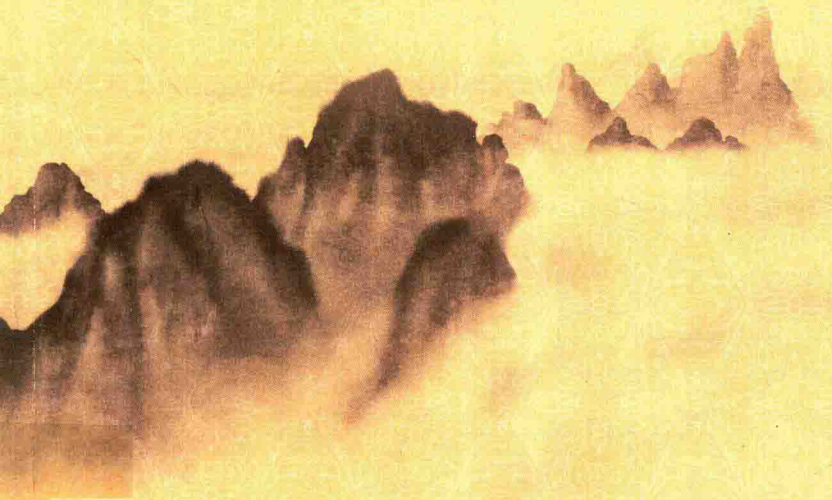


洪捷◎著

金庸 以文类为导向的 武侠小说翻译研究

Translations of Louis Cha's Martial Arts Fiction:
A Genre-Oriented Study



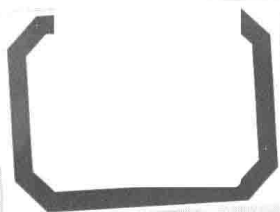
厦门大学出版社 国家一级出版社
XIAMEN UNIVERSITY PRESS 全国百佳图书出版单位

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中央高校基本科研业务费专项资金资助，项目编号
20720171040 (Supported by the Fundamental Research
Funds for the Central Universities)



厦门大学出版社
XIAMEN UNIVERSITY PRESS

国家一级出版社
全国百佳图书出版单位

图书在版编目(CIP)数据

以文类为导向的金庸武侠小说翻译研究/洪捷著. —厦门:厦门大学出版社, 2017. 7
ISBN 978-7-5615-6599-5

I. ①以… II. ①洪… III. ①侠义小说-翻译-研究 IV. ①I207.4

中国版本图书馆 CIP 数据核字(2017)第 144065 号

出版人 蒋东明
责任编辑 王扬帆
装帧设计 蒋卓群
技术编辑 许克华

出版发行 厦门大学出版社
社 址 厦门市软件园二期望海路 39 号
邮政编码 361008
总 编 办 0592-2182177 0592-2181406(传真)
营销中心 0592-2184458 0592-2181365
网 址 <http://www.xmupress.com>
邮 箱 xmup@xmupress.com
印 刷 厦门市万美兴印刷设计有限公司

开本 720mm×1000mm 1/16
印张 13
字数 228 千字
版次 2017 年 7 月第 1 版
印次 2017 年 7 月第 1 次印刷
定价 49.00 元

本书如有印装质量问题请直接寄承印厂调换



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前 言

武侠小说翻译是翻译学研究的一个新兴领域,也是中西方文化交流的一大热点。如何提升中国武侠小说的翻译质量,是翻译学研究亟待解决的重大课题,相关研究也符合讲好中国故事、彰显文化自信的国家战略。迄今为止,武侠小说翻译研究已初具规模,但美中不足的是以往研究侧重运用西方翻译理论阐释英译改写现象、剖析译者目的等,忽略了从学理层面研究武侠小说翻译理论;侧重对少量案例进行主观评判导致例证重复或相似,忽略了基于大量语料的系统的实证研究。

