

Noumenal Recognition and Functional Value of “Translated Literature”

Lihua Zhu

School of Foreign Languages, Tianjin University of Commerce, 300134, China
Email: zhulihua.zlh@163.com

Abstract—“Translated literature” refers to the recreation of foreign literature according to the independent understanding of the translator because of his or her particular value judgment and moral standard. Thus, the translated works not only show the independent aesthetics of the translator, but also root in the native cultural environment. “Translated literature” now belongs to a special literature category. The paper analyzes the disputes that “Translated literature” causes, and tries to recognize the noumenon and functional value of “Translated literature” from the following aspects: first, translator’s rewriting is more important; second, “Translated literature” shares the same readers with Chinese literature—Chinese readers; third, “Translated literature” has a great influence on both Chinese literature and Chinese society. Sequentially, it provides reasons for the definition of “Translated literature” as a special category of Chinese literature. Having a better knowledge of noumenon and function of “Translated literature” is attaching importance to itself and showing respects to translators, and is significantly useful to the development of modern “Translated literature”.

Index Terms—“Translated literature”, categorization, recreation, function

I. INTRODUCTION

In common opinion, translation is a means of cultural interaction. Technically, translation is the act of transferring the meaning of a text from one language into another. Functionally, translation aims at ensuring “readers of a translated text to be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it” or “the readers of a translated text to be able to understand and appreciate it in essentially the same manner as the original readers did” (Eugene A. Nida, 2001, p.87). It is cultural interaction and international communication that promotes the flourish of translating activity. There are different kinds of translated texts almost in every country and in every epoch of the nation. However, there was no common view of which kind of literature the translated texts, later we call it “Translated literature”, belongs to, and even it was not paid as much attention as it should be paid. Historically, in some special epoch, translated texts enjoyed the same status as or even higher status than native texts, just like the period of time after The May 4th Movement, and during Anti-Japanese War. In those epochs, Chinese people were suffering politic dark time and Japanese invasion, and what they needed were foreign advanced knowledge and technology, and encouragement for peace and freedom. According to people’s desire, translated texts were flourishing in order to broaden their horizon and give them hope and encouragement. “Translated literature” at those times was more important and more influential than native literature. However, the category or the nationality of “Translated literature” was not very clear and publicly recognized. Traditionally, people preferred to classify “Translated literature” into foreign literature, but at present, represented by Professor Xie Tianzhen(2008), “Translated literature” is more regarded as native literature. Nowadays, more and more people think translating is not only transference of meaning, but also a kind of introduction and communication of ideas, attitudes, and, the most important, cultures. According to the new features of translating, “Translated literature” seems to be special too. It is definitely a translated text of foreign text, containing original ideas and contents, while it is translated by receptor writer, added different expressions and new attitudes, which make the translated text apart from both original text and native literature.

II. NOUMENAL RECOGNITION OF "TRANSLATED LITERATURE"

A. Introduction of Divarication and Dispute

In order to know the noumenon of “Translated literature”, we’d better have an overview of translation itself. Translating activity has a history of over several thousand years. We are quite familiar with it, but have never recognized it as a real discipline. Translation, in today’s view, is still ambiguous in methods and rules. Traditionally, loyalty in translating is dominant. Almost everybody regarded loyal to original texts as fundamental requirements of translating activity. At that time, original texts enjoyed such a high status in translators’ minds that all of them did not think they have any rights to change, either add or lose, anything of works of others. All they should do is to express in another language as exactly as possible the meanings and ideas of original texts. Thus, loyalty becomes foundation and law of translating activity.

However, with the establishment of equivalence, especially dynamic equivalence put forward by Eugene Nida (2001), there seems to be problems. There is always something failing to be translated into another language, so absolute loyalty is impossible. And what degree of loyalty is allowed or what kind of loyalty should be the first choice? Are there any particular standards or criteria for the evaluation of the translating and translated works? All these questions were raised up to question and shake the status of loyalty in translating activity. Actually, loyalty is quite invisible, which means that nobody can expressively define what loyalty exactly is. And this non-definition seems to be an obstacle of the establishment of translation discipline.

