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Studies of Translation Norms of *Ai Xi La Ge* by Ma Junwu: Within the Framework of Andrew Chesterman's Theory of Translation Norms

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Abstract—*Ai Xi La Ge*, which is translated by Ma Junwu is the first complete Chinese translated text of *The Isles of Greece* by Byron. It has a far-reaching influence. This thesis attempts to study the translation norms of *Ai Xi La Ge* under the influences of social-cultural conditions and translating habits of the translator from the four aspects of expectancy norms, accountability norm, communication norm and relation norm within the framework of Andrew Chesterman's theory of translation norms.

Index Terms—translated text, translation norms, *Ai Xi La Ge*, Ma Junwu, Andrew Chesterman

I. INTRODUCTION

The Isles of Greece is a sixteen-stanza poem in the eighty-sixth stanza of the third chapter of *Don Juan*, which is a long narrative and satirical poem full of patriotism and nationalism written by Byron. *The Isles of Greece* recalls the splendid civilization and brave characters in former days, making a comparison with the fallen Greece and decadent spirit, to arouse the patriotism and rebellious spirit of the Greek people and encourage them to fight for freedom. The decline and fall of Greece is just a true portrayal of China in the late Qing Dynasty. This arouses the spiritual resonance of literary intellectuals and noble-minded patriots and evokes their poetry concern and patriotism. This poem is found and introduced into China by Liang Qichao in 1902 for the first time. There have been seven Chinese versions from 1902 to the 1820s, including partially translation and complete translation. This thesis puts the emphasis on Ma Junwu's version, titled by *Ai Xi La Ge* (meaning the song of grieving for Greece in Chinese). It attempts to study the translation norms of Ma Junwu's translated text under the influences of social-cultural conditions and translating habits of the translator from the four aspects of expectancy norms, accountability norm, communication norm and relation norm within the framework of Andrew Chesterman's theory of translation norms.

II. THE CONCEPT OF "NORM" AND ITS APPLICATION IN TRANSLATION STUDIES

"Norm" is originally a sociological concept. Bartsch defines it as "social reality of correctness notions" (Bartsch, 1987, p.xiv). "Norm" is a kind of "social reality" and its existence is finally decided by people in society. So "norm" has the quality of inter-subjectivity, just like Itkonen says that "norms not known to exist do not exist". The concept of "norm" is first transplanted in translation studies by Levý and Holmes, and Toury systematizes the study of translation norms and enhances it to a theoretical level. Toury, who is a Israeli translation theorist, starts his study of translation norms in the year of 1973 (Toury, 1999, p.10-13). He applies the concept of "translation norm" in the study of Hebrew literary translation and finishes his book *Translational Norms and Literary Translation into Hebrew, 1930-1945* in 1977. In 1980, Toury makes a more detailed discussion of translation norms' nature, classification and establishment. Then after Toury, Hermans and Chesterman also make a deep study of translation norms. Hermans holds the opinion that under the descriptive paradigm, norm can "provide the first level of abstraction and the first step towards an explanation of the choices and decisions which translators make" (Hermans, 2004, p.79). Chesterman gathers different opinions on translation from different angles in a more macro-framework to propose his own theory of translation norms.

Chesterman borrows the concept of "meme" from sociology and applies it in his theory of translation norms. Chesterman thinks that "translation memes" refer to memes that convey and reflect translation and translation theory and they affect the way translators think and translate. Once some "memes" occupy the leading position at a certain history stage and gradually gain a model status widely accepted by people, these "memes" become "translation norms". Chesterman (2012, p.5-70) classifies translation norms into expectancy norms and professional norms corresponding to product norms and process norms in sociology. Professional norms can be further classified into accountability norm, communication norm and relation norm.

