Until the 1970s, there was a cultural turn in translation studies, and people’s attention to translation was no longer confined to the text. All the elements of the translation process, such as the text, the author and the reader, were manipulated by the translator, therefore, the translator and the translator’s subjectivity have been paid more and more attention (Huang, 2019, p. 101). In 1999, the famous American translator Douglas Robinson, North Dakota published a translation study entitled the translator’s turn, which analyzed the translator’s role in translation in detail. He believed that the translator’s ability, personal experience, emotion and motivation affect the production of the target text, and the translator is not a tool for translation. Since then, the field of vision of translation studies has been expanded, the translator’s subjectivity has been highlighted, and the translator’s status has been enhanced (Chen, 2015, p. 19). In his representative work translation, Lefevere explained in detail the restrictive role of ideology, patronage and poetics on the translator’s subjectivity (Pei, 2011, p. 74). All these around the translator’s translation thoughts and theories enrich the study of the translator’s subjectivity.

In China, the most active factor in the traditional translation process, the important role of the translator in the translation process has long been neglected. The study of the translator’s subjectivity began after the “cultural turn” in translation, and it was a little later than that in other countries. From the existing materials, it can be seen that Yang and Yuan were the first to pay attention to the translator’s subjectivity. In his reflections on literary translation as *A Cycle of Interpretation, Reception and Creation*, Yang pointed out that the figure of literary translation should be: a writer is an original, a translator is a translator, a reader is a translator, and in the whole creative activity, the translator is undoubtedly in a pivotal position (Yang, 1987, p. 3). Inspired by the collected essays of the French literary symposium, Yuan believed that the study of translation in China should turn to culture rather than to the discussion of literal translation and free translation. It was further suggested that the translator is the only subjective factor in the interpretation of the cycle (Yuan, 2003, p. 75). In addition to Yuan and Yang, the representatives of the Study of translator’s subjectivity in China include Zha Mingjian, Tian Yu, Xu Jun and Chen Daliang. From the difficulty of translation, Xu Jun pointed out that the translator must coordinate the contradiction of “Faithfulness” and “Treason” with proper “Creative treason”. In *Who Is the Subject of Translation*, Chen Daliang analyzes the roles of the translator, the author and the reader in translation, and proposes that the translator is the subject of translation, the author is the subject of creation, and the reader is the subject of reception, it is argued

that the author's creation process should be distinguished from the translator's translation process, and the inter-subjectivity of translation, I. E. The subjectivity of translation refers to the relationship between the author, the translator and the reader, was proposed by citing the inter-subjectivity of philosophy (Chen, 2004, p. 2). Chen Xueqin and Tian Yu have analyzed the marginalization of the translator's cultural status, and proposed that the translator's subjectivity should be studied from the aspects of the translation process, the translator's cultural consciousness of the target language and the reader's consciousness, etc., it further deepens the theoretical level of the translator's subjectivity. In view of the thorough study of the theory of translator's subjectivity in recent years, the study of this theory is in full swing (Zhou, 2015, p. 118).

2.2 Three Features of Translator's Subjectivity

The translator's subjectivity is characterized by passivity, adaptability, selectivity and creativity.

Firstly, passivity is one of the characteristics of translator's subjectivity. The different educational background and aesthetic appreciation between the translator and the readers lead the translator to be restricted by the objective factors, so the translator has to play an active role to meet the needs of the readers.

Secondly, the translator's adaptability and selectivity are indispensable parts of the translator's subjectivity. In the process of translation, the translator should not only adapt to the language style and narrative style of the original work as the first reader, but also select the words, sentence patterns and phrases that the reader can accept and understand. The translator's adaptability and selectivity are also important in the study of the translator's subjectivity, especially in the study of the original style.

At last, the translator's subjective creativity is not a transformation, negation and manipulation of the translator's subjectivity, but a reasonable extension and development of the translator's subjectivity on the basis of the original meaning (Wang, 2013, p. 21).

2.3 Previous Studies on Translation for Literary Works

Chinese literary translation has gone through the process from misunderstanding to understanding, from confrontation to dialogue. There are many problems in Chinese literary translation, such as more foreign works are translated, less domestic works are translated, and there are no outstanding literary translators.