Professor Xie Tianzhen (1999) had a research and raised his own opinions on the questions above in his book *Medio-Translatology*. He brought a new conception “Creative Treason” in translating activity, by which he thought that “we begin to know from translating activity that what literary translation is supposed to be is different from what it actually is” (Xie Tianzhen, 1999, p.130). On the basis of Creative Treason, Professor Xie proved that translated texts cannot be equal to original literary works. Because of the traditional sense of loyalty, people regard translated texts as just the translation of original ones. What they only care about the original content and meaning. Unfortunately they regard “Translated literature” as complete attachment to original literature, which is inferior to the latter one, and ignore the independent value of translated texts. Professor Xie thought it was unfair to “Translated literature”, since “Translated literature” is a real existence of original literature to widen the range of readers and to have an influence on them as to prolong the life of original literature. Thus, “Translated literature” has its unique value of existence and should be thought as a unique kind of literature, which is, by the words of Professor Xie, not equal to original literature, but a part of receptor literature. Firstly, original literature must show something of the authors, such as ethos, tastes, beliefs, customs, etc. For instance, in the political speech, there is always lots of religious words, like “in the name of God” in Abraham Lincoln’s *Gettysburg Address*, or “God” in John F. Kennedy’s *Inaugural Address*, and Martin Luther King thinks we all are “sons of God”. However, God, or Emperor of Heaven, cannot appear in Chinese political speeches. Thus, it is difficult for translators to translate these elements into Chinese edition. Here, lose and false are inevitable. These elements are bound to the degree of decipherability. These limits, plus the Creative Treason, make the so-called equivalence not so absolute. Secondly, literary translation is closely related to literary creation. In Lefevere’s (1992) view, translating is rewriting. In the course of such rewriting, translator would transplant native culture into translated text in order to make it easier to be understood and accepted by native readers. And since many translators are actually writers in native literature, their translating and their writing are absolutely mutually influenced. From those points of view, “Translated literature” is much closer to receptor literature.

B. Definition of “Translated Literature”

As we know from *Medio-Translatology* written by Professor Xie, translation should be considered as an independent discipline, for the following reasons: literary translation not only means the conversion of two different languages, but also the transference of some messages about cultures and traditions. In Chinese literary translation, “Translated literature” means to transplant foreign cultures and traditions onto our native cultures and traditions or to translate the foreign messages into a kind of messages that we can accept and understand. In the course of translation, sometimes the translator would consciously or unconsciously make some mistakes or leave out some words or parts. Professor Xie brought “Creative Treason” in explaining such kind of loss or distortion of cultural images or traditions. A new subject called “Medio-Translatology” then comes up. On one hand, the literary works which are translated into another language must convey their original literary characteristics. On the other hand, during the translation of the words and the transference of the culture and tradition, there are many times of communications and conflicts between different cultures which, in the end, turn to be assimilative with each other and be absorbed by each other. In a real context, the translator’s value judgment and moral standard would have a great influence on the understanding and translation of the original works.

Translation is a means of cultural interaction. Instead of only paying attention to language transference, it considers both the function of language and the limitation of culture in translating process. “Translated literature” regards translated texts as a new type of literature and an independent type apart from foreign literature and complete native literature. One reason is its property—being a translated work. For the translator’s idea being added into the original works, the translated texts would definitely not be the same as the original ones. Another reason is its exotic features. As it is the translated edition of foreign literature, it is not the same as native literature, so it cannot be included into native literature.

We regard “Translated literature” as the recreation of translated literary works according to the understanding and independent thinking of the translator because of his or her particular value judgment and moral standard. In this way, the translated works not only show the independent aesthetics of the translator, but also roots in the native cultural environment.

In some particular time of China, “Translated literature” should convey more social functions such as enlightenment, saving the nation from extinction, etc. than just literary function. Nowadays, “Translated literature” still has its unique charm and value. Each epoch has its own idea and feature as the mainstream. Creative Treason allows translators to change the different ideology to be suit for the mainstream of the time and the expectations of readers at that time. “Translated literature” is just the second life for original literature. It is not only a new form of original ones, but also a new one with a complete and longer life in the new language and cultural environment.

