

Original Paper

A Study on Translation Strategies of Hawkes' English Translation of *Honglouloumeng* from the Perspective of Dynamic Equivalence Theory

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Abstract

The English translation of Honglouloumeng is of great significance to the dissemination of Chinese culture, and among them, Hawkes' English translation is the most famous one. Based on the Dynamic Equivalence Theory, through the analysis of four levels: lexical, syntactic, textual and pragmatic, this study explores how to use the Dynamic Equivalence Theory to cross the linguistic and cultural gap between Chinese and English, and convey the original meaning to the target language readers. The study finds that Hawkes' translated version mainly adopted the domestication translation strategy. In the lexical and textual levels, it mainly adopts methods such as free translation and idiomatic translation, while in the syntactic and pragmatic levels, it mainly uses techniques like division, conversion, and addition. The study enriches the practical path of Dynamic Equivalence Theory in the field of literary translation, and is also helpful to promote the spread and acceptance of Honglouloumeng in the whole world.

Keywords

Dynamic Equivalence Theory, Honglouloumeng, Hawkes' English translation, Translation strategies

1. Introduction

As one of China's Four Great Classical Novels, *Honglouloumeng* has garnered extensive attention and research both domestically and internationally ever since its publication. Studies on the translation of this masterpiece have continued to deepen since the 1980s. In terms of research perspectives, most relevant scholarship adopts a comparative approach, exploring disparities between versions by different translators as well as translations in different languages (Yuan & Li, 2020; Liu & Afzaal, 2021; Lin, 2025; Sang & Zhang, 2025). Regarding core research themes, inquiries mainly revolve around conceptual

metaphors, translation notes, textual world construction and culture-loaded words, among other topics (Xiao & Li, 2007; Asaba, 2023; Guan & Xiang, 2024; Zhao & Li, 2025). As for research methodologies, empirical approaches prevail, including multi-perspective analysis, reader feedback surveys and quantitative analysis (Chou & Liu, 2024; Zou, 2025; Tan, 2025). Overall, Chinese and international translation studies on *Honglouloumeng* have largely focused on comparing Hawkes' and the Yangs' translations of *Honglouloumeng*, analyzing culture-loaded terms and applying multi-dimensional frameworks, which establishes a solid academic basis for further in-depth studies.

Research on English translations of *Honglouloumeng* plays a very important role in disseminating Chinese classical culture and promoting cultural exchanges between China and the West. For the study on the translation strategies of *Honglouloumeng*, some scholars believe that Chinese translators should be responsible for the promotion of Chinese traditional culture, and focus on the alienation strategies that facilitate the dissemination of Chinese culture (Mao, 2009). Other scholars believe that the Yang's translation is more focused on semantics, aiming to convey cultural authenticity, while that of the Hawkes' is more focused on effect, aiming to achieve cultural adaptation. Each has its own advantages (Zuo, 2009). The dynamic equivalence theory in translation theory requires that when readers receive the source language information, they can have the same feelings as the readers of the source language (Nida, 1969), and thus is applicable to guiding literary works translation. In view of this, this study takes the Hawkes' translation of *Honglouloumeng* as a case to explore the specific application of the dynamic equivalence theory in its translation practice, in order to provide reference for the overseas dissemination and English translation practice of Chinese literary works.

2. Overview of Dynamic Parity Theory

The Dynamic Equivalence Theory was first proposed by Eugene A. Nida in his book *Toward a Science of Translating* (Nida, 1964). In 1969, he summarized it as the closest natural equivalent (Nida, 1969), which means the translation is accurate in meaning and conforms to the expression habits of the target language.

2.1 Theoretical Origins

This theory is mainly influenced by transformational-generative grammar, as well as information theory and communication theory. Under the influence of transformational-generative grammar, Nida borrowed the concept of kernel sentences from Chomsky's Syntactic Structures. He proposed tracing complex surface structures back to simple semantic kernels, and then restructuring them according to the rules of the target language (Nida, 1964). At the same time, influenced by Shannon and Weaver's communication model, Nida viewed translation as a dynamic process of source-message-receptor, emphasizing that receptor response is the basis for testing the translation effect (Nida, 1964). In addition, Nida continuously deepened this theory in the practice of Bible translation, and further refined it into functional equivalence in his book *From One Language to Another* (Nida, 1986).