Chinese literature has not gone to the world, but world literature has gone to China. Nobel Prize in Literature Judge Göran Malmqvist has said that Chinese literature should have gone global long ago, but that too few works have been translated into foreign languages. The team of Chinese-foreign literary translators is still very small, mainly composed of some sinologists, but few of them have reached a certain level. At present, the translation and publication of Chinese literature lacks planning. German translator Hao Mutian pointed out that the translation and publication of Chinese works abroad are random, unplanned and unsystematic. For a long time, the overall weakening of literary translation in China has not been effectively improved. The fundamental reason is that the Organization of literary translation is not perfect, the market for literary translation and publication is not mature, and the

management of Literary Translation and Publication in China is in a mess, foreign publishing market share is low, and the foundation of literature education in China is weak (Zhu, 2015, p. 131).

Jiang Xuewei also pointed out that there are few Chinese-English translators in China at present. Although the subject matter is extensive, it also lacks of systematicness, and the reception of the translated works is not satisfactory (Jiang, 2012, p. 190).

In recent years, with the development of the strategy of cultural power, the foreign translation of Chinese literary classics has become an important step, and the translation circle has paid more and more attention to the study of English translation of literary works (Teng, 2020, p. 125). The collection of Lu Xun's novels is an outstanding representative of Chinese literature, nature becomes one of the focal points. In literary translation, the simple literal translation can not reflect the characteristics and cultural meaning of the source text, so the translator plays an important role. In the understanding and expression stage of Literary Translation, the translator should make use of his own cultural attainments and aesthetic ability to understand the original text, and give full play to his subjectivity and initiative according to the target language readers' needs, but at the same time can not ignore the object of the constraints. Only when the translator exerts his subjectivity in restraint can he promote cultural exchange and communication better (Chen, 2020, p. 168).

3. Translations of *A Little Incident*

3.1 A Brief Introduction to Translations of A Little Incident

The novel is a kind of literary work which takes the role-building as the center and describes the environment to reflect the profound social phenomenon (Zhang, 2018, p. 269). *A Little Incident* is a short story written by Lu Xun, the founder of modern Chinese literature. When May Fourth Movement broke out, it was about the lives of ordinary people, and it was about me, the rickshaw puller, the old lady, and the patrolman. It tells the story of a rickshaw driver who hits an old lady, but no one else sees him and helps the old lady despite being blackmailed, highlighting the beauty of the driver's humanity. The background of this era provides an extremely important realistic basis for Lu Xun to portray the glorious image of the Chinese working class in his works. Therefore, whether in feudal times or nowadays, Lu Xun's works as a valuable spiritual wealth in the history of literature have been widely circulated, which has attracted the attention of Chinese and foreign scholars, the best known surviving English translations are of Yang Xianyi, Gladys Yang, Edgar Snow, and Li Ming.

3.2 Several Selected English Versions

3.2.1 Yang Xianyi, Gladys Yang and their Translation

In their more than 40 years of translation career, Yang Xianyi and Gladys Yang, with their profound education, rigorous attitude and dedication to translation, have successfully translated Chinese literary works into the West, at the same time, they have also introduced many excellent Western literary works to Chinese readers, making the irreplaceable contribution for the Chinese translation enterprise (Fu, 2010, p. 153). They are familiar with Lu Xun and have translated the selected stories of Lu Xun and the

battle cry by Lu Xun. They have translated *A Little Incident* twice. The second translation is better in terms of diction and sentence making as well as translation strategies. Therefore, this paper chooses the second version to analyze. In the practice of literary translation, they always adhere to the principle of “Faithfulness is the first principle of translation”, which provides ideal material for contrastive analysis of English versions.

3.2.2 Edgar Snow and his Translation

Edgar Snow is an American journalist. His most well-known work is *The Red Star Over China*. Before he came to Beijing, Snow, who loved China and worked hard to learn Chinese, took Mr. Lu Xun’s advice and edited a collection of modern Chinese short stories, *The Living China*, in order to reveal the reality of China to the West. When he arrived in China, he invited another two Chinese scholars to compile the book together. In his editor’s preface, he argues that China’s new literary and Artistic Movement is neither an ivory tower nor a pastime, but inseparable from the political and social life of the people and their struggle for democracy and freedom. It was published in 1936 (He, 2011, p. 28). The English version of the study, *A Little Incident*, is taken from this book. As a foreign translator, he completed this excellent work by deeply studying Chinese culture and exerting the translator’s subjectivity. The study of this translation also enhances the readability and comprehensiveness of this paper.

