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Abstract

This study compares the Chinese pronoun “你” and “您”, and discovers appropriate translation strategies for them. The translations of “你” and “您” in the famous Chinese drama *Teahouse* are analyzed and explanations are sought for why certain translation strategies are used in specific contexts of the usage of “你” and “您”. According to the data, this study has found that in *Teahouse*, a majority of the total instances of “你” are translated literally, while only a small amount of them are translated freely. It has also been found that the majority of all instances of “您” possessing different connotations are translated literally, with free translation applied to the rest. The study’s findings are not only theoretically helpful, but also can be extended to the practical translation work. The study concludes that in translation, much more attention should be paid to the various connotations of “您”, contexts and background information, along with the hierarchy of relations between different characters in the drama.

Chapter 1 Introduction

1.1 General Picture

The honorific is a common linguistic phenomenon which people face in their daily life. According to Agha (1998), honorifics indicate respect for the person being addressed, used especially in languages such as French, German and Russian. In different languages, honorifics are manifested in different manners. For example, Agha (1994) indicated that honorific forms of the English pronoun “you” include *vous* in French (versus *tu*), *vy* in Russian (versus *ty*), as well as *sie* in German (versus *du*). Similarly, in Chinese, there is “您” (versus “你”).

“How are you” is the most frequent way for people to greet each other in their daily life, which can be simply translated into “你好” in Chinese. However, if a young man meets his teacher, supervisor, or elders, the use of “你” seems to be impolite. In such case, people prefer to use the honorific, “您”. As a result, this particular linguistic phenomenon often causes difficulties for translators and interpreters.

In translation studies, equivalence is one of the most important principles (Hermans, 2002). According to Hermans (2006), however, it is also one of the most difficult rules to abide by, especially when the source language has a particular linguistic phenomenon which the target language does not have, or vice versa. In Chinese, the use of honorifics is a good example, in which “你” and “您” both mean “you” literally. However, in practical translation works, they cannot be simply treated only by their

literal meanings. As a result, it is quite useful for translators and interpreters to deeply analyze the uses of Chinese honorifics. This study does so by comparing the Chinese and corresponding English translation of the pronoun “you” in the famous Chinese drama, *Teahouse* (《茶馆》), which was written by Lao She and translated by John Howard-Gibbon. In the study, the translations of “你” and “您” will be analyzed and explanations will be sought for why certain translation strategies are used in specific contexts of the usage of “你” and “您”.

1.2 Introduction of *Teahouse*

1.2.1 Background

Teahouse was written by Lao She in 1957, when the first Five-Year Plan was accomplished in China (Vohra, 1974). However, it was banned during China’s Cultural Revolution, along with other works of Lao She. After the end of the Cultural Revolution, *Teahouse* was republished, and it was made into film in 1982 (Song, 1988). More importantly, *Teahouse* is one of the most famous works of Lao She, who was one of the most famous writers in Chinese history.

Lao She, whose original name is Shu Qingchun, was born in Beijing in 1899 and died in 1966 (Song, 1988). According to Vohra (1974), between the years 1918 and 1924, he was involved as administrator and faculty member at a number of primary and secondary schools in Beijing and Tianjin. Between the years 1937 and 1945, he wrote

a number of plays, worked as a propagandist, and headed the All-China Anti-Japanese Writers Federation (Song, 1988). Between the years 1946 and 1949 Lao She lived in the United States on a cultural grant at the invitation of the Department of State (Song, 1988). When the People's Republic of China was established in 1949, Lao She returned to China (Song, 1988). Martin and Kinkley (1992) have pointed out that during the Cultural Revolution, Lao She was publicly denounced and criticized, as a number of other writers and intellectuals.

During his entire life, Lao She wrote about eight million words of works, which have been translated into more than twenty different languages (Martin & Kinkley, 1992). According to Martin and Kinkley (1992), besides *Teahouse*, *Rickshaw Boy* (《骆驼祥子》), *Crescent Moon* (《月牙儿》), *Divorce* (《离婚》), *Dragon Beard Ditch* (《龙须沟》), and *This Life of Mine* (《我这一辈子》) all enjoy great popularity among Chinese people.

According to Song (1988), Lao She, a noted Chinese writer, novelist and dramatist, was one of the most significant figures of twentieth-century Chinese literature. Lao She was a member of the Cultural and Educational Committee in the Government Administration Council, a deputy to the National People's Congress, a member of the Standing Committee of the Chinese People's Political Consultative Conference, the vice-chairman of the All-China Federation of Literature and Art and the vice-chairman of the Union of Chinese Writers, as well as the chairman of the Beijing Federation of Literature and Art (Song, 1988).

More significantly, Lao She was named a “People’s Artist” and a “Great Master of Language” by the Beijing Municipal Government (Martin & Kinkley, 1992, p. 271). Therefore, the outstanding position of Lao She makes his work particularly worthy of study.

1.2.2 Reputation of *Teahouse*

Throughout Chinese history, *Teahouse* enjoyed a high reputation, even though this drama was once banned during the Cultural Revolution. According to Vohra (1974), *Teahouse* is set in a typical and ‘old Beijing’ teahouse, and it follows the lives of the owner, Wang Lifa and his customers through three different stages in modern Chinese history, namely 1898 under the empire, the 1910s under the warlords as well as around 1945 after the Second World War. In addition, Song (1988) pointed out that the play spans fifty years and has a cast of over sixty characters drawn from all levels of society. Brought together in Yutai Teahouse, they reflect the changes that took place in Chinese society (Song, 1988). Moreover, Song (1988) claimed that *Teahouse* indicated a passionate welcome to the new China with more freedom and equality of the people.

Martin and Kinkley (1992) also stated that the strength of *Teahouse* lies in Lao She’s skillful recreation of the characters and language of the streets of old Beijing. At “the center of its strength is Lao She’s vision, his unerring choice of significant detail, and his familiarity with the old society he is describing, with its strengths, weaknesses, and ironies” (Martin & Kinkley, 1992, p. 270). Standing at the turning point between

old and new China, not only for Lao She himself, but also for the whole Chinese nation, *Teahouse* is considered to be a “masterpiece of modern theater” (Martin & Kinkley, 1992, p. 271).

Teahouse is a drama comprised of conversations and dialogues, which is an important reason that makes *Teahouse* worthy of study. More significantly, characters which appear in this drama represent nearly every different hierarchy of society and this is reflected in their language which contains a large quantity of “你” and “您”. As a result, the text of *Teahouse* is of particular value to the study of the translation of the honorific form of the pronoun “you”.

1.3 Rationale of Research

According to Hung (2005), culture is a significant factor which translators and interpreters should pay much attention to. China is a country that advocates the culture of respecting the old and cherishing the young, which has been taught to children since they are very young. Furthermore, the differences between “你” and “您”, both of which appear frequently in Chinese, are pre-eminent in this particular culture.