C. Features of "Translated Literature"

a. Review of the former features

Even-Zohar (1990) has suggested that "Translated literature" had taken the primary position as well as the secondary position. When it is in a certain period or cultural background, "Translated literature" would take up the primary position as to create new words and expressions; while it is in the secondary position, it would only consolidate the existing expressions and language structures. In his opinion, the status of "Translated literature" is determined by the status of literature in the nation, and the status of "Translated literature", primary position or secondary position, would to a large degree influence the translating methods and policies used by translators. There are three social situations suggested by Even-Zohar when "Translated literature" is in primary position. Firstly, when the polysystem of the culture has not been formed, namely, the native literature is still young or the "young" literature is being established and looks initially to "older" literatures for ready-made models. Secondly, when a literature is "peripheral" or "weak" and imports those literary types which it is lacking. This can happen when a smaller nation is dominated by the culture of a larger one. Thirdly, when there is a critical turning point in literary history at which established models are no longer considered sufficient, or when there is a vacuum in the literature of the country (1999, p.47). Where no type holds sway, it is easier for foreign models to assume primacy. When "Translated literature" is in the primary position in a literary polysystem, "Translated literature" is regarded very close to original literature. Just like foreignization, in order to introduce the foreign literature, translators would disturb the writer as little as possible and move the reader in his direction. As a result, both the native literature and "Translated literature" would be enriched. However, when "Translated literature" is in the secondary position, it will become marginal. Translators may prefer to use a method of domestication, which means to disturb the reader as little as possible and move the writer in his direction. In this situation, translation is more like a method to protect the traditional features than a method to introduce new ideas. In other words, translators try to find out an existing language form for their translation, which aims not to introduce new writing skills but to consolidate existing aesthetic structure.

There are truly some particular periods in Chinese history for the "Translated literature" being in the primary position, like The May 4th Movement and Anti-Japanese War. At those periods, Chinese literary is in crisis or vacuum, and it was at some important turning points. Native literature became weak and eager to accept new literary works. At the same time, foreign literature is much stronger than Chinese literature because of the differences of power of nations. This kind of difference would influence the methods and policies used in translating. Translators would prefer to use foreignizing translation. Thus, with the least change of foreign features, we would prefer consider "Translated literature" as a part of foreign literature and it is not accounted of.

b. New features

"Translated literature" becoming more and more important and widely noticed is very much close to the provocation of its status by Professor Xie Tianzhen (2008). In his early articles, he has already suggested that the inevitable creative treason in literary translation decided that "Translated literature" is not equal to foreign literature and put forward a suggestion resuming the status of "Translated literature" in Chinese modern literature. Later Professor Xie insisted that it was a kind of blurry recognition to regard "Translated literature" the same as foreign literature. He thought that foreign literature was the shadow of a shade and what we actually read and touched is just "Translated literature". In 2004, the idea of Professor Xie is the most popular and prevailing. More and more scholars agree that "Translated literature" is a part of receptor literature. It is not only because the language form has been changed in translation, but also because the translating of foreign literature has been limited by expectation and requirement of receptor culture, like the content, the process and the function of literature. Thus, "Translated literature" is not the same as the foreign literature, but a new kind of literature with independent literary value mixed with receptor culture. Moreover, they think that "Translated literature" is crucial to promoting the formation and development of Chinese modern literature, so it is necessary to admit its new status in Chinese literature.

However, there are still some contradictory voices to the new idea. Someone would ask that what "Translated literature" would be if there was no foreign literature, or how translators work without writers' works. We do not deny that "Translated literature" do come from foreign literature and depend on foreign literature. Professor Wang Xiangyuan has said that translators read more exactly and intensively than we do, and translated works are not substitutes inferior to original works. "Translated literature" is a kind of literature being translated from foreign literature. But the key word is translated. It contains the work of translators. In the past, people made light of translation, probably because they just saw the imitation of translation and did not see the recreation of translation.

There is another argument. Now that it is despising the translator if regarding "Translated literature" as foreign literature, it is also despising the writer if regarding "Translated literature" as receptor literature. They think that it is overstatement of recreation of translator. In their view, recreation is just in language transference, not in the content and art value. To regard "Translated literature" as receptor literature is a sort of denial to the real creation of original writers. They suggest that "Translated literature" should be regarded as an independent literature, neither belonging to foreign literature nor belonging to receptor literature.