鉴于此,如何尝试设计反映武侠小说文类特征的翻译理论模式,如何利用定量方法从词汇句子篇章各级纵深掘进武侠小说翻译本体,如何在剖析现有译本经验和不足基础上提出弘扬中华武侠文化的可行性建议,这些思考催生了本书的研究。作者原创构建“文类匹配”翻译理论模式,用语料库辅助方法,对金庸武侠小说三部全译本进行了系统深入的考察。

本书的研究思路是首先阐明“文类”的定义,用实例证明不同文类对翻译的影响。针对武侠小说类型化的特点,提出武侠小说翻译“文类匹配”的内涵。其次,作者细致阐明“文类匹配”翻译模式的三大流程:识别和描述;比较和评估;再现或重塑。第一步是第二、三步的前提,第二步深化或修正第一步并决定第三步的走向,第三步译者从再现文类共有特征或重塑一个新的翻译专有的文类中进行选择。再次,作者以金庸武侠小说翻译为例,归纳出金庸武侠小说“侠义主题”、“功夫传统”和“可读性”的三大主导特征,揭示武侠小说与欧洲骑士小说、美国牛仔小说以及历史小说和流浪汉小说的差别,发现武侠小说在西方的“缺类”现象,指出必须遵循“文类匹配”翻译模式,在西方引入武侠小说新文类,防止武侠小说西化的倾向。同时,分层次列举了金庸武侠小说翻译“文类匹配”的参数,作为考察金庸武侠小说三部全译本的依据。

为了科学考察金庸武侠小说译本的主导特征,作者建立了“金庸武侠小说汉英平行语料库”。金庸武侠小说只有三部出现了全译本,分别为《雪山飞狐》(莫锦屏译)、《鹿鼎记》(闵福德译)和《书剑恩仇录》(恩沙译)。这三部小说原文及其全译本都被收入自建的语料库,形成金庸武侠小说原文库和译本库两

个对应子库。基于此自建语料库,本书考察内容包括:(1)选取“侠”的称呼和侠义精神为切入点,描述译者们如何翻译金庸武侠小说的“侠义主题”。(2)选取动词为切入点,描述译者们如何翻译金庸武侠小说的“功夫传统”。(3)选取回目标题和插图作为切入点,描述译者们如何再现金庸武侠小说的“可读性”。考察结果发现:总体上,“侠义主题”在译本中被明显扭曲了;“功夫传统”的动作性在译本中被不同程度地弱化了;“可读性”的插图因素或多或少失落了。其中,闵福德译本在文类匹配方面贡献最大;莫锦屏译本作为最早的译本,亦步亦趋,稍显刻板;思沙译本省略最多,只勉强译出武打动作片的效果。

本书的研究力求在以下三个方面有所突破:首先是具有明显的理论创新价值,倡导翻译以文类为导向,原创提出“文类匹配”翻译理论模式,包括“文类匹配”的内涵、流程和各个参数,为翻译研究特别是翻译批评提供了一个可操作性更强的模式。其次是具有明显的方法论意义,作者率先建立并运用“金庸武侠小说汉英平行语料库”,结合单语类比语料库和双语平行语料库的方法,首次对金庸武侠小说英译的总体特征和译者风格进行定量的实证考察。最后是具有重要的实践价值,作者开创性地提出从“侠义主题”、“功夫传统”和“可读性”三大文类特征来研究武侠小说翻译,提炼武侠主题动词,阐述图文互补构想,提供自己的试译,有助于提升处于探索阶段的武侠小说翻译质量。

本书主要适用于翻译界人士、汉语文学界人士和喜爱阅读武侠小说关注中国文化外译的普通读者等。本书对金庸武侠小说翻译的研究旨在抛砖引玉,书中如有不妥之处,诚望广大读者不吝指正。

洪捷

2016年12月22日

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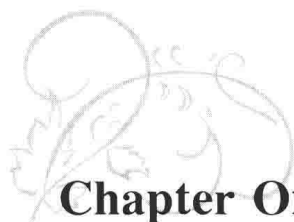


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Chapter One Introduction

1.1 Louis Cha's MAF in English

The martial arts fiction (MAF hereinafter for short) is one of the few surviving and the most distinctive forms of Chinese literature. Although the MAF works have sporadically been translated into English, the comprehensive history of MAF translation remains to be written.