As a result, when translating “你” and “您” into English, the differences between the two words may be lost, which means that the principle of equivalence which has been mentioned earlier cannot be achieved. John Howard-Gibbon, the translator of

Teahouse, used various translation strategies aimed at solving the problem. Therefore, his translated version can be used for reference in order to learn positive points and avoid negative ones.

More significantly, this study can be extended into the practical translation work. How to maintain the key differences between “你” and “您” when translating the two words into English may be the first question in the practical translation work. With the data analysis and the explanation of different translation strategies, as well as experiences from John Howard-Gibbon, this study hopes to answer this question.

1.4 Research Objectives

This study aims:

1. To clearly identify the differences and similarities between “你” and “您” in transcribed Chinese dialogues.
2. To carefully compare the source text and the translated version of “你” and “您” in terms of translation equivalence.
3. To objectively evaluate the translated version of “你” and “您” and related strategies used by John Howard-Gibbon.
4. To provide reasonable and feasible suggestions for the translation of “你” and “您”.

1.5 Research Questions

This study intends to answer the following questions:

1. In the drama *Teahouse*, in what circumstances and why do people use “您” instead of “你”? How did John Howard-Gibbon reflect in his translated version?
2. What different translation strategies did John Howard-Gibbon use to deal with “你” and “您”? What is the separate proportion and frequency?
3. Did John Howard-Gibbon achieve translation equivalence through the different translation strategies he used to translate “你” and “您”?

1.6 Chapter Structure of Thesis

This paper starts with the introduction (Chapter 1), followed by the literature review (Chapter 2). Chapter 2 will foreground the linguistic theory concerning Chinese honorifics and translation strategies. Research methodology (Chapter 3) will follow and show in detail how the research will be conducted. After that, the data which has been collected from *Teahouse* will be supplied and analyzed in detail in Chapter 4, including figures, tables and charts. In Chapter 5, furthermore, findings will be drawn according to the data analysis. In that way, the research questions stated earlier will be answered. The concluding chapter (Chapter 6) will sum up the study, revisit its aims, and consider its limitations and potential for future research.

Chapter 2 Literature Review

2.1 Chinese Honorifics

2.1.1 General Picture of Chinese Honorifics

China is a country that was subject to feudalism for a long period of time, with hierarchical structure and centralized power as the basic structure of the whole society (Nash, 1983). Pan (2000) has argued that the long history of China's Confucian principles of order, social hierarchies and respect helped to promote the development of a complicated system of honorific language, especially in ancient and imperial China. According to Zhao and Li (2003), however, the number of Chinese honorifics in use has dramatically reduced to date.

Chinese honorific language is very similar to the Japanese system in terms of the concept, both of which particularly emphasized the idea of social hierarchies and respect (Gu, 1990). Therefore, the language used among friends would be very different from that used among, for example, businesspeople. Even though modern Chinese has lost a large quantity of its honorific language and vocabulary, the surviving honorific words and expressions are still used comprehensively in order to signify politeness towards the addressees. Furthermore, although most of Chinese honorifics have fallen out of use, these honorifics can still be understood by most Chinese people because of the popularity of Chinese historical novels and modern television series (Song, 2007).

2.1.2 Classification of Chinese Honorifics

Niu (2007, pp. 21-42) classified Chinese honorifics into the following seven types:

1. Pronoun Honorifics

In Chinese, there is a typical pronoun, “您”, which is the core of this study. In addition, some other forms are still in use, such as “诸位” and “列位”, which can express the speaker’s respect. Apart from the connotation of respect, these terms also have connotations of solemnity, politeness and alienation.

2. Universal Honorifics

Generally speaking, terms such as “先生”, “师傅”, “夫人” and “小姐” can be applied in addressing those at different ages with different educational backgrounds. For example, “先生” and “师傅” can both address masters, teachers, instructors and elder scholars. In addition, “夫人” is another important universal honorific in Chinese, which mainly referred to those noble married women in ancient times. More significantly, the Chinese honorific “小姐” has experienced great change, first appearing in the Song Dynasty and referring to the youngest girl among her sisters. In the Yuan dynasty, it began to refer to those girls in wealthy families and girls with noble origin. After the May Fourth Movement, this word became a universal expression indicating all ordinary girls. During the Cultural Revolution, “小姐” acquired the connotation of “fragility”. With the development of the reform and open policy after 1980s, this word referred to

young ladies who were white-collar workers. However, since the end of 1990s, “小姐” has gradually become an offensive term referring to prostitutes at present.

3. Kinship Honorifics

Kinship honorifics, such as “尊夫人”, “贤伉俪”, “贤婿”, “令尊”, and “令郎”, are terms mainly used by the addresser to refer to a third party, who are usually relatives of the addressee. Among those words, “尊”, “贤” and “令” all mean honorable, virtuous and nice.

4. Assumed Kinship Honorifics

Assumed kinship honorifics, such as “大爷”, “大叔”, “大婶”, “老爷爷” and “老大妈”, are used to address those who have no blood ties with the addresser. It can be indicated that people want to shorten the distance and build harmonious bonds by using assumed kinship honorifics when communicating with others.

5. Official Honorifics

The use of official honorifics, such as “主任”, “经理”, “董事长”, “部长” and “主席”, indicate the official-oriented awareness of Chinese people. The official titles represent the different ranks between the powerful and powerless.

6. Age Honorifics

Age honorifics refer to terms which can show the absolute respect for elders, such as “老人家”, “老先生”, “老前辈” and “张老”, etc. This is closely related with

the particular component of Chinese culture where a person who shows no respect for elders will be regarded as lacking in education or disobedient.

7. Diplomatic Honorifics

Diplomatic honorifics are mainly used to address people in political circles in order to uplift the addressee's status and conform to the international standard.

Typical examples of diplomatic honorifics are “陛下”, “殿下” and “阁下”, etc.

In brief, the different Chinese honorifics classified by Niu (2007) work together and help to build a harmonious relationship among Chinese people (Zhao & Li, 2003). Although a large number of them are no longer in common use today, some important and meaningful honorifics are still broadly used by Chinese people (Tian, 1998), among which “您” is the most pre-eminent one.

2.1.3 Further Explanation of “您”

According to the *Chinese-English Dictionary* (2002, p. 1849), the term “您” is a personal pronoun, which acts as the honorific of “你”. Li (2006) indicated that the use of “您” always shows the cultural attainment, spirit, moral principles and ethical concept of the user. In addition, when a subordinate talks with people of higher level, ordinary people meet officials, or young people communicate with their elders, they use “您” in order to show their respect and politeness, as shown in the following example quoted from *Teahouse*:

王利发：您等等！我这儿千真万确还没开张，这您知道！开张以后，还得多麻烦您呢！得啦，您买包茶叶喝吧！您多给美言几句，我感恩不尽！

巡警：我给你说说看，行不行可不保准！

Wang Lifa: Take it easy. You know that we really haven't opened yet. When we do we'll be troubling you a lot. How's this—get yourself some good tea. You get us out of this and we won't forget it.