III. ANALYSIS ON TRANSLATION NORMS OF *AI XI LA GE*

In this section, an attempt is made to investigate the translation norms of *Ai Xi La Ge* by Ma Junwu from the four aspects of expectancy norms, accountability norm, communication norm and relation norm. From the angle of

translators, since accountability norm, communication norm and relation norm which are subordinate to and determined by expectancy norms, and different norms are not independent but inter-related, the underlying reasons behind norms inevitably have overlapping parts. For example, the following accountability norm and relation norm of Ma Junwu's translated text we will talk about. The former one refers to that the translator tends to be loyal to readers and the latter one refers to that the original text and the translated text has a similarity of effect. And the reason why the translated text conforms to the two norms is the popular translation purpose---utility. We will make a concrete analysis in the following part.

A. Analysis on Expectancy Norms of *Ai Xi La Ge*

Expectancy norms are established by the expectations of readers of a translation. The expectations can include text type, discourse conventions, style, register, appropriate degree of grammaticality, statistical distribution of text features of all kind, collocations, lexical choice and so on. These expectations are influenced by many factors like "the prevalent translation tradition in the target culture", "the form of parallel texts" or "economic or ideological factors, power relations within and between cultures" and the like (Chesterman, 2012, p.64). So expectancy norms are neither static, nor monolithic, but always change. Translators choose to conform to different expectancy norms to produce different translated texts according to different needs.

The first one to translate *The Isles of Greece* completely is Ma Junwu who finished it in the year of 1905. Firstly, Ma Junwu's complete translation adopts the free verse before the Tang Dynasty. This literary form of Ma Junwu's translation is called "free seven-character verse" by Liu Wuji (Liu Wjuji, 1986, p.208). This literary form is different from modern-style poetry in Tang Dynasty. Modern-style poetry in Tang Dynasty has strict requirements in rhyme, tone and antithetical parallelism. The "free seven-character verse" is not so strict in that aspect and it has a flexible line length, so it does not read like the modern-style poetry in Tang Dynasty and thus has not so high artistic values. Many lines also read like jingles (Wang Dongfeng, 2011, p.22), such as "Xi la dao, Xi la dao, Shi ren Sha Fu an zai zai? Ai guo zhi shi chuan zui zao." and "Mo shuo shen dian er zu shi, Fan hua yi xi jin xiao chen. Wan yu ai ming xia zi se, Qun zhu luan luo mei ren qin." The way that foreign poems are translated in the form of Chinese traditional poems can bring readers a sense of familiarity with strong Chinese poem flavor (Guo Yanli, 1997, p.100-101).

Secondly, Ma Junwu translates it in classical Chinese. In the last ten years of Qing Dynasty, a massive vernacular movement rose. "There were four hundred million people in China, less than fifty millions are literate, less than twenty millions can read newspapers and little left can read classical Chinese" (Yu Xiaozhi, 2013, p.202). So after the Hundred Days Reform Movement failed, the vernacular movement rose. The main advertising medium was newspaper and journal in vernacular Chinese and the aim was to expand the revolutionary propaganda, enlighten people and reform society. Although Ma Junwu translated the poem in classical Chinese, it is close to vernacular Chinese, so it is not so hard to understand which is because that Ma Junwu hopes to promote the ideas of saving China and enlighten people through his translations. Although *Ai Xi La Ge* is written in free verse, it is still restricted in word number; classical Chinese has the requirements of conciseness in language and "the contents of the original are complicated" (Liu Wuji, 1986, p.216). All these reasons lead to that it cannot be translated line for line, but add lines so as to translate all the meanings of the original. As a result, although there are six lines in each stanza in the original, it is extended to ten lines in stanza 1, 2, 5, 6, 14 in the translated text. Take stanza 2 for example.