2.2 Core Content of the Theory

Dynamic equivalence means that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message (Nida, 1969). Nida did not limit translation to formal conversion; instead, he redefined its nature. He pointed out that translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. "Closest" means that the translator should seek the maximum correspondence in meaning and style rather than absolute identity. "Natural" requires that the translation must comply with the grammatical rules and expression habits of the receptor language, avoiding stiff "translationese," and ensuring that the translation flows as naturally as if the original author wrote directly in the target language (Nida, 1969). Meanwhile, Nida established the principle of content over form, which means when form hinders the conveyance of deep meaning, the form must be changed to preserve the meaning (Nida, 1969).

2.3 Application of the Theory in Translation Practice

Since its introduction, this theory has gradually been valued by scholars at home and abroad and has been widely applied. Abroad, Nida's theory was initially applied to Bible translation, and then gradually extended to non-literary practical texts. In the field of international business and advertising translation, some scholars have demonstrated the applicability of the dynamic equivalence theory by analyzing a large number of business texts (Fan, 2018). In the field of advertising and marketing, using the transnational marketing of global brands like Coca-Cola and Pepsi as examples, some scholars have explored the importance of dynamic equivalence as a cultural and linguistic strategy, pointing out that translators must carry out deep cultural reconstruction of advertising slogans rather than simple word-for-word translation (Abbas & Ghaffar, 2025). In prose translation, after exploring the core role of "equivalence" in the transfer of literary aesthetics, some scholars also pointed out that a good prose translation does not lie in a word-for-word correspondence with the original text, but in whether it can arouse similar understanding and feelings in the target readers as the original readers had (Haque, 2012). In China, the dynamic equivalence theory has also been widely applied. Some scholars have used this theory to analyze subtitle translation practice, pointing out that subtitle translation should follow this theory to achieve the cultural and functional equivalence between the translated text and the original text (Song, 2012). In literary translation, some scholars have affirmed that the dynamic equivalence theory has a certain guiding role in literary translation practice, and at the same time clarified the practical path and value of this theory in literary translation (Fang, 1998).

3. Introduction to *Honglouloumeng* and the Hawkes' English Translation

Honglouloumeng, written by Cao Xueqin and later continued by Gao E., is one of the Four Great Classical Novels of China and is widely recognized as the pinnacle of Chinese classical literature. Set against the backdrop of the declining Qing Dynasty, the story revolves around four aristocratic families: Jia, Shi, Wang, and Xue. The book is famous for its profound psychological descriptions, lyrical writing style,

and encyclopedic portrayal of Qing Dynasty culture. It transcends the scope of mere narrative, and serves as a profound reflection on memory, identity, and the relationship between personal desire and social responsibility.

Since its publication, the Hawkes' English translation has been one of its most famous complete English translations. Titled *The Story of the Stone*, the five-volume work consists of the first 80 chapters translated by David Hawkes and the last 40 chapters translated by John Minford. This version is the world's first complete English translation with outstanding translation quality, making it highly representative (Zhou, 2025). In handling culture-loaded words, poetry, and dialogues, Hawkes' version largely adopts the domestication strategy while retaining some foreignization elements, thus making Western readers feel familiar while allowing them to experience the foreignness of Chinese culture. Meanwhile, compared to the faithfulness and elegance of the translation by Yang Xianyi and Gladys Yang, Hawkes' version focuses more on rhythm, emotional resonance, and narrative fluency. Though it has received some criticism from the academic community for omitting or altering certain details, it is still more popular among general English readers.

4. Analysis of the Application of Dynamic Equivalence Theory in Hawkes' English Translation of *Honglouloumeng*

Based on the four-dimensional analytical framework of lexical, syntactic, textual and pragmatic levels, this part analyzes the application of Dynamic Equivalence Theory in Hawkes' translated version (Baker, 1992). The following examples are all selected from *Honglouloumeng* (Cao, X, 2022) and Hawkes' English translation of *Honglouloumeng* (Hawkes, 1973).

4.1 Analysis at the Lexical Equivalence Level

Lexical translation should not be limited to the equivalence of dictionary meanings, but should pursue the equivalence of connotative meanings and reader responses. Hawkes applied this principle quite well when translating the culture-loaded words in *Honglouloumeng*. According to Nida's classification of culture, culture-loaded words can be divided into five categories: ecological, material, social, religious, and linguistic cultures (Nida, 1945). When dealing with culture-loaded words, Hawkes' translated version flexibly adopted free translation under the domestication strategy, as well as translation techniques of conversion and omission. This kind of processing method has achieved the "closest natural equivalent" in the target language culture.