Policeman: I'll see what I can do, but I can't promise you anything! (pp. 76-77)¹

From the above dialogue between Wang Lifa and the policeman, their hierarchy has been illustrated undoubtedly, Wang Lifa using “您” five times when talking with the policeman.

According to Li (2006), “您” being chosen as the honorific of “你” can mainly be attributed to the similarity in pronunciation and the advantage in character pattern. Furthermore, Shi (2006) pointed out that the source of “您” can be traced back to the plural form of “你” in the Yuan Dynasty in Chinese history.

However, it has been found that the use of “您” not only has the honorific meaning, but also possesses some other connotations. According to Zhou (2003), the use of “您” can express contempt, detestation, satire, forbearance, anger, questioning, warning and reluctance. Such use of “您” is mainly based on the subjective judgment that the

¹ All pages cited in this dissertation correspond to the following Chinese-English bilingual version of *Teahouse*: Lao, S. (2001). *Cha guan (Teahouse)*. Translated by John Howard-Gibbon. Beijing: Foreign Languages Press.

addresser has towards the addressee, but not the real relationship between them (Zhou, 2003). Therefore, the subjective attitude of the addresser becomes more significant in the use of “您”. This will be further considered in Chapter 4.

2.2 Translation Equivalence

Since “您” is such a complicated honorific pronoun, its translation is considered to be difficult. Those difficulties in the translation of “您” mainly stem from translation equivalence which, as mentioned earlier, is one of the most significant rules of translation.

2.2.1 Nature of Equivalence

Generally speaking, the term “equivalence” simply means “correspondence and equality” (*Oxford Advanced Learner’s English-Chinese Dictionary*, 1997, p. 486).

Munday (2005) has pointed out that the problem of translation equivalence focuses on differences in the structure and the terminology of languages. According to Newman (1980), in the process of searching for equivalence, the translator acts as both the reader of the source language and the author of the target language. Newman (1980), however, argued that achieving translation equivalence is never an easy task. This is mainly because there has been ordinarily no full equivalence between two different languages (Bassnett, 1991). As a result, translation equivalence is a fundamental problem of language and the essential concern of linguistics (Munday, 2005).

In the 1960s, translation equivalence became a continuous hot topic in translation studies and was deeply explained by Nida and Koller, both of whom divided translation equivalence into different aspects (Munday, 2005).

2.2.2 Nida’s Translation Equivalence

Since Nida’s theory of translation originated from his own practical work of translating the Bible, his theory is considered to be very sensible (Munday, 2005).

According to Nida (1964), translation equivalence was defined into two phases:

1. Formal Equivalence

Formal equivalence focuses attention on the text itself, in both form and content, so that the text in the target language can match as closely as possible the different elements in the source language. In addition, formal equivalence is oriented towards the source language, which has strong influences in determining accuracy and correctness.

2. Dynamic Equivalence

A translation has to be adapted to the linguistic need and cultural expectation in the target language and aims to achieve naturalness of expression, which forms the basis of dynamic equivalence. In addition, the goal of dynamic equivalence is to seek the closest natural equivalence between the source language and target language.

In brief, the success of the translation depends on four basic requirements, namely making sense, conveying the spirit and manner of the original, having a natural and easy form of expression and producing a similar response (Nida, 1964). However, it was also accepted that conflict remains when the source language has a particular linguistic phenomenon which the target language does not have, or vice versa (Munday, 2005). Similar conflict exists between the Chinese “您” and the English “you”. In order to solve the problem, Nida (1964) argued that equivalence in meaning must have priority over equivalence in style, which can be shown in the translation of Chinese classifiers. For example, Chinese “一本书” should be translated into “a book”, with the Chinese classifier “本” not translated.

2.2.3 Koller’s Translation Equivalence

Translation equivalence is an important symbol of the competence in translation (Koller, 1979). However, the question still remains as to what exactly has to be equivalent. In order to answer this question, Koller (1979) described five different types of translation equivalence:

1. **Denotative equivalence** means the equivalence of the original content of a text. For example, “猪” originally means “pig” or “boar” (*Chinese-English Dictionary*, 2002, p. 3355).
2. **Connotative equivalence** refers to the lexical choices, especially between near-synonyms. For instance, “猪” also refers to bad people, such as the Chinese idiom “猪狗不如” (*Chinese-English Dictionary*, 2002, p. 3355).

3. **Text-normative equivalence** is related to text types, with different kinds of texts behaving in diverse ways. For example, “猪” can also be used as sacrifice in ancient China, like “猪头三牲” (*Chinese-English Dictionary*, 2002, p. 3355).
4. **Pragmatic equivalence** is oriented towards the target language, which is similar to Nida’s “dynamic equivalence”. In English, “pig” also has a connotation of being greedy, lazy and dirty (*English-Chinese Dictionary*, 2004, p. 1372).
5. **Expressive equivalence** is related to the form and aesthetics of the text, including word plays and the individual features of the source language. In modern China, especially in 2007, “猪” became a lucky and lovely symbol, because the year 2007 belongs to the Lunar Year of the Boar, namely “猪年” in Chinese (<http://news.sina.com.cn/c/2007-02-27/125412382714.shtml>).

Under Koller’s theory, the achievement of translation equivalence should be based on the proper text analysis (Koller, 1979). According to Munday (2005), this kind of text analysis should pay attention to five aspects, namely language functions, content characteristics, stylistic features, expressive characteristics and pragmatic features.

2.2.4 Translation Equivalence in China

Not only the western scholars, but also Chinese academic circles put efforts into study of translation equivalence, among which Yan Fu and Luo Xinzhang had most important influences (Hermans, 2006).

1. Yan Fu's Three Principles of Translation

In order to transfer the source text faithfully in comprehensible language and appropriate style, Yan Fu put forward three basic principles, which are “信”, “达” and “雅”, namely faithfulness, comprehensibility and elegance accordingly (Shen, 1998). This triangular model is widely esteemed in China as a logical and sophisticated extension of the system of belief evolved from ancient Buddhist scriptural translation, which emphasized both faithfulness of content and intelligibility of expression (Hermans, 2002). However, the critical question still remains to date as how to perfectly match the three principles without damaging any of them.