As a matter of fact, the suggestion of Professor Xie, regarding "Translated literature" as a particular part of Chinese literature, is really novel and original. It provides a new scope to study "Translated literature", and let us have a new attitude towards "Translated literature". We have never thought Zhu Shenghao's translation of Shakespeare as Chinese

literature, and Yang Xianyi and Gladys Yang's translation of *A Dream of Red Mansions* as foreign literature. But how can you say that Shakespeare's plays in Chinese language are foreign literature, and that *A Dream of Red Mansions* in English belongs to Chinese literature? Of course, it is not wise to decide the nationality of "Translated literature" according to language. We can decide it through the function and aim. "Translated literature" aims at providing a platform for native readers having knowledge of foreign literature, which is the same as the native literature, also providing knowledge for native readers. Both "Translated literature" and receptor literature have the same group of readers—receptor readers. So I think it is reasonable to regard "Translated literature" as a particular part of receptor literature.

c. Causes of new features

First we should make it clear that the new feature of "Translated literature" is the translators' work in it. Because new ideas of translators and new structures and forms of expressions are added into the translated texts, it could be a new kind of literature accepted by many scholars.

"Translated literature" is at first a kind of literature, while literary translation is an activity, which aims at making the translated texts a kind of literature. Not all literary translations will become "Translated literature", and not all the translators can create "Translated literature". There are a lot of translated texts not good enough for understanding and appreciation, which cannot be called as "Translated literature". "Translated literature" is the best part of literary translation. To make literary translation into "Translated literature" is the aim and expectation of any translator.

"Translated literature" is a kind of "hybrid", a term of biology for offspring of two different kinds of animals or plants, which is now used for describing the new subject created by the reciprocity of two different subjects with absolutely distinct characteristics. This kind of "hybrid" not only inherits the characteristics of its "parents", but also states some new features quite different from its "parents".

Eugene Nida (2001) once applied Chomsky's generative-transformational grammar to translation and described translation as four steps: first, analyzing source language into the basic elements of the deep structure; second, transferring the basic elements into target language; third, restructuring semantically and stylistically into the surface structure of target language; fourth, testing. Actually, these steps can be used for explaining the new features of "Translated literature". In the first step, when analyzing the source text, different translators may care different elements. And in the transferring step and restructuring step, both target culture and translators' abilities would make a difference in translation.

We all know that literature has a very close relation with culture. Chinese literature being quite different from western literature is mostly influenced by different cultures in China and western countries. For example, religious culture plays an important role in western literature, but it is not so important in Chinese literature. Thus, translation of such sort of literature without any conversions may be not much popular among Chinese readers. While Chinese culture cares more about family relations, especially in ancient Chinese. So family hierarchy, promissory marriage, virginity, etc. appears quite often in Chinese literature, however, the translated texts of such kind of literature seem quite queer and indigestible to western readers. Due to cultural limits, reasonable translation should have some conversions to adjust to the target culture and target readers.

Even-Zohar's (1990) polysystem theory is very similar with above cultural limits. Polysystem sees "Translated literature" as a system operating in larger social, literary and historical systems of target culture. Its essence is that a literary work is not studied in isolation but as part of a literary system. Literature is part of the social cultural and historical framework and the key concept in that of the system. This polysystem is not a single system, but a system constructed by different elements and systems. In this polysystem, different elements and systems mutually cross, overlap and depend, functioning as a united system.

This kind of limit is concluded by Theo Hermans, English modern translation theorist and successor of polysystem theory, who suggested manipulation of literature, as three elements: ideology, poetics and patronage. Native ideology is crucial in translation of foreign literature. Take American as an example. Investigators have found that the poems of Han Shan, a poet in Tang Dynasty in China, were very popular in American society in 1950s and 1960s. At that time, almost all the undergraduates knew and read the poems of Han Shan. But as Chinese undergraduates, we are actually not familiar with this poet and his poems. Research has founded that the skills and expressions of translated poems were not the main reason for the popular of Han Shan's poems, while the main ideas of those poems—calling for coming back to nature and intuition, resisting the social conservative ideas and actions—were very much close to the value pursued by the American generation of 1930s and 1950s. In other words, the popular ideology in 1950s and 1960s of American society promoted the popular of Han Shan's poems in America. Poetics is also important in translating limits. It is not a study of poems. It refers to entire literary system. Specifically, it refers to inventory, genres, themes and literary devices that comprise any literary system. In first three decades of 20th century, Chinese ancient poems were largely translated into English in American society. Among them were Ezra Pound's *Cathay* (1915, 1919) and rewriting and translating of poems of Li Bai and Wang Wei, Amy Lowell and Florence Ayscough's *Fir-flower Tablets* (1921), which contained over 160 Chinese ancient poems, largely poems of Li Bai, W.J. Bainbridge-netcher's *Gems from Chinese Verse* (1918) and *More Gems from Chinese Verse* (1919), Witter Bynner's *The Jade Mountain Being Three Hundred Poems of the Tang Dynasty* (1929), cooperated with Jiang Kanghu, etc. The popular of translation of Chinese ancient poems was directly related to the recommendation of imagism by Pound, Lowell, etc. the pioneers of the