4.1.1 Ecological Culture Words

Ecological culture words are the words named by a certain nation or cultural group for things and concepts containing biological attributes and natural elements during their coexistence with nature, which are mostly related to animals and plants, geographical environments, natural resources, etc. In Hawkes' translated version, such culture words as “紫檀” (black wood), “蓬萊” (Westward of paradise), and “梨花” (white flowers) all adopted similar translation methods.

Example 1: 绛珠草

Hawkes' Translation: Crimson Pearl Flower

Here, Hawkes combined free translation and conversion techniques to solve the differences of ecological images in cross-cultural contexts. In the original text, “绛” means dark red, and “珠” means pearl, while the translated text “Crimson” refers to the color connotation of dark red and the tragedy of blood and tears, and “Pearl” refers to the material entity of teardrops and the precious essence. At the same time, in Chinese classical literature and Taoist legends, “草” (grass) often refers to fairy grass and spiritual grass, which has divinity, such as fairy grass and exotic flowers. However, “Grass” usually refers to weeds by the roadside, and “Herb” mostly refers to herbs for cooking or medicinal herbs, both of which lack the cultural associations of nobility, aestheticism, and being worthy of pity. Dynamic Equivalence Theory requires that the target readers should produce similar responses to the original readers. Therefore, translating “草” as “Flower”, although changing the form, evokes readers' associations with female beauty, thereby achieving equivalence in literary function and aesthetic effect.

4.1.2 Material Culture Words

Material culture words are the words for material products, technologies, and tools invented by human beings themselves, which are mostly related to food, clothing, daily necessities, etc. In Hawkes' translated version, such culture words as “玫瑰卤子” (rose syrup), “鹰膀褂” (jacket), and “羹” (soup) all adopted similar translation methods.

Example 2: 金陵十二钗

Hawkes' Translation: The Twelve Beauties of Jinling.

Here, Hawkes used the free translation method under the domestication strategy. “钗” originally refers to the metal jewelry of ancient women, and also means ladies from noble families. English readers lack understanding of ancient Chinese costumes. If it is directly translated as “hairpins”, it not only cannot arouse people's association with “beauties”, but on the contrary, it will make people mistakenly think that “the twelve chais of Jinling” are just hairpins. According to Nida's principle of content over form, Hawkes' translated version translates “钗” into “Beauties”, highlighting the internal cultural connotation. Although it abandoned the implicitness of the metonymy rhetoric in the original text, it effectively eliminated the cultural cognitive obstacles, accurately conveyed the message of “twelve women”, and achieved the effect of the closest natural equivalence in semantics in cross-cultural communication.

4.1.3 Social Culture Words

Social culture words refer to the cultural vocabulary involving social structure, social relations, and social phenomena, including social appellations, customs and habits, family relations, etc. In Hawkes' translated version, social culture words such as “国子祭酒” (Director of education), “开了脸” (Now she has been plucked and painted like a grown-up women), and “重阳” (autumn day) all adopted similar translation methods.

Example 3: 袭人

Hawkes' Translation: Aroma

The name of “袭人” comes from the poem of Lu You in the Song Dynasty. “花气袭人” means the fragrance is strong, which shows the gentle personality characteristics of this character and her special status in the Jia mansion. If it is directly translated into “Xiren”, for English readers, they cannot understand the poetic allusions and character personality contained in it. Regarding this, Hawkes adopted the free translation method of the domestication strategy to extract the main meaning of “Xiren”, so it is freely translated as “Aroma”, highlighting the main cultural image of the floral fragrance striking people. This translated name not only corresponds to the original poem in word meaning, but also very cleverly conveys to the English readers the character’s fascinating and gentle personality characteristics like a sweet-smelling fragrance. Although it changed the pronunciation way of the proper noun, it well reflects the author’s underlying implication and socio-cultural connotation.

4.1.4 Religious Culture Words

Religious culture words involve religious names, religious norms, religious phenomena, etc. In Hawkes’ translated version, such culture words as “神仙” (Angel), “道士” (Taoist priest), and “阆苑仙葩” (paradise) all adopted similar translation techniques and methods.