2. Luo Xinzhang's Perceptible System of Translation

Luo (1984) stated that conscious inheritance, relatedness, consolidation and elaboration work together as a perceptible system. In addition, Luo (1984) suggested four major strands of translation, namely following the source, aiming at faithfulness, likeness in spirit and state of total transformation. Generally speaking, this theory not only contains the essential components of Yan Fu's three principles, but also emphasizes the whole systematical transformation (Hermans, 2002). Furthermore, the total transformation marks another step forward and reaches an even deeper level, which has the effect of encouraging the pursuit of excellence in translation (Hermans, 2002). However, how to achieve the likeness in spirit is considered to be an important issue in translation to date.

In a word, it is not enough to only depend on translation theories, as they all leave some issues unresolved. Therefore, how to transform these translation theories into practical strategies becomes more significant.

2.3 Translation Strategies

Based on different theories related to translation equivalence, various translation strategies can be adapted. Generally speaking, there are two fundamental types of translation strategies, namely literal translation and free translation (Schulte & Biguenet, 1992).

2.3.1 Literal Translation

Literal translation, also known as form-based translation (Larson, 1984), or word-for-word translation (Munday, 2005), attempts to follow closely the form of the source language (Tong, 2007). According to Larson (1984), literal translation tries to keep the original form of the text, including the construction and metaphor. At the same time, the translation should be fluent and easy to understand by target language readers (Newmark, 1981). In addition, metaphor and other rhetorical devices will be used when a certain idea is being expressed, in order to make the language vivid, vigorous and infectious (He, 2007). Therefore, Tong (2007) argued that literal translation, which closely follows the form of the source language, can certainly retain

the lively manner of the language and achieve similar linguistic effects with the source language.

When it comes to the translation of “你”, literal translation is considered to be a good choice, because it is undoubtedly right to translate “你” into “you” in most cases, as shown in the following example quoted from *Teahouse*:

常四爷：你要怎么着？

二德子：怎么着？我碰不了洋人，还碰不了你吗？

马五爷：二德子，你威风啊！

Fourth Elder Chang: You want to start something?

Erdezi: Start something? So, I can't handle the foreigners, eh? Well, I can sure handle you.

Fifth Elder Ma: Erdezi, you're quite something. (pp. 22-23)

Here, literal translation makes the translated version simple and concise. This is mainly due to the fact that all of the “你” in the above example have no hidden connotation. However, according to Newmark (1988), literal translation still has some disadvantages. For example, the translated work may not be accepted by target language readers, metaphors may not be clear, and hidden connotations cannot be expressed. In order to solve those problems, Tong (2007) argued that free translation can prove to be complementary.

2.3.2 Free Translation

Free translation, also known as meaning-based translation (Larson, 1984), or sense-for-sense translation (Munday, 2005), makes every effort to communicate the meaning of the source language in the natural forms of the target language (He, 2007). Larson (1984) indicated that free translation will not pay much attention to the original form of the text, including the construction and metaphor. According to Xi and Liu (2007), however, free translation does not mean to simply delete or add contents to the source language, but to consider the source language carefully, know its stress and express the meaning naturally. Xi and Liu (2007), moreover, indicated that culture of both the source language and target language will be a significant factor to be considered in free translation. Therefore, Tong (2007) has pointed out that translators must have extensive and comprehensive knowledge of both the source language and target language, in which culture is of essential value to the translation. Similar to literal translation, however, there are also some issues with free translation. According to He (2007), for instance, lively and infectious language is lost in free translation in most cases.

Since “您” possesses cultural connotations, as mentioned earlier, free translation can be applied to the translation of “您”. This will be shown in the following example quoted from *Teahouse*:

刘麻子：咱们大清国有的是金山银山！您坐着，我办点小事。

Pockface Liu: This Great Qing Empire has mountains of gold and silver. Please
be seated. I've got a bit of business to do. (pp. 26-27)

Here, “您” was not translated into “you” literally, and the word “please” was added in order to show respect to the addressee.

In sum, the previous discussion does not mean that literal translation and free translation should be applied to the translation of “你” and “您” respectively, but, in many cases, the two separate strategies should be drawn together.

2.3.3 Combination of Literal Translation and Free Translation

It has been accepted that literal translation and free translation are two separate systems, with different translation criteria and principles (Schulte & Biguenet, 1992). However, Xi and Liu (2007) argued that literal translation and free translation are not mutually exclusive. Tong (2007) also pointed out that literal translation and free translation interact as complementary tools. According to He (2007), moreover, free translation should be applied where literal translation is not suitable, and vice versa. Therefore, only by combining literal translation and free translation, can the translated work comply with Yan Fu's three translation principles (Shen, 1998) of “信”, “达” and “雅”, namely faithfulness, comprehensibility and elegance accordingly; follow Luo Xinzhang's perceptible system (Luo, 1984) including conscious inheritance, relatedness, consolidation and elaboration; and ultimately achieve translation equivalence which Nida (1964) and Koller (1979) have defined.

To sum up, Larson (1984) has pointed out that there is no translation strategy which can be suitable for all different situations in practical translation works. Therefore, only a translated work applying different translation strategies to changing conditions and various contexts can be considered a good translation (Song, 2007).

2.4 Chapter Summary

In this chapter, a general picture and the classification of Chinese honorifics have been illustrated. In addition, the basic use and other connotations of “您” were specified, helping with the grouping analysis of “您” in Chapter 4. Translation equivalence, as a fundamental issue in translation, has been demonstrated by western and Chinese linguists. In order to achieve translation equivalence, literal translation and free translation have been specified, and the combination of the two main translation strategies has been emphasized. Subsequent chapters will draw on the above explanations in order to analyze the translation of “你” and “您” based on different translation strategies.

Chapter 3 Methodology

3.1 Corpus-based Analysis

The main approach used in this study is corpus-based analysis, combining quantitative analysis and comparative analysis. According to Baker (1995), corpora are of essential value to translation studies, as data collected from corpora is genuine and believable. Therefore, this study is based on the data collected from *Teahouse*, with reasons for choosing this drama given in Chapter 1.

Skewis (2003), Lewis (2004), Xiao (2006) and Cosme (2006) have all conducted similar research using the same approach. In their works, analysis is based on statistics which can easily catch readers' eyes and attract readers' attention. This is also the main reason why quantitative analysis will be applied in this study. Moreover, since this study focuses on the translation of “你” and “您”, the comparison between source text and translated version is certainly needed. It has been found that John Howard-Gibbon is the only one who has translated *Teahouse*, so his translation is employed for comparative analysis in this study.

3.2 Method

Specifically, an exhaustive analysis will be adopted in this study, which means all instances of “你” and “您” in *Teahouse* along with their translations will be sought

out and counted. Following this, “你” and “您” will be analyzed correspondingly. In terms of “你”, if there is more than one translation strategies used, the different translations will be identified and analyzed, with several examples supplied. As for “您”, its various connotations will be categorized into different groups, as stated in Chapter 2, namely honorific, contempt, detestation, satire, forbearance, anger, questioning, warning and reluctance (Zhou, 2003), and the proportions will be calculated. The study will then explicate the different translation strategies employed across these groupings, calculating their relevant proportions and providing several examples. Moreover, reasons for the adoption of different translation strategies for the translation of “您” will be analyzed. Finally, the evaluation of the translation of “你” and “您” will be given.