3.2.3 Li Ming and his Translation

Li Ming, Associate Dean, professor, master supervisor. He is currently an expert member of the Chinese Translation Association, a member of the Chinese English Chinese Comparative Study Association, a Member of the Translation Association of Guangzhou, a member of the academic backbone of Guangdong Province. The English version of *A Little Incident*, which is the subject of this paper, comes from *Translation Criticism and Appreciation* (Li, 2010, p. 133). This selected version is eye-catching in terms of expressing emotion and conveying the style of the original text, but it is still worth studying in detail.

4. A Case Study of *A Little Incident*

4.1 *Translator’s Subjectivity at Linguistic Levels*

4.1.1 Lexical Level

As different translators come from different countries, their cognitive level affects their translation to a great extent, especially in terms of vocabulary, which reflects the translator’s subjectivity-passivity. The different educational background and aesthetic appreciation between the translator and the readers lead the translator to be restricted by the objective factors, so the translator has to play an active role to meet the needs of the readers (Lai, 2017, p. 213). The following examples are in order: Yang Xianyi and Gladys Yang, Edgar Snow, Li Ming. They are translated version 1, translated version 2 and translated version 3 respectively.

(1) Source version: 一件小事

Translated version 1: One small incident

Translated version 2: One little incident

Translated version 3: An incident

In the source text, Lu Xun was talking about an ordinary morning, when something as ordinary as a single incident breaks out, but the reflection behind the incident is not small. The definition of incident in the dictionary is an event as an instance of inequality, dominance, or violence. In the first two versions of Incident, adjectives are used to make a contrast, giving the reader the impression that the matter must be not so simple, but rather profound. So the final version is a little normal and a little less of a conflict. This involves the translator's personal understanding of the word by educational background and other objective factors, which requires the translator to play its subjective initiative to meet the needs of different readers.

In addition, the translator's adaptability and selectivity are indispensable parts of the translator's subjectivity. In the process of translation, the translator should not only adapt to the language style and narrative style of the original work as the first reader, but also select the words, sentence patterns and phrases that the reader can accept and understand. The translator's adaptability and selectivity are also important in the study of the translator's subjectivity, especially in the study of the original style (Shen, 2021, p. 696).

(2) Source version: 我摔坏了。

Translated version 1: I hurt myself falling.

Translated version 2: I am hurt.

Translated version 3: I'm badly hurt.

The translated version 1 and the translated version 2 are both superficial translated versions of the original. In source text, the old lady fell on her own, and had nothing to do with the driver. When the driver asked about her injuries, she said she had broken, adding to my distaste for the Old Lady. The translated version 3 of I'm badly hurt, which manifests the great extent of injury, sets the stage for my later thought of the Old Lady's pretentious contempt, which strengthens the translation's appeal. Therefore, the addition of the word 'badly' is a strong expression of the emotional style of the original text and it is also a highlight. The translated version 3 clearly reflects the translator's adaptability and selectivity.

4.1.2 Syntactical Level

(3) Source version: 我有些诧异，忙看前面，是一所巡警分驻所。

Translated version 1: Rather puzzled by this I looked ahead and saw a police station.

Translated version 2: Then I was surprised as, looking ahead, I suddenly noticed a police station.

Translated version 3: I was quite surprised. Looking ahead, I saw a police station.

Chinese uses the active voice, while English uses the passive voice, which is the difference of language habit. Obviously the first translation is more in line with the English habit of expression, but also more

natural.

(4) Source version: 我从乡下跑到京城里，一转眼已经六年了。其间耳闻目睹的所谓国家大事，算起来也很不少；但在我心里，都不留什么痕迹，倘要寻出这些事的影响……

Translated version 1: Six years have slipped by since I came from the country to the capital. During that time the number of so-called affairs of the state I have witnessed or heard about is far from small, but none of them made much impression. If asked to define their influences on me...

Translated version 2: Six years have gone by, as so many winks, since I came to the capital from the village. During all that time there have occurred many of those events known as affairs of state which I have seen or heard about. My heart does not...

Translated version 3: It has been six years since I came from the country to the capital. During this period, I have heard or witnessed countless numbers of the so-called affairs of the state, but I can find no trace of them in my mind. If asked to decided on their impact on me...