1.1.1 Overview of English Translations of Louis Cha's MAF

Some traditional Chinese stories of *xia* (侠) have been translated more than once in periodicals and anthologies of Chinese literature, for instance, *The Curly-Bearded Stranger* (《虬髯客传》), *Red Thread* (《红线》), *Yinniāng the Swordswoman* (《聂隐娘》), *The Kunlun Slave* (《昆仑奴》) and *Feng Yan* (《冯燕》). Furthermore, *The Legend of General Yue* (《说岳全传》), *The Three Heroes and Five Sworn Brothers* (《三侠五义》) and *Blades from the Willows* (《柳湖侠隐》) came out in English in the book form. At least four versions of *Water Margin* (《水浒传》) competed with each other for English readers.

The websites of Wuxiapeda (<http://wuxiapeda.com>) and Spcnet (<http://www.spcnet.tv>) have posted English translations of sixty martial arts novels. Among them, fifteen novels are from Louis Cha's, thirty-six from Gu Long's, four from Huang Yi's, three from Liang Yusheng's, one from Wen Rui'an's and one from Wang Dulu's. Alert readers would notice that anonymous translators on the Internet usually cut short the originals and rushed through the renditions.

In fact, there were few professional translations of MAF proper into

English. Almost all of them were rendered from Louis Cha's novels, only one from Gu Long's, and none from other writers'. Rebecca S. Tai's *The Eleventh Son: A Novel of Martial Arts and Tangled Love*, translation of Gu Long's *Xiao Shiyi Lang* (《萧十一郎》), was released by Homa & Seka Books in 2004. Equally adept at entertaining their readers, Gu Long and Louis Cha present different styles in their martial arts novels. It is beyond the scope of the present study to make exhaustive comparisons.

Louis Cha, known in China as Zha Liangyong (Jin Yong), is arguably the most successful contemporary novelist in the MAF genre. His oeuvre has earned an unprecedented adulation in the Chinese-speaking world. Thus, the focus of the present study is on English translations of Louis Cha's works, which are tabulated in order of publication as follows:

Table 1.1 English Translations of Louis Cha's MAF

Chinese Original	Translator	Title of Translation	Publisher	Date of Publication
<i>Xueshan Feihu</i>	Robin Wu	<i>Flying Fox of Snow Mountain</i>	<i>Bridge</i>	1972
<i>Xueshan Feihu</i>	Olivia Mok	<i>Fox Volant of the Snowy Mountain</i>	The Chinese University Press	1993
<i>Shediao Yingxiong Zhuan</i>	John Minford and Sharon Lai	<i>Eagles and Heroes</i> (the first chapter)	<i>Translation Quarterly</i>	1996
<i>Luding Ji</i> (Volume 1)	John Minford	<i>The Deer & The Cauldron</i> (Bk.1)	Oxford University Press	1997
<i>Luding Ji</i> (Volumes 2-3)	John Minford	<i>The Deer & The Cauldron</i> (Bk.2)	Oxford University Press	1999
<i>Luding Ji</i> (Volumes 4-5)	John Minford	<i>The Deer & The Cauldron</i> (Bk.3)	Oxford University Press	2002
<i>Shujian Enchou Lu</i>	Graham Earnshaw	<i>The Book & The Sword</i>	Oxford University Press	2004

* *Fox Volant of the Snowy Mountain*, *The Deer & The Cauldron* and *The Book & the Sword* are abbreviated to *Fox Volant*, *Deer & Cauldron* and *Book & Sword* hereinafter.