3.3 Chapter Summary

In this chapter, corpus-based analysis including quantitative analysis and comparative analysis, as the main approach, has been illustrated. Different methods to analyze the translation of “你” and “您” were also mentioned. The next chapter will apply this method to analyze the data.

Chapter 4 Data Analysis

In this chapter, concepts of translation strategies stated in Chapter 2, namely free translation and literal translation, will be employed in the analysis of “你” and “您” in *Teahouse*. Firstly, the chapter will illustrate the use of “你” and discuss translation strategies employed. Secondly, through groups of different usages of “您”, different translation strategies will be explicated and examples reflected on.

4.1 Total Amount Analysis

Table 1: Total Amount of “你” and “您” in *Teahouse*

Items	你	您	你们
Frequency	337	151	21

From the above table, it is clear that the number of “你” is more than twice that of “您” in *Teahouse*. It also has to be clarified that “你们”, appearing 21 times, is the plural form of “你” (*Chinese-English Dictionary*, 2002, p. 1836). Since “您” does not have a plural form (Li, 2006), “你们” will be excluded from this study.

4.2 Analysis of “你”

It has been mentioned in Chapter 2 that it is undoubtedly right to translate “你” into “you” in most cases. Table 2 has proved that exceptions do exist.

Table 2: Different Translation Strategies for “你”

Items	Frequency	Proportion
Literal Translation	290	86.1%
Free Translation	47	13.9%
TOTAL	337	100%

From the above table, it is obvious that the majority of “你” (86.1%) are translated literally into “you”, while only 13.9% of the total instances of “你” are translated freely in different manners.

4.2.1 Literal Translation of “你”

According to the *Chinese-English Dictionary* (2002, p. 1836), the term “你” is a singular second-person personal pronoun. Since “你” does not have hidden connotations, literal translation is workable in most cases. This will be shown in the following example quoted from *Teahouse*:

康顺子：那时候，你不是才一岁吗？妈妈把你养大了的，你跟妈妈一条心，对不对？乖！

康大力：那个老东西，掐你，拧你，咬你，还用烟签子扎我！他们人多，咱们打不过他们！要不是你，妈，我准叫他们给打死了！

Kang Shunzi: That's because you were barely a year old. I brought you up though, and now you're my son, eh, my love?

Kang Dali: That old bully. Pinched you, twisted you and your arm, even bit you;
and he used to burn me with those little sticks he used to prepare his
opium. There were too many of them, we couldn't do anything about
it. If it wasn't for you, mother, they would have caned me to death.
(pp. 108-109)

The above conversation between the mother and son contains seven instances of “你”, all of which are translated literally into “you”. Here, the translation is simple and the meaning is clear.

4.2.2 Free Translation of “你”

In *Teahouse*, the different situations where free translation of “你” happens are divided into three groups, namely imperative sentences, particular questioning sentences and others. Their different frequency and relevant proportions in *Teahouse* are shown in Table 3.

Table 3: Different Situations for Free Translation of “你”

Items	Frequency	Proportion
Imperative Sentences	37	78.7%
Particular Questioning Sentences	6	12.8%
Others	4	8.5%
TOTAL	47	100%

1. Imperative Sentences

It can be seen from the above table that the majority of the free translation of “你” (78.7%) happens in imperative sentences, such as “你放心”, “你看看”, “你快去”, “你敢”, “你等等”, etc. Here are some examples quoted from *Teahouse*:

① 庞太监：唐铁嘴，你放心，没人抓你！

Eunuch Pang: Relax, Soothsayer—nobody’s after you. (pp. 52-53)

② 王利发：出去一会儿，你甭管！

Wang Lifa: He’ll be back soon. Don’t worry about him. (pp. 192-193)

③ 王利发：崔先生叫，你快去！

Wang Lifa: Mr. Cui is calling you. Get going. (pp. 70-71)

④ 刘麻子：你敢！你敢！

Pockface Liu: Back off. Back off. (pp. 106-107)

⑤ 庞四奶奶：当当，你等等！

Fourth Aunt Pang: Hang on, Dangdang. (pp. 168-169)

⑥ 小二德子：大栓哥，你摸摸，摸摸！

Little Erdezi: Dashuan, elder brother, feel this. (pp. 180-181).

⑦ 王大栓：姑娘，你看看，这么个破茶馆，能用女招待吗？

Wang Dashuan: Look around, Miss. What would a rundown teahouse like this do with a hostess? (pp. 138-139)

According to Lü (1982), functions of imperative sentences are making requests, consulting, giving orders, dissuading and warning people. For example, “你等等” and “你快去” both mean to give orders, while “你看看” refers to consulting. Here, the adoption of free translation can transfer the particular tone of the sentence, which sees “you” omitted in these translations.

2. Particular Questioning Sentences

Table 3 also indicates that particular questioning sentences, such as “你叫我怎么办”, “你这是什么话” and “你说对不对”, account for 12.8% of the total 47 instances of free translation of “你”. Here are some examples quoted from *Teahouse*:

① 唐铁嘴：这年月，谁活着谁死都碰运气，怎能不多算算命、相相面呢？你说对不对？

Soothsayer Tang: These days life and death are a toss-up, so of course scads of people want their fortunes told. Makes sense, eh? (pp. 80-81)

② 康六：姑娘！顺子！爸爸不是人，是畜牲！可你叫我怎么办呢？

Sixth-born Kang: My daughter. Shunzi. Your father is not a man, he's a beast. But what else can I do? (pp. 58-59)

③ 王利发：哟！你这是什么话呀？

Wang Lifa: Yo! What kind of nonsense is that? (pp. 70-71)

Sentences containing “你” in the above examples are all questioning something, but do not need answers. For example, when Soothsayer Tang said “你说对不对”, he did not actually ask whether it was right or not. Here, free translation can help to accord with usual practices of the target language. With the same example, according to free translation, “makes sense, eh” is enough to clearly deliver the meaning of “你说对不对”, and this translation is quite simple.

3. Others

According to Table 3, there are still a minority of instances of “你” which are translated freely, accounting for 8.5%. Here are some examples quoted from *Teahouse*:

① 巡警：得，我给你挡住了一场大祸！

Policeman: Boy! It's a good thing I was here. (pp. 78-79)

② 宋恩子：都叫你咋摸透了！

Song Enzi: To the last detail. (pp. 96-97)

③ 王利发：好吧，我慢慢给你打听！

Wang Lifa: Fine, I'll start making some enquiries. (pp. 110-111)

From the above examples, reasons why free translation is adopted may lie in the intention to avoid monotony in translation strategy, which means not to translate every instance of “你” into “you”. In addition, in the above examples, “you” is redundant, serving no function. Therefore, translators can choose to translate with or without “you”. Here, since *Teahouse* is a drama and source texts are all conversations, relevant translations should be simple and concise.