The frequency of personal reference in translation is much higher than that in the original, which highlights the differences in syntactic structure between Chinese and English. It is well known that Chinese lacks explicit linking means in the structure and form, while English pays attention to formal reference in word choice and sentence formation. Therefore, English often uses pronouns or alternative means to complete cohesion, while Chinese omits pronouns in large quantities in order to be concise. This requires the translator to pay attention to the differences in English and Chinese expressions, and to use personal pronouns flexibly and accurately. All three versions reflect this point.

Therefore, in the process of translation, the differences between Chinese and English expressions and the communicative function of language at the syntactic level should be more concentrated so as to make more natural expressions appear to the readers.

4.2 Translator's Subjectivity at Cultural Levels

4.2.1 Translation in Expression of the Year

(5) Source version: 这是民国六年的冬天。

Translated version 1: It was the winter of 1917.

Translated version 2: It was a winter day in the Sixth Year of the Republic.

Translated version 3: It was the winter of 1917.

For the "Six years of the Republic of China" translation, the Chinese translator's translation will be exact to 1917, foreign translators according to the original time for translation. China has a tradition of recording the Year in history, which is a unique cultural tradition in China; the West prefers the exact time, and sometimes westerners who do not know modern Chinese history may do not know what he Sixth Year of the Republic means (Zhao, 2015, p. 7). This shows that the translator's own cultural understanding is of utmost importance. In order to satisfy the Western readers, the Chinese translator plays an active role in satisfying their reading thoughts and habits, while the Western translator accepts the Chinese traditional culture and disseminates the culture, embody the infinite charm of Chinese

culture.

4.2.2 Translation in the Culture-loaded Word

Culture-loaded words refer to words with specific connotations in a certain culture, which are liable to be misunderstood and disputed in the translation of different languages. Especially based on the great differences between Chinese and Western cultures, there are cultural differences in the understanding of some words.

(6) Source version: 一路上几乎遇不见人。

Translated version 1: I met scarcely a soul on the road.

Translated version 2: On the way to my duties I encountered scarcely anyone.

Translated version 3: I scarcely met a single soul on the road.

For example, 'soul' is defined as a person in the dictionary, and two Chinese translators translated it here as 'soul', while another foreign translator did not translate it here as 'soul', but as 'anyone', so 'soul' is more suitable in the context here. 'Soul' is a culture-loaded word here. This reflects the uniqueness of Chinese culture, so in the process of translation, the culture of the original text should be first understood, in order to translate more in line with the original style of translation and spread culture more accurately.

(7) Source version: 文治武力

Translated version 1: The politics and the fighting of those years

Translated version 2: The dramas of the political and military events of all those years

Translated version 3: The military and political affairs of all those years

(8) Source version: 子曰诗云

Translated version 1,2,3: the classics I read

In the dictionary, “文治武力” refers to the great achievement of ruling the country by means of literature and the great power of suppressing violence by means of force. “子曰诗云”, coming from Confucian speech, is a typical culture-loaded word. In these three translated versions, the “文治武力” has been translated literally, and the “子曰诗云” has been paraphrased. From the analysis of the original text, the words “文治武力” and “子曰诗云” are the same kind of words, which refer to the knowledge acquired indirectly by the author in the book or in his daily life. After knowing the author's background, the author was an intellectual career and did not engage in politics, so it is impossible to directly participate in political affairs and war. Translated version 1 and translated version 3 don't perfectly express Chinese culture. The translated version 3 is supplemented by The word “dramas”, which indicates that “Political and military events” are the author's observations or knowledge rather than personal experience, which shows that the translated version 2 not only conforms to the balanced and symmetrical features of the Chinese language structure, but also can make an adaptive transition between the two languages and cultures.

4.3 Translation Strategies in Translation

The translator's subjective creativity is not a transformation, negation and manipulation of the

translator's subjectivity, but a reasonable extension and development of the translator's subjectivity on the basis of the original meaning. Therefore, the translator usually uses some translation strategies to extend and develop the translator's subjectivity. The strategies of positive and negative translation, addition and subtraction, literal translation and free translation appear frequently in this study.

4.3.1 Positive and Negative Translation

(9) Source version: 是我至今忘记不得。

Translated version 1: It remains fixed even now in my memory.

Translated version 2: I'm unable to forget it even now.

Translated version 3: It lingers on in my mind till even today.

As a very common translation strategy, it is easy to find out that the translated version 1 and the translated version 3 can be translated by means of Antonyms. In the translated version 2, on the other hand, is too straightforward. This requires the translator to exert the translator's subjectivity in the process of translation so as to understand and express creatively.