Mo shuo Shen Dian er zu shi, Fan hua yi xi jin xiao chen.
Wan yu ai ming xia zi se, Qun zhu luan luo mei ren qin.
Yi nan hai an shang zong heng, Ying kui yu jin dian sheng ming.
Xia zi mei ren sheng ju di, Qiao ran wan lai jin wu sheng.
Yu jie hu! Qin sheng yao ye xiang xi qu, Xi nian fu dao jin he chu?
(Ma Junwu, 1991, p.439)

The remaining eleven stanzas have six lines each like the original. For example, stanza 3 as follows:

Ma la dun hou shan ru dai, Ma la dun qian heng bi hai.
Wo lai du wei pian ke you, You meng xi la shi zi you.
Yu jie hu! Xian li shi xiang bo si zhong, Ning si shen wei nu li zhong.
(Ma Junwu, 1991, p.439)

Ma Junwu lived in the time that China was invaded and oppressed by imperialism and society had great changes. He made the acquaintance of some revolutionaries like Kang Youwei and Liang Qichao and was influenced by them to devote himself to overthrowing feudal rule and reforming society. Ma Junwu studied abroad for many times to look for the way of saving China. He learned from the prosperity of the Western Europe that the reason why the Western Europe became a new prosperous, strong and civilized world from the stage of barbarism two or three hundred years ago was their moral transform (Tu Guoyuan, 2015, p.33). So, Ma Junwu thought that "China's reform should be started with moral transform" (Zeng Degui, 2000, p.182), and if we wanted to reform China, we should "firstly awaken the people who were still oppressed and constrained by feudal rule and still in the state of ignorance, numbness and unconsciousness from their sleep and help them get independence and liberation of themselves and then fight for independence and liberation of nation to establish a new modern China" (Tan Zhaoyi, 2002, p.115).

Ma Junwu considers readers' reading habits and adopts the literary form of "free seven-character verse" and language form of plain classical Chinese which eliminates readers' foreignness to the translated text and close the distance

between readers and the translated text. Ma Junwu's translated text conforms to the expectancy norms of readers expecting translated text to be easily accepted on the aspect of language.

B. Analysis on Accountability Norm of *Ai Xi La Ge*

Accountability norm refers to that translator should be loyal to the original writer, the commissioner of the translation, the translator himself or herself, the prospective readership and any other relevant parties (Chersterman, 2012, p.68).

It is actually an ethical norm which requires translators to be "loyal". The "ethical convention" put forward by Nord holds similar opinions that "besides the demands that translators translate according to the purpose of translation, translators need to abide by certain ethics (referring to not cheating the original writers)" (Li Dechao & Deng Jing, 2004, p.72). Nord's functional translation ideas are established on the two points of "function" and "loyalty". "Loyalty" refers to the interpersonal relationship between the translator, the source-text sender, the target-text addressees and the initiator (Nord, 2001, p.126). It belongs to the interpersonal category referring to a social relationship between people and cannot be mixed up with concepts of fidelity or faithfulness that refer to a text relationship between the source and the target texts (Nord, 2001, p.125). In other words, the "loyalty" in Nord's theory does not mean that translators should make sure that the original text identifies with the translated text both in contents and form, but means that translators should translate with the attitude of being loyal to the original writer, translated text reader, commissioner of the translation and any other relevant parties. After adjusting the relationships between relevant parties, if there is need to sacrifice the identification between the original and the target texts in contents and form to fulfill a translation task, we can also say that the translator is "loyal".

The Isles of Greece were written before Greece's independence movement and Ma Junwu translated it in the year of 1905 before the Revolution of 1911 which aims to overthrow feudal autocratic governance, save China from the national crisis and fight for national independence, democracy and prosperity. Although the time when Byron wrote the poem and Ma Junwu translated it had a difference of nearly one hundred years, the social and historical reasons of writing and translating it were similar. The writer and translator both "sorrowed for the lost glory in history, raised the voice in sad but stirring songs and promoted national freedom in writing" (Liu Wuji, 1986, p.208). Ma Junwu hoped to convey the meaning of "sorrow for the lost civilization, dissatisfaction with the present situation and the hope for the future" to translated text readers, hoping that they could share the same reading experience with the original text readers. In order to achieve the aim, Ma Junwu "revised the original text" in the way of deleting contents in the original text or adding new contents to the translated text.

Ma Junwu uses the way of deleting in the translating of proper nouns, deleting the names of people and areas that he considers to be irrelevant. For example, the Polycrates (the dictator of the isle of Samon) in stanza 11 and Heracleidan (the descendant of Hercules) in stanza 13 (Liao Qiyi, 2010, p.31).