In brief, a greater part of “你” in *Teahouse* is translated literally, while free translation is applied to only a small amount of “你”. As for the free translation, most instances appear in imperative sentences, while a minority only happens in particular questioning sentences and other situations where it appears free translation is used to avoid monotony in translation strategy.

4.3 Analysis of “您”

According to the *Chinese-English Dictionary* (2002, p. 1849), the term “您” is a personal pronoun, which acts as the honorific of “你”. In addition, as stated in Chapter 2, “您” also possesses other connotations, namely contempt, detestation, satire, forbearance, anger, questioning, warning and reluctance (Zhou, 2003). Such use of “您” is mainly based on the subjective judgment that the addresser has towards the addressee, but not the real relationship between them (Zhou, 2003). Their frequency and relevant proportions in *Teahouse* will be shown in Table 4.

Table 4: Different Connotations of “您”

Items	Frequency	Proportion
Honorific	136	90.1%
Satire	7	4.8%
Forbearance	4	2.6%
Contempt	2	1.3%
Warning	1	0.6%
Reluctance	1	0.6%
Detestation	0	0 %
Questioning	0	0%
Anger	0	0%
TOTAL	151	100%

From the above table, it is obvious that most of “您” are used as the honorific form of “你”, accounting for 90.1%. The other eight connotations together account for about 10% of all instances of “您” in *Teahouse*.

4.3.1 Honorific Use of “您”

The frequency and proportion of “您” in Table 4 indicate that the most significant function of “您” is its honorific use. In *Teahouse*, it has been found that both literal translation and free translation have been applied to the translation of “您” when used as the honorific form of “你”. Their frequency and relevant proportions will be shown in Table 5.

Table 5: Different Translation Strategies for Honorific Use of “您”

Items	Frequency	Proportion
Literal Translation	109	80.1%
Free Translation	27	19.9%
TOTAL	136	100%

From the above table, it is clear that when employed as the honorific form of “你”, the majority of “您” are translated literally, accounting for 80.1%, while a smaller amount (19.9%) are translated freely.

1. Literal Translation for Honorific Use of “您”

Generally speaking, when a subordinate talks with people of higher level, ordinary people meet officials, or young people communicate with their elders, they use “您” in order to show their respect and politeness. The use of “您”, as stated in Chapter 2, always shows the cultural attainment, spirit, moral principles and ethical concept of the user (Li, 2006). Here are some examples quoted from *Teahouse*:

① 二德子：您在这儿哪？我可眼拙，没看见您！

Erdezi: I didn't know you were here. How careless of me not to have noticed you.

(pp. 22-23)

② 王利发：有您在我这儿坐坐，我脸上有光！

Wang Lifa: It's an honor to have you here. (pp. 38-39)

③ 刘麻子：您吉祥！我等了您好大半天了！

Pockface Liu: May Heaven bestow fortune on you! I've been waiting for you all
the morning. (pp. 48-49)

④ 王利发：您干什么哪？

Wang Lifa: What are you up to these days? (pp. 84-85)

⑤ 王利发：您，您就是庞太监的那个……

Wang Lifa: You... you're the woman Eunuch Pang... (pp. 106-107)

⑥ 周秀花：您是要走吧？

Zhou Xiuhua: You're going to go, are you? (pp. 134-135)

⑦ 丁宝：您说对了！

Ding Bao: You're right. (pp. 140-141)

In the above examples where “您” is translated literally into “you”, from a reader's point of view, no connotation of respect can be expressed in the translations. However, in the source Chinese conversations, people who use “您” mean to show particular respect to someone they are talking to. For example, as the proprietor of the Yufeng Teahouse, Wang Lifa always uses “您” when talking to most of his guests in order to show his respect. Such literal translation of the honorific “您” is considered to be insufficient, as the relationship and hierarchy between the addresser and addressee

cannot be shown through the translation of “您”². More importantly, differences between “您” and “你” are lost and the translation equivalence, as stated in Chapter 2, cannot be achieved.

2. Free Translation for Honorific Use of “您”

According to the argument in Chapter 2 that free translation should be applied where literal translation is not suitable (He, 2007), free translation of the honorific “您” may be suitable. In *Teahouse*, the different situations where free translation of “您” happens are divided into two groups, namely imperative sentences and others. Their frequency and relevant proportions are shown in Table 6.

Table 6: Different Situations for Free Translation of Honorific Use of “您”

Items	Frequency	Proportion
Imperative Sentences	20	74.1%
Others	7	25.9%
TOTAL	27	100%

(1) Imperative Sentences

Table 6 indicates that the majority (74.1%) of free translation of the honorific use of “您” happens in imperative sentences, which is similar to the situation of “你” in *Teahouse*. Here are some examples quoted from *Teahouse*:

² It should be clarified that the relationship may be shown through other components of the whole conversation, such as the title. However, this study will purely focus on the translation of the pronoun itself.

① 刘麻子：您试试这个！

Pockface Liu: Try this. (pp. 26-27)

② 王利发：您甭吓唬着我玩。

Wang Lifa: Don't scare me like that. (pp. 40-41)

③ 王利发：您放心，我给送到家里去！

Wang Lifa: Don't worry. I'll have them sent home. (pp. 56-57)

④ 王利发：您搜！您搜！

Wang Lifa: Go ahead, search me. (pp. 78-79)

⑤ 王利发：您看，是这么一笔账不是？

Wang Lifa: Think about it. Makes sense, doesn't it? (pp. 96-97)

⑥ 王利发：您别这么说呀！

Wang Lifa: Don't talk like that! (pp. 120-121)

Here, the translation of “您” in these imperative sentences looks like that of “你”, which means that the two are not distinguished. All that this achieves is to keep the translation simple and concise. Even though free translation is adopted here, the connotation of respect is not expressed clearly.

(2) Others

According to Table 6, there are a minority of instances of “您” which are translated freely, accounting for 25.9%. Here are some examples quoted from *Teahouse*:

① 王利发：您的事情都顺心吧？

Wang Lifa: Is business going well? (pp. 38-39)

② 松二爷：您说的对！

Second Elder Song: Quite right, indeed. (pp. 94-95)

③ 方六：我先给您道喜！

Six-born Fang: My congratulations! (pp. 170-171)

④ 周秀花：您怎么啦？

Zhou Xiuhua: What's the matter? (pp. 194-195)

In the above examples, the reasons why free translation is adopted may lie in the use of English colloquial words and expressions. Here, “您” has also been treated the same as “你”, and the connotation of respect is lost.