4.3.2 Addition and Subtraction

(10) Source version: 我从乡下跑到京城里，一转眼已经六年了。

Translated version 1: Six years have been slipped by since I came from the country to the capital.

Translated version 2: Six years have gone by, as so many winks, since I came to the capital from the village.

Translated version 3: It has been six years since I came from the country to the capital.

'Slipped by' in the translated version 1 means time is slipping away before your eyes, makes the whole sentence dynamic. It's also a subtraction here, which did a good job. In the translated version 2, 'gone by' also means the passage of time, but not as vividly as 'slipped by'. In the translated version 3, 'it has been six years' is a literal translation, but the word "一转眼", which describes the passage of time, has not been translated. In addition, it is used at the beginning of the translation, which is not attractive to the reader. Therefore, here takes subtraction as an example, which shows the importance of the translator's Word Selection Strategy in translation, so the translation of version 1 is the best. At the same time, the translator also adopted the strategy of addition to highlight the translator's subjectivity.

(11) Source version: 我这时突然感到一种异样的感觉，觉得他满身灰尘的后影，霎时高大了，而且愈走愈大，须仰视才见。

Translated version 1: Suddenly I had the strange sensation that his dusty retreating figure had in that instant grown larger. Indeed, the further he walked the larger he loomed, until I had to look up to him.

Translated version 2: I do not know why, but at that moment it suddenly seemed to me that his dust-covered figure loomed enormous, and as he walked farther he continued to grow, until finally I had to lift my head to follow him.

Translated version 3: A strange feeling suddenly occurred to me that his dusty retreating figure

seemed at that moment to have grown larger to such an extent that I had to look up at him. Here translated version 1 is faithful to the original expression. It is almost sentence-to-sentence translation and easy to understand. In the translated version 2, there are some additions and the translation is a bit long, but it's easy for foreign readers to understand. The translated version 3 is fluent and succinct. Therefore, in the process of translation, it is necessary for the translator to exert his creativity and adopt appropriate translation strategies, like addition, to meet the needs of different readers.

4.3.3 Literal Translation and Free Translation

(12) Source version: 坏脾气

Translated version 1: bad temper

Translated version 2: bad temper

Translated version 3: made me increasingly gloomy

When translating “坏脾气”, translators held different ideas. The translated version 1 and 2 literally translates to “Bad temper”, while translation 3 paraphrases it as “made me increasingly gloomy”. In the source text, the author presents not a hot-tempered, grumpy character, but almost a numb character of that era. Therefore, it is more appropriate to adopt free translation here. Therefore, in the translation process, the translator should understand and express the deep meaning of the source text by achieving flexible conversion, or even innovation.

To sum up, from the perspective of Translator's Subjectivity, different translated versions in this paper have some unique advantages and also some shortcomings. In the process of writing this paper, it's easy to find that the translation is closely concerned with the translator's own subjective consciousness. Generally speaking, combining the three features of the theory, the translated version 1 and 2 relatively better in the linguistic and cultural dimensions and also in the process of using translation strategies. Of course, the translated version is not bad, but it can be polished to some degree.

5. Conclusion

Nowadays the world is going through major changes not seen in a century. Global communication is indispensable and the cultural exchange is also becoming increasingly important. The communication between Chinese culture and the world culture can not be separated from translation, and the research on the translation of literary works in our country is insufficient. This paper takes three C-E versions of Lu Xun's short story *A Little Incident* as an example, through the analyses of lexical and syntactical dimension, cultural understanding, the culture-loaded words and so on, highlighting the translator's passivity and adaptability. In addition, the paper also studies the translation strategies of positive and negative translation, addition translation, subtraction translation, literal translation and free translation in the three versions, by listing some representational examples respectively, so as to highlight the translator's creativity. It proves the feasibility of applying Translator's Subjectivity to the translation of *A Little Thing*. It is hoped that this paper will bring enlightenment to other translators and further

improve the accuracy and applicability of literary translation.

Of course, this article still has some deficiencies. First of all, due to the complexity of the translator's subjectivity and the limitations of personal cognition, there is less relevant literature and more space for research. Secondly, due to the limitation of time and space, the author chooses only representative examples, so the translation techniques summarized in this paper may not be comprehensive enough. It is hoped that these problems can be solved in the future research.

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