Example 4: 太虚幻境

Hawkes’ Translation: Land of Illusion

The word “太虚” comes from Chinese Taoism and is the “great nothingness” that is the source of all things in the universe, representing the dialectical unity of true reality and emptiness. It is the philosophical space of “the interdependence of truth and falsehood, and form is emptiness” in the whole novel. After being transliterated into “Taixu Huanjing”, English readers lack cognition of Chinese Taoism, and thus cannot be aroused with the feeling that life is like a dream. Regarding this, Hawkes used the free translation method and omission technique under the domestication strategy. Hawkes used his translated word “Land of Illusion” to reflect the illusory nature of worldly vanity. Although this translated name removed the Taoist term “Taixu” in form, it captured the main cultural image of “Illusion” (“幻”), directly showing that this is a fictional realm. This practice conforms to Nida’s principle of “content over form”, and better ensures that English readers can understand the religious culture that prosperity is ultimately empty, achieving the dynamic equivalence of deep philosophical connotations.

4.1.5 Linguistic Culture Words

Linguistic culture words involve vocabulary related to the culture of the language itself, including rhetorical methods, specific appellations, semantic connotations, etc. In Hawkes’ translated version, such culture words as “哪吒” (a three-faced wonder with eight-arms), “担风袖月” (free as air), and “偷梁换柱” (underhand plan to fob off a different bride on Baoyu) all adopted similar translation methods.

Example 5: 霍启

Hawkes’ Translation: Calamity

Cao Xueqin used Chinese homophony to make “霍启” sound like “祸启” (the rise of disaster), and took this character as a typical example of the narrative art of “grass snake and gray line” (foreshadowing), indicating the disaster of Zhen Shiyin’s family. After being transliterated as “Huo Qi”, it is difficult for

English readers to discover the hidden foreshadowing in it, and the narrative function and early warning role of the original text will also disappear. In order to express this injustice and cruelty, Hawkes used the free translation method and translated it as “calamity”. Although this abstracts the name of the person, it retains the original author’s intention. It conforms to the principle of content over form in Dynamic Equivalence Theory, reflecting that Hawkes’ translated version is not rigidly bound to formal expression.

4.2 Analysis at the Syntactic Equivalence Level

Syntactic equivalence focuses on the adjustment of sentence structure, that is, on the basis of retaining the original semantics, making the target language sentences better fit their grammatical habits. When dealing with the run-on sentences and subjectless sentences unique to Chinese, Hawkes largely used the techniques of amplification translation, division translation, and conversion, in order to achieve the “closest natural equivalent” emphasized by Nida.

4.2.1 Syntactic Reorganization

Chinese focuses on parataxis, and often naturally spreads out through time sequence or logical flow, so the sentence structure is loose and takes a run-on form. English focuses on hypotaxis, emphasizing the subject-predicate framework and the logical strictness of conjunctions.

Example 6: 宝玉掀帘一迈步进去，先就看见薛宝钗坐在炕上作针线，头上挽着漆黑油光的绺儿，蜜合色棉袄，玫瑰紫二色金银鼠比肩褂，葱黄绫棉裙，一色半新不旧，看去不觉奢华。

Hawkes’ Translation: ...Bao-chai was sitting on the kang inside, sewing. Her lustrous black hair was done up in a simple bun without any kind of ornament. She was wearing a honey-coloured padded gown, a mulberry-coloured sleeveless jacket with a pattern in gold and silver thread, and a greenish-yellow padded skirt. All her clothing had the same sensible, rather well-worn look about it.

In this example sentence, Hawkes adopted the techniques of division translation, amplification translation, and conversion. The original text is a typical Chinese run-on sentence. From the perspective of “宝玉”, it connects the whole sentence through the verb “see” (看见), and then lays out the descriptions of Baochai’s actions, hairstyle, and clothing, connected only by commas in the middle. Hawkes did not use English complex sentences to restore it, but divided it into four parts through the method of division translation. The first part explains the action (sitting/sewing), the second part describes the hairstyle (hair), the third part describes the clothing (wearing), and the fourth part summarizes the overall impression (look). At the same time, Chinese often omits the subject when describing clothing and directly lists noun phrases, while English syntax requires a complete subject-predicate structure. Therefore, when describing clothing, Hawkes added the subject and predicate (“She was wearing...”), converting the Chinese listing of nouns into the English subject-predicate-object structure. Not only that, for “头上挽着漆黑油光的绺儿” (wearing a dark and shiny bun on the head), Hawkes converted it into the passive voice “Her... hair was done up...”, which conforms to the static description of character portraits in English. Although these treatments formally break the coherence of the original text, they are clear and accurate in semantic transmission, and conform to the appearance descriptions of characters in English novels, achieving dynamic equivalence in narrative function and

aesthetic experience.