As Table 1.1 shows, Robin Wu's translation was the first and the only

English version of Louis Cha's MAF for over two decades. Wu was virtually from Hong Kong and moved to New York with his family when he was twelve. He graduated with a B.A. in American Literature in the early 1970s. Wu was asked by an editor of the bimonthly magazine *Bridge*, who happened to know Louis Cha, if he would like to translate MAF for the magazine. Although he accepted the task in the beginning, Wu actually retold Louis Cha's *Xueshan Feihu* instead of translating it in full because he got busy at that time (Mok 1998:89-90). The first three installments of his translation covered the first five chapters of the original while the last installment covered all the remaining five chapters. To some degree, Wu's rendition is a distortion of Louis Cha's original.

Through an interview in *Ming Pao* (《明报》), Minford (1996: 4) pointed out that over HK \$ 370,000 was funded by the Hong Kong University Grants Committee for English translation of Louis Cha's *Shediao Yingxiong Zhuan*. Minford together with Sharon Lai set up a MAF translation workshop, whose members contributed ideas and drafts. Nevertheless, for some reason, they had abandoned the project. They just managed to distribute the first chapter of *Eagles and Heroes* (《射雕英雄传》) at a conference held in 1996 at Lingnan College and later published it in *Translation Quarterly*.

Anyway, it is worth noting that *Fox Volant of the Snowy Mountain* (《雪山飞狐》) by Mok in 1993 was the first full translation of Louis Cha's MAF into English. Dr. Olivia Mok was born and raised in Hong Kong. She taught translation at City University of Hong Kong. She preferred to translate the novel *Xueshan Feihu* for its manageable length and compact structure. The second edition was published in 1996 with a new cover image and was reprinted in 2004 and 2010.

The English Trinket trilogy was compiled primarily by Professor John Minford, who is a sinologist and literary translator. Born in the UK in 1946, he obtained first-class honors in Chinese Literature from the University of Oxford. He held a number of teaching posts in the Chinese mainland, Hong Kong and New Zealand. Minford has gained enviable credentials in his English translation *The Story of The Stone* (《红楼梦》), while he is less known for his translations of other Chinese classics, such as *The Art of*

War (《孙子兵法》), *Strange Tales from a Chinese Studio* (《聊斋志异》) and *One Hundred Modern Chinese Poems* (《中国现代诗一百首》). Moreover, he was commissioned by Viking/Penguin Classics for *The Book of Changes: A New Translation* (《周易》) and *Daodejing: A New Translation* (《道德经》). Louis Cha revealed that although David Hawkes had not had his name on the book, he contributed many chapters of the translation. No wonder Wong (1997:105) felt that Louis Cha had found the right people to translate his oeuvre because there is no better qualified team than Hawkes and Minford.

Born in England in 1952, Graham Earnshaw spent most of his life in and around China. He was the editor-in-chief of *Xinhua Finance*, managing director of Sino Media Ltd., and publisher of *China Economic Review*. He could speak Cantonese and Mandarin, and taught himself to read Chinese. He revered Louis Cha's unrivalled status in modern Chinese light literature as an equivalent to that of Charles Dickens, Ian Fleming and Tom Clancy combined together. With a *Far East English-Chinese Dictionary* at hand, Earnshaw took pains to render Louis Cha's first novel *Shujian Enchou Lu*. In his own words, he was as faithful to the spirit of the original as he could, and he only abridged some elements of the story with Louis Cha's consent.

1.1.2 Reception of English Translations of Louis Cha's MAF

Here comes the online investigation on WorldCat.org (www.worldcat.org) and Amazon.com (www.amazon.com) to find out whether MAF translations travel well to the West. Robin Wu's *Flying Fox of Snow Mountain* is too partial to be referred to as a translation and the defunct magazine *Bridge* is not likely to achieve a large-scale distribution. The one-chapter *Eagles and Heroes* in *Translation Quarterly* is by no means a complete rendition and will not attain popularity. Therefore, both *Flying Fox of Snow Mountain* and *Eagles and Heroes* are justifiably excluded from the investigation.