In general, to solve the problem which exists in the above two categories, a simple way may be to add an adverb, such as “please”; titles such as “sir” or “madam” can also be employed in the translation.

(3) Particular Instances

Among the 27 instances of free translation of the honorific use of “您”, there are four particular instances where “please” was added in order to express the connotation of respect. Here are the four instances quoted from *Teahouse*:

① 刘麻子：您坐着，我办点小事。

Pockface Liu: Please be seated. I've got a bit of business to do. (pp. 26-27)

② 二德子：两边已经见了面，您快来吧！

Erdezi: The two sides are already together. Please hurry. (pp. 34-35)

③ 王利发：您坐下，我给您沏碗小叶茶去！

Wang Lifa: Please sit down. I'll make you a bowl of the very best. (pp. 38-39)

④ 王小花：婆婆，等我下了学您再走！

Wang Xiaohua: Granny, please don't go till I'm home from school. (pp. 136-137)

In the above four examples, the translations can at least show the connotation of respect that “您” possesses through the use of “please”.

To sum up, the most significant function of “您” is its honorific use. In the text under study, the majority of the honorific use of “您” is translated literally in *Teahouse*. Even in the minority of instances where free translation is applied, its connotation of

respect is still lost in most cases. There are only four instances where “please” is added and the connotation of respect is indicated.

4.3.2 Other Uses of “您”

Table 4 indicates that besides honorific use, another eight connotations together account for about 10% of all instances of “您” in *Teahouse*. The translation strategies adopted for them will be shown in the Table 7.

Table 7: Translation Strategies for Other Uses of “您”

Frequency	Literal Translation	Free Translation	TOTAL
Satire	7	0	7
Forbearance	4	0	4
Contempt	2	0	2
Warning	1	0	1
Reluctance	1	0	1
Detestation	0	0	0
Questioning	0	0	0
Anger	0	0	0

From the above table, an interesting phenomenon can be found that all of 15 instances of other uses of “您” are translated literally without any exception. The five connotations, namely satire, forbearance, contempt, warning and reluctance, will be explained individually with certain examples quoted from *Teahouse*.

1. Satire

The connotation of satire will be shown in the following example:

常四爷：刘爷，您可真有个狠劲儿，给拉拢这路事！

Fourth Elder Chang: Elder Liu, you must really be ruthless to make your living at this trade. (pp. 32-33)

Here, Elder Liu is a cruel and treacherous flesh merchant who is going to help Eunuch Pang to marry a poor girl and earn money from the girl's family. Therefore, Fourth Elder Chang, a well-built and morally upright man, is satirizing him about this.

2. Forbearance

The connotation of forbearance will be shown in the following example:

常四爷：是呀，您的眼力不错！戊戌年我就在这儿说了句“大清国要完”，叫您二位给抓了走，坐了一年多的牢！

Fourth Elder Chang: It is. Your eyesight's fine. I was arrested by you gentlemen here in 1898, and spent more than a year in prison for saying that “the Great Qing Empire is about done for”. (pp. 92-93)

This conversation happens in Act 2, when Fourth Elder Chang meets the two men again who arrested him in Act 1. Fourth Elder Chang is actually forbearing and conciliatory, because these two men still possess strong power.

3. Contempt

The connotation of contempt will be shown in the following example:

李三：老大爷，您外边溜溜吧！后院里，人家正说和事呢，没人买您的东西！

Third-born Li: Hey, grandpa, you'd better try somewhere else. They're settling a dispute in there. They're not interested in your things. (pp. 36-37)

The old man here is a poor peddler and Third-born Li is the waiter of the teahouse. Therefore, Third-born Li looks down upon the elder and does not want him to come into the teahouse.

4. Warning

The connotation of warning will be shown in the following example:

庞太监：告诉您，谁敢改祖宗的章程，谁就掉脑袋！

Eunuch Pang: I tell you, anyone who takes it into his head to change the statutes laid down by our ancestors is going to lose his head. (pp. 46-47)

Here, Eunuch Pang, a supporter of the Qing Dynasty, is warning Qin Zhongyi, a follower of the Reformists, about the fate of the reform.

5. Reluctance

The connotation of reluctance will be shown in the following example:

松二爷：我看见您二位的灰大褂儿，就想起了前清的事儿！

Second Elder Song: Whenever I see you two gentlemen's grey gowns, I think of that time back under the Qing. (pp. 92-93)

Here, Second Elder Song is the close friend of Fourth Elder Chang. Song also met the two men who arrested Chang before, so he has to make a bow due to the higher hierarchy of the two men.

In brief, uses of “您” in the above five situations all possess particular connotations, which may be hidden in the context. However, these connotations are all lost in the translations of “您”.

4.3.3 Total Amount Analysis of “您”

Table 8: Different Translation Strategies for “您”

Items	Frequency	Proportion
Literal Translation	124	82.1%
Free Translation	27	17.9%
TOTAL	151	100%

From the above table combining the results of the previous analyses, as for all instances of “您” in *Teahouse*, the majority (82.1%) are translated literally, while free translation is applied to only 17.9% of “您”. In addition, free translation is adopted

only for the honorific use of “您”, while those “您” possessing other connotations are all translated literally.

4.4 Chapter Summary

In this chapter, the total amount of “你” and “您” in *Teahouse* was first sought out. Following this, different translation strategies applied to the translation of “你” were identified with their frequency and proportion, and analysis was conducted respectively according to the two translation strategies of “你”. After that, “您” was grouped in accordance with its various connotations. The analysis then was first conducted according to its honorific use, followed by other connotations of “您”. Having combined these analyses, different translation strategies applied to all instances of “您” were also identified with their frequency and proportion. The next chapter will conclude the research findings, evaluate the translation of “你” and “您” in *Teahouse*, and provide reasonable suggestions for the translation of “你” and “您”. It will be then followed by the concluding chapter where the whole study will be summed up, and limitations and potential for future research will be considered.

Chapter 5 Discussion

5.1 Research Findings

Through the data analysis in Chapter 4, this study has found that in *Teahouse*:

1. The number of “你” is more than twice that of “您”.
2. The majority of the total instances of “你” are translated literally into “you”, while only a small amount are translated freely.
3. The majority of the free translation of “你” happens in imperative sentences, while particular questioning sentences and sentences with redundant “you” account for the minority of the free translation of “你”.
4. Most of “您” are used as the honorific form of “你”, while a small number of instances of “您” are used to express other connotations.
5. When employed as the honorific form of “你”, the majority of “您” are translated literally, while only a small amount are translated freely.
6. The majority of free translation of the honorific use of “您” happens in imperative sentences, while the remainder can be attributed to the use of English colloquial words and expressions.
7. There are four particular instances of “您” where “please” was added in translations in order to express somewhat the connotation of respect.
8. All instances of other uses of “您” are translated literally without any exception.
9. For all instances of “您”, the majority are translated literally, while free translation is applied to the rest.