4.2.2 Handling of Subjectless Sentences

Example 7: 其中因与黛玉同随贾母一处坐卧，故略比别个姊妹熟惯些。

Hawkes' Translation: If his relationship with Dai-yu was exceptional, it was because greater proximity—since she was living with him in his grandmother's quarters—made her more familiar to him than the rest; and greater familiarity bred greater intimacy.

Hawkes adopted the techniques of amplification translation and conversion, as well as the imitative translation method under the domestication strategy, solving the expression problem of Chinese subjectless sentences in English. The subject (Baoyu) of this sentence is implied in the context, and the sentence structure relationship is a causal relationship. By adding "If his relationship with Dai-yu was exceptional" as a conditional adverbial clause, Hawkes not only manifested the subject but also set a logical premise for the whole sentence. When explaining the reason, Hawkes treated "同随贾母一处坐卧" (living together with Grandmother Jia) as a parenthesis "since she was living with him...", clearly supplementing the subject "she" (Daiyu) and the object "him" (Baoyu), which conforms to the subject-predicate structure of English grammar. At the same time, in the original text, "living together in the same place" is the cause, and "familiar" is the result. Moreover, Hawkes used abstract nouns like "proximity" and "familiarity" to serve as subjects, which also conforms to the reading habits of English literary readers. The last sentence "familiarity bred intimacy" even imitated the sentence pattern of the English proverb "Familiarity breeds contempt", achieving syntactic equivalence.

4.2.3 Handling of Antithetical Sentences

Chinese often uses antithetical sentences (couplets), pursuing neat symmetry in form, while English pays more attention to logical strictness. Sometimes, in order to pursue the rhythmic beauty of Chinese antithetical sentences, the translated text will be adjusted appropriately.

Example 8: 假作真时真亦假，无为有处有还无。

Hawkes' Translation: Truth becomes fiction when the fiction's true; real becomes not real where the unreal is real.

In this example, Hawkes adopted the combined techniques of conversion and amplification translation. He connected the two groups of seemingly unrelated words "假做真" and "无为有" in the original text. The two characters "时" (time/when) and "处" (place/where) only superficially show the relationship between time and space, but they do not use obvious logical relationship words to connect them. In order to adapt to the characteristics of English hypotaxis, Hawkes converted the short Chinese structure of the original text into an English complex sentence structure, and added the logical conjunctions "when" (corresponding to "时") and "where" (corresponding to "处"), as well as the copular verbs "becomes" and "is", converting the Chinese sentence pattern into English adverbial clauses. At the same time, this translated text retained the antithetical and cyclical sentence structure of the original text. It was not translated as "Illusion and reality are always confused"; instead, it retained the formal beauty of the original sentence to achieve effect equivalence. At the same time, this couplet is also the general outline

of *Honglouloumeng*. What it shows is a sense of philosophical dialectics of the interdependence of truth and falsehood and the mutual generation of being and non-being, as well as a feeling of moving in endless cycles. Handling it this way can make English readers also experience the charm of the indistinguishability between truth and illusion in Chinese philosophy, thereby achieving the purpose of cultural connotation equivalence.

4.3 Analysis at the Textual Level

Translation at the textual level focuses on the coherence of the discourse and the overall reproduction of the stylistic style. The following text will start from the perspective of reproducing the poetry style, taking the *Hao Liao Ge* (Won-Done Song) as an example to carry out the analysis. Chinese classical poetry pays attention to meter, antithesis, and rhyme, while English poetry pays attention to metrical feet and different rhyme schemes. Therefore, in translation, it is necessary to carry out the reorganization of the textual structure.

Example 9: 世人都晓神仙好，惟有功名忘不了！古今将相在何方？荒冢一堆草没了。

Hawkes' Translation: Men all know that salvation should be won, But with ambition won't have done, have done. Where are the famous ones of days gone by? In grassy graves they lie now, every one.