WorldCat is a union catalog that itemizes the collections of 72 000 libraries in 170 countries and territories which participate in the Online Computer Library Center (OCLC) global cooperative. A survey of translated Louis Cha's MAF was carried out at the end of 2013. The survey demonstrates that *Deer & Cauldron* (Bk.1) is available in 119 libraries,

Book & Sword 115, *Deer & Cauldron* (Bk. 2) 95, *Deer & Cauldron* (Bk. 3) 90 and *Fox Volant* in 75 libraries. *Deer & Cauldron* (Bk.1) ranks the first while *Fox Volant* ranks the last.

The world's largest library catalog turns out average 99 libraries as owners of translated Louis Cha's MAF, a startling 0.01% of the total 72 000 libraries. Suffice to say that few libraries in the world carry English translations of Louis Cha's MAF. The number of libraries decreases dramatically in the case of *Deer & Cauldron*. The second volume is collected by 95 libraries, 20% less than the first volume. Even worse, the third volume is stocked by 90 libraries, 5% even less than the second volume. On the whole, in terms of online accessed catalogues, English translations of Louis Cha's MAF do not migrate well.

Based on Amazon website, the inspection on the same day shown in Table 1.2 supports the aforementioned pessimistic message. With 2.5 million books and a customer base of around 30 million people, Amazon is currently the world's largest online bookstore, which encourages buyers to issue reviews and rate each book.

Table 1.2 English Translations of Louis Cha's MAF Found at Amazon

No.	Translated Louis Cha's MAF	Reviews	Rating	Sales Rank
1	<i>The Deer & The Cauldron</i> (Bk.1)	19	4.6	911,598
2	<i>Fox Volant of the Snowy Mountain</i>	13	3.8	615,957
3	<i>The Book & The Sword</i>	7	4.7	313,002
4	<i>The Deer & The Cauldron</i> (Bk.2)	5	4.4	1,310,119
5	<i>The Deer & The Cauldron</i> (Bk.3)	4	3.8	1,300,035

First, findings of Amazon online inspection expose that English translations of Louis Cha's MAF have attracted little attention in the West. During a period of over two decades, only 48 reviewers submitted their comments on translated Louis Cha's MAF, three titles in five volumes in total, though Amazon is reported as being the largest single source of Internet consumer reviews. In some sense, the single-digit number of reviewers symbolizes low sales, which is further verified by Amazon sales rank. Among the five volumes of Louis Cha's works in English, *Book &*

Sword enjoys the highest sales rank. Yet consumers would not bother to browse a book ranking 313 002 in the best-sellers list.

What is problematic about Table 1.2 is that there is a steep decline in the number of reviews on *Deer & Cauldron*. With 19 reviews, the first volume of *Deer & Cauldron* tops the list while the third volume, with 4 reviews, falls to the bottom. One cannot help but ask why the number of reviews plummets. The three volumes of *Deer & Cauldron* are translated by the same sinologist Minford and published by the same venerable publishing house, Oxford University Press. Indeed, the problem lies in the publication cycle of translated Louis Cha's MAF, which is too long to keep Westerners' reading enthusiasm. The first two chapters of *Deer & Cauldron* were unveiled by *East Asian History* as early as 1994, when Louis Cha took part in the Sydney Festival Writers Week, but readers had to wait eight years for the whole package in the book form. Likewise, *Book & Sword* ultimately came out ten years after Earnshaw posted his first draft on the Internet in 1995. Besides, English versions of Louis Cha's MAF are too expensive for customers to afford. Readers have to pay at least 56.98 dollars for a used book. Thus, readers sincerely hope that "Amazon will carry all MAF volumes through amazon.com itself and sell them at reasonable prices".

Second, ratings speak to Westerners' response to translated Louis Cha's MAF. The rating is scored on a scale from one to five stars. In the Amazon rating system, when the cursor is over the stars, there is the popup "1—I hate it, 2—I don't like it, 3—It's ok, 4—I like it, and 5—I love it". The three translated titles on MAF have accumulated an average 4.3 out of 5 stars. In other words, the ratings cluster around 4 and 5 stars, which indicates that MAF translations are generally welcomed by the western readers. With 4.7 stars, *Book & Sword* is toward the highest end of the scale, which would boost its visibility when someone selects books on Amazon.