Ma Junwu also uses the way of adding, making use of a subject to add his own ideas. Take stanza 6 for example:

Original: 'Tis something, in the dearth of fame,
 Though link'd among a fetter'd race,
 To feel at least a patriot's shame,
 Even as I sing, suffuse my face;
 For what is left the poet here?
 For Greeks a blush — for Greece a tear. (Liu Wuji, 1986, p.260)

Translation: Yi zhao gong she jin cheng xu, Ke lian guo zhong sui wei nu.
 Guang rong hu bang xi yang luo, Ming yu dou sui qiu cao ku.
 Qi qu guo tu zuo lie dao, Zhui nian su xi shang huai bao.
 Wo jin piao bo yi shi ren, Dui ci you can si bu zao.
 Yu jie hu! Wo wei xi la ji pin cu, Wo wei xi la yi tong ku.
 (Ma Junwu, 1991, p.440-441)

The lines of "Yi zhao gong she jin cheng xu", "Guang rong hu bang xi yang luo, Ming yu dou sui qiu cao ku" are not mentioned in the original text which Liu Wuji calls it "duck-stuffing" translation and "not faithful to the original text" (Liu Wuji, 1986, p.217-218). However, it is precisely that Ma Junwu deliberately adds those lines into the translated text to elaborate his distressed feeling for the fall of Greece. What is more, he wants to express his grief over China's same fate as Greece and convey his feeling to the translated text readers, hoping that they can have the same reading experience as that of the original text readers.

Not only in the stanzas with 10 lines that Ma Junwu adopts the way of adding, but also in the stanzas with 6 lines that the same translating way is adopted. For example, stanza 8:

Original text: What, silent still? and silent all?
 Ah! no; — the voices of the dead
 Sound like a distant torrent's fall,
 And answer, "Let one living head,
 But one arise, — we come, we come!"
 'Tis but the living who are dumb. (Liu Wuji, 1986, p.261)

Translated text: Bu wen xi la sheng ren sheng, Dan wen gui sheng zuo chao ming.
 Gui yue sheng zhe yi ren qi, Wo cao sui si you zhu ru.

Yu jie hu! Xi la zhi ren kou jin yin, Gui sheng xiang da hai tian yin.
(Ma Junwu, 1991, p.441)

Ma Junwu consolidates the line 2 and line 3 in the original text to one line of “Dan wen gui sheng zuo chao ming” and add “Wo cao sui si you zhu ru”, “Gui sheng xiang da hai tian yin” in the translated text.

Besides, Ma Junwu adds “Yu jie hu” (referring to an interjection in classical Chinese) before the last two lines in every stanza in the translated text to strengthen the tone and express the impassioned emotions in the original.

The reason why Ma Junwu adopts the translating way of deleting and adding or adds the interjection of “Yu jie hu” is that he wants to convey the emotions that the original text readers get from the original to the translated text readers. Ma Junwu’s translated text conforms to the accountability norm of being loyal to readers.

C. Analysis on Communication Norm of Ai Xi La Ge

Communication norm refers to that “a translator should act in such a way as to optimize communication, as required by the situation, between all the parties involved” (Chesterman, 2012, p.69).

It means that a translator plays a role of a communicator who mediate between all the parties, convey their ideas to each party and present them in the translated text last, including the translator’s own ideas.

In Chesterman’s opinion, a translator performs act A (etc.) because this act conforms to overall communicative maxims, principles that are accepted as valid for any type of communication, not just translation. These would include four Gricean maxims of quantity, quality, relevance and manner (Chesterman, 2012, p.77). The four maxims require that any communication should be sufficient, true, relevant and clear (Grice, 1975, p.41-58). Chesterman thinks that the four maxims can also be applied in translation which is a particular type of communication. Grice holds the opinion that the observance of some of the maxims is a matter of less urgency than is the observance of others during the communication process. In some situations, a participant may deliberately fail to fulfill some maxims to achieve his own goal in the exchange (Grice, 1975, p.46-49). In translating process, the same cases that a participant deliberately fails to fulfill some maxims can happen from which we can disclose the reasons behind the cases. In this section, we attempt to investigate what communication norm Ai Xi La Ge conforms to by analyzing the maxims that Ai Xi La Ge observes.