American New Poetry Movement. It is the same as the situation in China in 1950s and 1960s. At that time, Chinese main poetic principle is socialistic realism, which made western modernistic poems difficult to be published in China, while the socialistic realistic poems of Soviet Union and Eastern European socialistic countries were largely translated into Chinese. And the last one, patronage, is easier to understand to limit translation. Patronage here refers to those who are the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature, such as an influential and powerful individual in a given historical era (Elizabeth I in Shakespeare's England, Hitler in 1930s Germany), groups of people (publishers, the media, a political class or party) and institutions which regulate the distribution of literature and literary idea (national academies, academic journals and, above all, the educational establishment). The Chinese version of David Lodge's *Small World* is published in the People's Republic of China. The original contains a lot of sex descriptions. In choosing this work for translation, the producers are embracing an offensive ideology to the central system in China's ideological polysystem mainly because of the descriptions of sex in the work. In the translation, one can find that although some descriptions of sex do remain, over twenty passages at least have been deleted or diluted. In China, explicit descriptions of sex in translations and original works are likely to incur severe punishment after publication, and therefore the producers cannot go too far even if they wish to challenge the dominant ideology.

Due to those limits and causes in translation, "Translated literature" is doomed to be different with original literature, and quite closer to receptor literature.

III. FUNCTION AND VALUE OF "TRANSLATED LITERATURE"

A. *Diachronic Study of Function*

"Translated literature" is the result of literary translation activity. Diachronically, on the basis of history of Chinese "Translated literature", Chinese literary translation movement can be traced back to the translation of sutra in Han dynasty. The whole procession can be divided into three periods: ancient translation period, neoteric translation period, and modern translation period. Among the three periods, it seems that Chinese modern translation plays a very important role in promoting the formation and development of Chinese modern literature. In ancient translation period, the translation of sutra dominated translation activity at that time. With Buddhism spread into China in late East Han dynasty, some dignitaries and monks from middle Asia came to China to do some translation of the sutras. The first recorded sutra in China was translated by An Qing in 151, and the first Chinese taking part in sutra translation was Yan Fodiao, who recorded and translated what the middle Asian dignitaries and monks said. The second period is neoteric translation period. Even-Zohar thought that the prosperity of translation in a nation showed the feebleness of one's culture. With the rapid development of western industry, some scholars began to translate western books concerning advanced science and culture into Chinese to broaden Chinese people's horizon. Some scholars threw themselves into literary translation movement. Yan Fu translated Huxley's *Evolution and Ethics*, renamed *On Evolution*; Lin Shu translated Stowe's *Uncle Tom's Cabin*; Su Manshu translated Byron's and Hugo's masterpieces. They were actually pioneers of literary translation activity. After 1919, many literary groups and translation organizations were founded, which boosts the development of literary translation. There were a large number of writers engaged in translation work, such as Lu Xun, Guo Moruo, Mao Dun, Zheng Zhenduo, Bin Xin, Fu Donghua, Cao Jinghua, Li Jiye, etc. From 1937 to 1945, Fu Lei mainly translated novels of Balzac, Zhu Shenghao translated plays of Shakespeare, while Li Jianwu translated dramas of Moliere, all of which established their status in the history of Chinese modern "Translated literature". In modern translation period, actually after Cultural Revolution, Chinese literary translation makes great achievements. A lot of excellent translators appeared, proposing to establish translatology and translation theory. They did some researches on the noumenon of literary translation, including its essence, standards, methods, styles, etc. They also did some researches on other subjects regarding literary translation, such as literary translation criticism, information of translators, the history of translation theory, the history of "Translated literature", etc. Obviously, their numerous outstanding translation works lay a foundation for the study of Chinese "Translated literature".