Specifically, raters' additional reviews are ascertained to tell how English translations of Louis Cha's MAF are received. In general, western readers give translated MAF their endorsements by frequently using such words as "funny", "exciting", "addictive" and "engrossing". One comment reads "I really hope there will be more translations of other works.

Hopefully more *wuxia* will make the transition into English!” On the one hand, the favorable reviews involve three aspects: Louis Cha’s masterful storytelling efforts, good quality of the book with a real sewn binding and the helpful glossary of people, places and terms. On the other hand, negative feedback focuses on Trinket’s violence and foul language.

Also particularly noteworthy is the assessments on translations of MAF. Seven reviewers unanimously consider Earnshaw’s translation to be idiomatic and so he deserves a lot of credit. When it comes to Minford’s renditions, 89 percent of reviewers confer thumbs-up ratings. “Minford has rendered the sometimes terse Chinese into flowing English that would hook just about anyone.” However, 11 percent of reviewers criticize his translations because Minford maintains the more Chinese style of heavy narrative exposition. “The translations ‘tell’ almost as much as ‘show’ which is very much different from the post-TV/Cinema Western style of immediate scene.” Aggressively, 54 percent of reviewers accuse Mok’s translation of arcane language and lousy readability. “How could anyone use a dictionary to translate martial arts terminology?” “The translation perhaps does not do justice to the original work in Chinese. Some phrases and clauses are meaningless.”

In sum, the statistics from WorldCat.org and Amazon.com illuminate that although English translations of Louis Cha’s MAF have not reached out to the general public in the West, the majority of reviewers cannot wait to read more. One reader spoke out: “I am staying up reading it at night until I can’t keep my eyes open any more. Like the great *Looney Tunes* cartoons, it can be enjoyed on an adult level and a child’s level.”

1.2 The Present Study

MAF translations are small in number, imbalanced in quality and disappointing in popularity. Hence, it is of importance to execute a comparative analysis between the translated MAF and the original MAF, and improve the translation quality of MAF.

1.2.1 Rationale for the Study

Recent years have witnessed an unprecedented surge of translation in China. The emphasis has been from in-coming translation to out-going translation. In an effort to better explain China to the world and promote national soft power, the Chinese government sets up and grants funding to a series of China Classic International projects. *The Chinese-English Library of Chinese Classics* (《大中华文库》) is a case in point. Meanwhile, the rapid development of China's economy in the past three decades has not only drawn the world's attention to its economic sphere, but also caused the world to notice its unique culture. There has thus been more and more interest in Chinese literature, a window of Chinese culture. The fact that Mo Yan won the Nobel Prize for Literature in 2012 further triggers overseas readers' curiosity about Chinese literature. Hence, there is an opportunity and a market for literary translation. MAF should not be limited to the Chinese-literate but be translated into English to be enjoyed by the Chinese-illiterate as well.

Therefore, it is the contrast among the advocated going-out strategy, the demand from the outside and the scant translations that urges scholars to investigate the translated MAF. The majority of English translations are rendered from Louis Cha's novels, which are arguably the finest specimens of MAF, so the focus of the present study is on translations of Louis Cha's MAF.

Fortunately, the corpus methodology offers possibilities to make some observations of translated MAF that have been unavailable by the more traditional approaches thus far. Corpus linguistics has long been implemented in a number of areas of linguistic enquiry, including dictionary creation (Clear 1996), as an aid to interpretation of literary texts (Louw 1997), forensic linguistics (Wools & Coulthard 1998), language description (Sinclair 1999), language variation studies (Biber 1988) and language teaching materials (Johns 1997). It is due to the rise of the descriptive translation studies (Toury 1995) that the corpus methodology in translation studies becomes influential. With the help of corpora, translation researchers examine translation universals (Baker 1993), translator's styles (Baker