The quantity maxim requires that: 1) Make your contribution as informative as is required (for the current purpose of the exchange); 2) Do not make your contribution more informative than is required (Grice, 1975, p.45). In translation, the particular type of communication, it means that: 1) all contents of the original text should be included in the translated text; 2) no new contents are added in the translated text.

This maxim requires that the translated text should not delete or add any content, making sure that the translated text and the original text have the same amount of contents. Take stanza 11 for example to analyze if the translated text observes the quantity maxim.

Original text: Fill high the bowl with Samian wine!
We will not think of themes like these!
It made Anacreon's song divine:
He served — but served Polycrates —
A tyrant; but our masters then
Were still, at least, our countrymen. (Liu Wuji, 1986, p.262)

Translated text: Qie zhuo sha ming ying jiu bei, nao ren shi shi bu xu ti.
Dang nian zheng zhi cong duo shu, Wei yi a ming ke lang shi.
Yu jie hu! Guo min zi shi guo quan zhu, Fen fen bao jun he zu shu.
(Ma Junwu, 1991, p.443)

In section 2.2, we have discussed that Ma Junwu adopts the way of deleting or adding in translating process. For example, in stanza 11. Ma Junwu translates the first two lines faithfully, without deleting or adding any content. In translated text, line 3 of “Dang nian zheng zhi cong duo shu” which is supposed to be the translation of line 3 in the original text actually has not much relevance with that in the original. And line 4 of “Wei yi a ming ke lang shi” in the translated text is neither the translation of line 4 nor the translation of line 3 in the original text. So line 3 and 4 are nearly not translated. And nearly only “tyrant” in the original text in Line 5 and 6 is translated, leaving other contents untranslated.

From the above, Ma Junwu’s translated text does not observe the quantity maxim.

The quality maxim requires that: 1) Do not say what you believe to be false; 2) Do not say that for which you lack adequate evidence (Grice, 1975, p.46). In translation, the particular type of communication, it means that for the contents that deviate from the objective world or counter to common sense, translators should revise them to accord with the objective world and the common sense, or make explanations so as not to mislead the readers.

However, some phenomenon that are impossible in the real world can happen in literary works. It will not confuse readers, instead, it strengthens the artistic effect. Translators will keep these contents in the translated texts also. There is one description that is impossible in the real world in stanza 8.

Original text: What, silent still? and silent all?
Ah! no; — the voices of the dead
Sound like a distant torrent's fall,

And answer, "Let one living head,
But one arise, — we come, we come!"
'Tis but the living who are dumb. (Liu Wuji, 1986, p.261)

Translated text: Bu wen xi la sheng ren sheng, Dan wen gui sheng zuo chao ming.
Gui yue sheng zhe yi ren qi, Wo cao sui si you zhu ru.
Yu jie hu! Xi la zhi ren kou jin yin, Gui sheng xiang da hai tian yin.
(Ma Junwu, 1991, p.441)

In the original text, "the dead.....answer, 'Let one living head, But one arise, — we come, we come!'" which means that "the dead" respond and talk. This is not possible in the real world. However, the translator makes no revisions or explanations but translates it into "Gui yue sheng zhe yi ren qi, Wo cao sui si you zhu ru". Although it is not translated according to quality maxim, it can maintain the artistic effect which is necessary in literary translation.

Ma Junwu's translated text does not observe the quality maxim.

There is only one requirement in relation maxim, that is "be relevant" (Grice, 1975, p.46). In translation, the particular type of communication, it means that translated text should be related with the original text in that the two texts should not have a large difference in content. The reason why we describe it like that is because that the translation itself implies the restriction of "original text" which means that translation is not as free as creation. Translation is produced on the basis of the "original", so translation act always observe the relation maxim. Translation texts only have the difference of degree of observing relation maxim, but no difference of whether observing relation maxim.