B. *Value of Impact on Modern Literature*

"Translated literature", especially Chinese modern "Translated literature", is valuable to the birth and growth of Chinese modern literature in a historical sense. The birth and growth of Chinese modern literature is connected with themes at that time—saving the nation from extinction. However, it is also concerned with "Translated literature". Many Chinese writers have learnt a lot from "Translated literature", and been influenced by it. "Translated literature" is not only a media, but also an origin. Firstly, "Translated literature" promotes the innovation of Chinese modern literary ideas and conceptions. Members of New Youth Agency, Chen Duxiu, Hu Shi, Zhou Zuoren, Liu Bannong, etc. through translating the masterpieces of Turgenev, Wilde, Maupassant, Ibsen, Tagore, etc. brought new ideas into Chinese culture, such as gender equality, free marriage, etc. and led Movement of New Culture. Secondly, "Translated literature" overthrows Chinese traditional literary value system, strikes the status of old literary style, and promotes diversification of narrative patterns of Chinese novels. Take novels for example. Translated novels get rid of ponderous old form of chapters. This change upgrades the status of Chinese novels. Lin Shu's translated novels covers a large number of themes, varying from love stories, adventure stories, detective stories, historic stories to gods and spirits stories, which largely enriches the types of Chinese modern novels. And after then, novels dominates Chinese literary world. Then

move to poems. The establishment of new style of Chinese modern poems is directly influenced by “Translated literature”. The poem collections of Tagore translated by Zheng Zhenduo have a great influence on Chinese poems of new literary period. Guo Moruo, Xu Zhimo, Dai Wangshu, etc. also translated a lot of excellent foreign poems, which are very important for the development of the formation of new poems. In dramas, “Translated literature” not only influences Chinese modern dramatists, but also influences the outgrowth of drama itself. The design, technique, and structure of Guo Moruo’s *Rebirth of Goddess* are obviously influenced by those of Goethe and Schiller. Thirdly, “Translated literature” enriches both the theories and creations of Chinese modern literature. “Translated literature” introduces classicism, romanticism, realism and naturalism in western literature into Chinese literature theories, and provides new creative methods and expressive patterns for Chinese writers.

In neoteric period of China, the function of “Translated literature” is to broaden our horizon, to find the essential and helpful messages, to learn the advanced technology and methods, in order to abandon the scum and have a renaissance. In modern China, with frequent communication and contact with outdoor world, Chinese culture becomes more and more mixed and synthetic. Different kinds of foreign literature have been translated into Chinese as to satisfy different kinds of readers. The translated edition of *Harry Potter, the Lord of the Rings, the Da Vinci Code* caught magicism, suspense and adventurism in a craze. Translations of Marguerite Duras’ *the Lover* and Haruki Murakami’s *Norwegian Wood* are very popular in petty bourgeois and white collar. There are a large number of “Translated literature” emerged in China. They not only aim to introduce new ideas and methods of foreign countries, but also enjoy a longer life in Chinese literary world.

IV. CONCLUSION

Professor Wang Xiangyuan (2004) has systematically collected a series of study on Chinese “Translated literature” and its theory construction in his books, which makes a great contribution to the study of Chinese “Translated literature”. Professor Xie Tianzhen (2008) has raised some questions about “Translated literature” and translation study, and speaks highly of those books written by Professor Wang. Actually, “Translated literature” being gradually attached importance is connected with the propagation of the status of “Translated literature” by Professor Xie. In one of his articles *To Find a Home for Foundling—The Statue of Translation in History of Literature* published in 1989, he has pointed that “inevitable Creative Treason in literature translation decides that “Translated literature” cannot be equal to foreign literature”, and suggested “to resume the status of “Translated literature” in the history of Chinese modern literature”. And later he published several articles in succession to state former ideas. Obviously the publish of those articles has stirred the zest for the research and discussion of “Translated literature” in areas of translation, comparative literature, and literature.

It is really hard to decide which category “Translated literature” belongs to, for it is now still controversial. Nevertheless, to classify a discipline into a new category is valuable. Traditionally, “Translated literature” is labeled “foreign literature” which is parallel to “Chinese literature” and excluded by the latter one. Modern “Translated literature” study, however, defines “Translated literature” an independent type of literature, or a type of text, in terms of its function of cultural communication. In modern opinion, “Translated literature” belongs to neither native literature nor foreign literature, but to a special type of Chinese literature (native literature), a new type differing itself from writing and criticism.