5.2 Evaluation of Translations of “你” and “您” in *Teahouse*

Based on the above findings, it can be argued that translations of “你” and “您” in *Teahouse* have both advantages and disadvantages.

1. Advantages:

- (1) Literal translation of “你” not only sticks to its original meaning, but also maintains the original sentence structure.
- (2) Free translation of “你” transfers the particular tone of the sentence, avoids monotony in translation strategy, and makes the whole translation simple and concise, corresponding to the particular features of conversations in a drama.

2. Disadvantages:

- (1) Literal translation of the honorific use of “您” only sticks to its basic meaning, without maintaining the connotation of respect. Therefore, the hierarchical level between the addresser and addressee cannot be expressed clearly through the translation of “您” independently. However, it has been found that the connotation can be indicated through certain context or background information.

For example:

刘麻子：您吉祥！我等了您好大半天了！

Pockface Liu: May Heaven bestow fortune on you! I've been waiting for you all the morning. (pp. 48-49)

In the above example, the relationship between Pockface Liu and the person who he is talking to is not clear if only judged from the translation of “您”. However, with the context, it can be found that the person Pockface Liu is talking to is of a much higher social status. Therefore, a simple way to indicate respect here is to add “your highness”.

(2) Free translation of “您” is adopted as for “你”, finally leading to loss of differences between the two pronouns. For example:

① 王利发：您看，是这么一笔账不是？

Wang Lifa: Think about it. Makes sense, doesn't it? (pp. 96-97)

② 王大栓：姑娘，你看看，这么个破茶馆，能用女招待吗？

Wang Dashuan: Look around, Miss. What would a rundown teahouse like this do with a hostess? (pp. 138-139)

In the above examples, “您看” and “你看看” are not distinguishable from the translation of “您” and “你” independently. However, if “sir” had been added in the first example, the connotation of respect would be expressed clearly. In this way, differences between “您” and “你” would also be more clear.

(3) Those instances of “您” possessing other connotations are not translated in particular. Since it is a drama, this problem may be solved by the speaker using special tones when acting at the arena. For example, if the connotation of warning

is included, the speaker may raise their voice. Moreover, in written text, particular information, such as body language, can also be noted in brackets after certain sentences in order to express the connotation.

- (4) In the four particular instances of “您” which have been stated in Section 4.3.1 of Chapter 4, only one term “please” is used when adding the connotation of respect, which could be considered monotonous. For example, if the level of politeness and respect increases, “would you please” can be employed; when the addressee is of higher hierarchy, “sir”, “madam”, “your highness” and “your honor” are all suitable expressions.

In a word, the translations of “你” in *Teahouse* are considered to be effective on the whole, while there should be some improvements to the translation of “您”.

5.3 Suggestions for Translations of “你” and “您”

Based on experiences and lessons from John Howard-Gibbon’s translation of *Teahouse*, some suggestions for the translation of “你” and “您” can be supplied:

1. Literal translation of “你” is generally effective, while free translation can work as a complementary tool in order to avoid monotony in translation strategy and enrich the translated version. In that way, the combination of literal translation and free translation, which has been mentioned in Section 2.3.3 of Chapter 2, can ultimately achieve translation equivalence.

2. Free translation of the honorific use of “您” may correspond to different levels of English politeness language strategy. Here, “please” can be considered as the fundamental level of politeness, while more words can be employed as the level of politeness increases, such as “would you please”. At the same time, “sir” or “madam” can also be considered, and terms like “your highness” and “your honor” can be used if possible.
3. Much more attention should be paid to various connotations that “您” possesses before translating it.
4. Context and background information are both important, which should be considered in the translation of “您”.
5. Footnotes can be added in order to show particular tones which can express relevant connotations of “您”.
6. In drama translation in particular, relations between different characters and their individual personalities should be carefully reviewed before the translation of “您” in order to find out hidden meanings of particular uses of “您”.

Chapter 6 Conclusion

6.1 Summary of Study

In brief, this study introduced theories related to “你” and “您”, translation equivalence and translation strategies. It used a corpus-based approach to analyze the translation of “你” and “您” in *Teahouse*, where the differences between “你” and “您” in transcribed Chinese dialogues have been identified. Moreover, the study has compared the source text and translated version of “你” and “您” in terms of translation equivalence. It has also evaluated the translations in general and provided suggestions for the translation of “你” and “您”. In a word, it can be concluded that all of the following research objectives stated in Chapter 1 have been met:

1. To clearly identify the differences and similarities between “你” and “您” in transcribed Chinese dialogues.
2. To carefully compare the source text and the translated version of “你” and “您” in terms of translation equivalence.
3. To objectively evaluate the translated version of “你” and “您” and related strategies used by John Howard-Gibbon.
4. To provide reasonable and feasible suggestions for the translation of “你” and “您”.

In addition, this study has found that in *Teahouse*, the majority of the total instances of “你” are translated literally, while only a small amount are translated freely; the

majority of the free translation of “你” happens in imperative sentences, while particular questioning sentences and sentences with redundant “you” account for the minority of the free translation of “你”; most of “您” are used as the honorific form of “你”, while a small number of instances of “您” are used to express other connotations; both literal translation and free translation are applied to the honorific use of “您”, while all instances of other uses of “您” are translated literally without any exception; the majority of free translation of the honorific use of “您” happens in imperative sentences, while the remainder can be attributed to the use of English colloquial words and expressions; the majority of all instances of “您” are translated literally, while free translation is applied to the rest.

6.2 Research Limitations

This study has some research limitations including:

1. The number of instances of “您” possessing other connotations except respect is limited, so the analysis cannot have representativeness.
2. John Howard-Gibbon is the only one who has translated *Teahouse*, so no comparison can be conducted between different translated versions.
3. No more information can be found about the translator, John Howard-Gibbon, so his style or other characteristics which may have influences on translation could not be added into the analysis.

4. This study only focuses purely on linguistic features of “你” and “您”, but not on the broader scope of discourse analysis.

6.3 Potential for Future Research

Based on the summary and limitations of this study, potential for future research can be drawn:

1. Context is another significant factor influencing the translation of “你” and “您”. Therefore, future study can stand upon context analysis.
2. The drama *Teahouse* spans fifty years with three stages, which results in different ways when people are talking in different stages. As a result, data can be collected and analyzed respectively according to each stage.
3. Personality and individual characteristics will affect how people are talking. Therefore, analysis based on different characters appearing in *Teahouse* is also considered to be meaningful.
4. If someone else has translated *Teahouse*, comparison between different translated versions is reasonable.

Chapter 7 Bibliography

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