It is the same with Ma Junwu's translated text. In the above discussion, especially the discussion of quantity maxim, we know that Ma Junwu adopts the translating way of deleting and adding, either deleting some original contents or adding his own comments or feelings in the translated text. Many examples have been listed in the discussion of quantity maxim, so no more examples are listed in the discussion of relation maxim.

Ma Junwu's translated text observes relation maxim.

The manner maxim requires that: 1) Avoid obscurity of expression; 2) Avoid ambiguity; 3) Be brief (avoid unnecessary prolixity); 4) Be orderly (Grice, 1975, p.46). In translation, the particular type of communication, it means that the language of translated text is plain, clear and easy to understand.

In the discussion of expectancy norms, we have discussed that Ma Junwu's translated text is written in classical Chinese because the translated text conforms to the expectancy norms of readers expecting translated text to be easily accepted on the aspect of language.

Before the New Culture Movement, although there was vernacular movement in the late Qing Dynasty, vernacular did not take the place of classical Chinese. *Ai Xi La Ge* was translated in 1905 when classical Chinese was still in the dominant position. Ma Junwu followed the tendency of writing, translating it in classical Chinese which was obscure and hard to understand for most people. Only a small amount of people had the chance to study classical Chinese, so it could not be spread. Ma Junwu's translated text is not plain and hard for most people, so it does not observe the relation maxim.

After the analysis on the four maxims, we find that Ma Junwu's translated text observes the relation maxim. So, it is concluded that Ma Junwu's translated text conforms to the communication norm of being relevant.

D. Analysis on Relation Norm of *Ai Xi La Ge*

Relation norm refers to that "a translator should act in such a way that an appropriate relation of relevant similarity is established and maintained between the source text and the target text" (Chesterman, 2012, p.69).

Traditional translation theory holds the opinion that the original text and the translated text should have a relationship of "equivalence" which means that the two texts should be "equal" in form, content and every other aspect. With the development of translation theory, the former relatively closed translation standard, like "equivalence", becomes not effective when it comes to more varieties of translation phenomenon. This is because that those translation critics are not aware of that "every translation task sets its own profile of 'equivalence priorities'" (Chesterman, 2012, p.69), which is fulfilled by translators. Translators first assess all conditions including text type, the wishes of the commissioner, the intentions of the original writer and the assumed needs of the prospective readers, and then decide what kind of relation is "appropriate" between the original text and the translated text. "Equivalence" is only one relation among varieties of "appropriate" relations. Toury holds similar opinions that "equivalence" is only a functional-relational concept which is used to describe the assumed translated text and the original text (Toury, 2001, p.86). "It no longer has the traditional prescriptive features" (Wang Yunhong, 2013, p.9). The appropriateness of the relation between the original text and the translated text is determined by the wishes of the commissioners, the prospective readers, translators themselves and so on. According to Chesterman, there are many possible relations between the original text and the translated text. Translators decide what relation is "appropriate" after assessing all elements. There are formal similarity, stylistic similarity, semantic similarity, similarity of effect and so on.

As the first complete translated text of *The Isles of Greece*, *Ai Xi La Ge* has great influences. Many translators give their comments on it. Su Manshu, who translated it right after Ma Junwu, thought that "my friend Ma Junwu translated *The Isles of Greece* by Byron in a faithful way, but not as good as the two stanzas in *Xin Xiao Shuo* (referring to a journal meaning "new novels" in Chinese) in that Ma Junwu's translated text was not as bold as Liang Qichao's" (Su Manshu, 1985, p.122-123). Hu Shi "considered that Jun Wu's translated text had the deficiency of corruption which led

to distortion, making it not a good translation” (Hu Shi, 1991, p.94). Liu Wuji pointed out that Ma Junwu “deliberately revised the original text and preferred expressiveness to faithfulness” (Liu Wuji, 1986, p.218). No matter it is “a faithful way”, or “corruption”, or “revision of the original text”, they are translating ways that Ma Junwu adopts to achieve his goal which is “to express his own political ideas”. Through these ways, Ma Junwu makes the original emotions clearer in the translated text and arouses readers’ patriotic resonance, attaining the same effect as that of the original. For example, Ma Junwu revises a little in stanza 1.