Now this kind of modern opinion of the category of “Translated literature” is gradually accepted and recognized by scholars and readers. Foreign literature has three elements: text, writer and readers, while “Translated literature” has five elements: original text, writer, translator, translated text, readers. It is valuable to classify “Translated literature” into a special part of Chinese literature, for the translators’ work as rewriting, for the same target readers as Chinese native literature and for the great influence in Chinese society and literary world.

REFERENCES

- [1] Bainbridge-netcher, W. J. (1925). *Gems of Chinese Verse*. Shanghai: The Commercial Press, Ltd.
- [2] Bynner, W. (1929). *The Jade Mountain: A Chinese Anthology*, New York: Alfred A. Knopf.
- [3] Chesterman, A. (1997). *Memes of translation: The spread of ideas in translation theory*. Amsterdam & Philadelphia: John Benjamins.
- [4] Even-Zohar, Itamar. (1990). *Polysystem Studies*. Durham: Duke University Press.
- [5] Even-Zohar, Itamar. (1978). The Position of “Translated literature” within the Literary Polysystem. *Literature and Translation: New Perspectives in Literary Studies*. Holmes, J.S., Lambert, J. & Van Den Broeck, R. (eds.). Leuven: ACCO.
- [6] France, P. (2000). *The Oxford Guide to Literature in English Translation*. Oxford: Oxford University Press.
- [7] Gentzler, E. (1993). *Contemporary Translation Theories*. London and New York: Routledge.
- [8] Gillespie, S. & Hopkins, D. (eds.). (2005). *The Oxford History of Literary Translation in English*. Oxford: Oxford University Press.
- [9] Hermans, T. (1999). *Translation in Systems: Descriptive and System-Oriented Approaches Explained*. Manchester: St. Jerome.
- [10] Lefevere, A. (1992). *Translation, Rewriting, and the Manipulation of Literary Fame*. London and New York: Routledge.
- [11] Lihua, Z. (2007). *Appreciation of English Classics*. Tianjin: Nankai University Press.
- [12] Louie, Kam. & Louise Edwards, (eds.). (1993). *Bibliography of English Translations and Critiques of Contemporary Chinese Fiction, 1945-1992*. Taipei: Center for Chinese Studies.

- [13] Lowell, A. (1921). *Fir-Flower Tablets: Poems Translated From the Chinese*. Boston and New York: Houghton Mifflin.
- [14] Nida, Eugene A. (2001). *Language and Culture: Contexts in Translating*. Shanghai: Shanghai Foreign Language Education Press.
- [15] Susan, B. & Trivedi, H. (eds). (1999b). *Post-colonial Translation: Theory and practice*. London and New York: Routledge.
- [16] Susan, B. & Lefevere, A. (eds). (1990). *Translation, History and Culture*. London and New York: Pinter.
- [17] Tianzhen, X. (2008). Considerations of Translated Literature and Translation Research. *Comparative Literature in China* 1, 22-25.
- [18] Xiangyuan, W. and Xia, W. (2003). Commentary on Translated Literature Research in China in the Past 20 Years. *Journal of Suzhou University of Science and Technology* 1, 107-114.
- [19] Xiangyuan, W. (2004). Academic Research and Theoretical Construction of Translated Literature. *Journal of Peking Normal University* 3, 61-67.
- [20] Youyi, Z. (2007). On the Adscription of Translated Literature. *Journal of Tianjin University of Foreign Languages* 2, 21-24.
- [21] Yu, G. (2008). Reconsideration of the Character and Status of Chinese Modern Translated Literature. *Journal of Chinese Modern Literature Research* 3, 160-170.
- [22] Yunhua, Liu. (1996). Systematism of Translated Literature: a Possible Tendency. *Journal of Xiangtan University* 2, 38-40.
- [23] Zhaoyi, M. and Zaidao, L. (2005). *History of Chinese Translated Literature*. Peking: Peking University Press.

Lihua Zhu was born in Shanxi Province in 1968. He received his M.A. degree in translation from Northwest Normal University, China in 2000. He is currently an associate professor in School of Foreign Languages, Tianjin University of Commerce. His research interests include translation and English literature.