In this poetry translation, Hawkes adopted the imitative translation method. English readers lack cognition of Chinese immortals (“神仙”), therefore he applied the Western Christian salvation of the soul to the context of “immortals are good” (“神仙好”), translating it as “salvation should be won”. As for the *Hao Liao Ge*, its purpose is to warn the people of the world in the form of a popular, easy-to-understand and catchy ballad. If literally translated, although the meaning is accurate, it loses the textual beauty of the poetry. Therefore, by reconstructing the rhyme and rhythm, Hawkes ensured that the translated text also reads like a natural and satirical world-admonishing ballad. When English readers read the repeated rhythm like “won't have done, have done”, they can also produce similar auditory pleasure and psychological resonance as Chinese readers reading “忘不了” (cannot forget) and “草没了” (covered by grass), thereby achieving dynamic equivalence at the textual level.

It can be seen that, at the textual level, when Hawkes dealt with the poetry translation in the textual level of *Honglouloumeng*, he used translation methods such as imitative translation. This processing method, by reproducing the stylistic style of the original text, thereby achieved the equivalence of poetry rhythm.

4.4 Analysis at the Pragmatic Level

Translation at the pragmatic level focuses on the use of language in specific situations and whether the translated text conforms to the coherence of the cultural logic of the target language. The following will select Wang Xifeng's words of praise when she first met Lin Daiyu to analyze the equivalence at the pragmatic level.

Example 10: 天下真有这样标致的人物，我今儿才算见了！况且这通身的气派，竟不像老祖宗的外孙女儿，竟是个嫡亲的孙女。

Hawkes' Translation: She's a beauty, Grannie dear! If I hadn't set eyes on her today, I shouldn't have believed that such a beautiful creature could exist! And everything about her so distingué! She doesn't

take after your side of the family, Grannie. She's more like a Jia.

Hawkes adopted the conversion method and amplification technique to reconstruct Wang Xifeng's unique "spicy girl" (sharp and capable) discourse style. "老祖宗" is an appellation with feudal colors. The reason why Wang Xifeng dared to call Grandmother Jia the Old Ancestor is that she has a special status in the Jia mansion. Translating it literally into "Old Ancestor" would give people a serious and rigid impression. Changing "老祖宗" into "Grannie dear" reshapes the discourse style shown by Wang Xifeng in front of Grandmother Jia, which comes from being arrogant due to being favored, and it shortens the distance between the characters. At the same time, Hawkes did not translate "通身的气派" into "manner", but borrowed the French word "distingué". This practice not only shows Lin Daiyu's extraordinary temperament, but also implies from a pragmatic perspective Wang Xifeng's personality characteristic of liking to show off her knowledge, creating an exaggerated performative style for the character. In addition to this, the original text also implies the difference between "inner granddaughter" (direct relative) and "outer granddaughter" in a patriarchal society. Therefore, Hawkes used amplification translation to translate it into "like a Jia", highlighting the prominent status of the Jia family, so that English readers can also understand that Wang Xifeng is praising the noble status of Grandmother Jia's family in a disguised form, achieving the equivalence of communicative intention. Furthermore, Hawkes' translated text shaped an image of a tactful housekeeper through a large number of exclamatory sentences ("She's a beauty!", "Poor little thing!") and highly infectious colloquial expressions, enabling English readers to understand a housekeeper who knows how to please her elders. The process of deeply restoring character personalities and discourse functions is dynamic equivalence at the pragmatic level.

It can be seen from this that when Hawkes dealt with the translation of characters' discourse styles at the pragmatic level in *Honglouloumeng*, he used techniques such as conversion and amplification translation. This processing method is not only a literal and formal correspondence, but the completion of the correspondence of discourse style and character image expression based on reader feedback.

5. Conclusion

This study adopts the Dynamic Equivalence Theory to analyze the translation strategies of Hawkes' English translation of *Honglouloumeng* at the four levels of lexical, syntactic, textual, and pragmatic. The research shows that the translation processing of Hawkes' translated version fits this theory relatively well and mostly uses the domestication translation strategy. Lexically, free translation and conversion are used to handle culture-loaded words to eliminate cognitive obstacles; syntactically, division translation, amplification translation, and conversion are adopted to reorganize run-on sentences, subjectless sentences, and antithetical sentences, ensuring that the translated text is fluent and strict; textually, the imitative translation method is used to reconstruct poetry to achieve rhythm equivalence; pragmatically, the techniques of conversion and amplification are applied to reproduce the discourse style and character personality of the original work. With this study, the feasibility of Dynamic Equivalence Theory is verified in guiding the translation practice of literary texts. Future research can conduct a larger-scale

quantitative analysis of Hawkes' full translated version to enhance the comprehensiveness and universality of the research conclusion.

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