Original text: The isles of Greece, the isles of Greece!
 Where burning Sappho loved and sung,
 Where grew the arts of war and peace,
 Where Delos rose, and Phoebus sprung!
 Eternal summer gilds them yet,
 But all, except their sun, is set. (Liu Wuji, 1986, p.258)

Translated text: Xi la dao, Xi la dao,
 Shi ren sha fu an zai zai? Ai guo zhi shi chuan zui zao.
 Zhan zheng ping he wan qian shu, Qi shu jie zi xi la chu.
 De lei, fei bu liang ying xiong, Su yuan jie shi xi la zu.
 Yu jie hu! Man shuo nian nian xia ri chang, Wan ban xiao xie sheng xie yang.
 (Ma Junwu, 1991, p.438)

Apart from that Ma Junwu translated the original 6 lines to 10 lines, he added two words which showed the translating goal of Ma Junwu. “Sappho” is a female poet in ancient Greece who is famous for her love poems. However, Ma Junwu translated her poems in to “ai guo zhi shi” (meaning patriotic poems in Chinese); “Delos” and “Pheobus” were also titled with “ying xiong” (meaning hero in Chinese). Readers will relate this translated text with “national emotions” the moment they read it.

Just as Liu Wuji said, Ma Junwu “took free translation as the principle and did not translate literally” (Liu Wuji, 1986, p.216). Ma Junwu always added his own comments, extending the original 6 lines to 10 lines which after all was the result of his translation aim. Take stanza 5 for example:

Original text: And where are they? and where art thou,
 My country? On thy voiceless shore
 The heroic lay is tuneless now —
 The heroic bosom beats no more!
 And must thy lyre, so long divine,
 Degenerate into hands like mine? (Liu Wuji, 1986, p.260)

Translated text: Xi la zhi min bu ke yu, Xi la zhi guo zai he chu?
 Dan yu hai an si dang nian, Hai an chen chen yi wu yu.
 Duo shao ying xiong gu dai shi, Zhi jin chuan song lei you chui.
 Qin huang se lao hao hua xie, Dang shi ying xiong qi jin shi.
 Yu jie hu! Yu zuo shen sheng xi la ge, Cai bo qi nai xi la he!
 (Ma Junwu, 1991, p.440)

In this stanza, the original line 1 and 2 are extended to line 1, 2, 3, 4 and the original line 3 to line 5 and 6. Line 6 of “Zhi jin chuan song lei you chui” is new content added by Ma Junwu which does not exist in the original. Besides, “Qin huang se lao hao hua xie”, “Yu zuo shen sheng xi la ge, Cai bo qi nai xi la he” are all Ma Junwu’s expressions of his own emotions about the similarity of comparison of Greece’s glorious past and humiliating present to that of China. The translation purpose can also be found in the preface in which Ma Junwu says “Byron grieves for Greece and I grieve for China” (Ma Junwu, 1991, p.438). The purpose of Byron writing this poem is to arouse the patriotic enthusiasm of the Greek people, encourage them to fight for independence and freedom. The purpose of Ma Junwu translating it is to awake Chinese people to know the reality of China’s being humiliated and fight up through this translated text, hoping to attain the same effect as that of the original. Ma Junwu’s translated text conforms to the relation norm of similarity of effect.

IV. CONCLUSION

After the above analysis, we find that *Ai Xi La Ge* by Ma Junwu conforms to the following translation norms: the expectancy norms of readers expecting translated text to be easily accepted on the aspect of language; the accountability norm of being loyal to readers; the communication norm of being relevant; the relation norm of similarity of effect. The reason why it conforms to the above translation norms is mainly decided by the social-cultural background when the translated text is produced and Ma Junwu’s identity and life experience. Both the two aspects together determine the translation norms that a translated text conforms to.

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