

The Deviated Languages

In this part, seven examples will be chosen and discussed in the categories of grammatical deviation, semantic deviation and register deviation, to figure out the functions of these foregrounding languages and make author's intention behind the sentences clear. Besides, this chapter also accordingly examines how translator deal with these sentences and if the translation successfully conveys original meaning.

Grammatical Deviation

Grammatical deviation is the most common foregrounding phenomenon in literary language, and the same is true in *The Seventh Day*. For what is grammatical deviation, Leech explains in his book: "a position reserved for words of a certain class is filled by a word from a different class" (Leech, 1969:45).

Simply speaking, it is a grammatical phenomenon in which there is a change of position of the attributive, the adverbial and the object, flexible application of words, and a rebellion against regular collocation. This phenomenon occurs when grammatical rules are violated. At the same time, it should be understood that these ungrammatical errors are intentionally made by the authors to surprise the readers and make them pay more attention to the meaning behind the languages. There is a great difference in grammatical rules between Chinese and English, especially when some expressions come to be related of Chinese culture, the translator often cannot find the corresponding translation. In such cases, translators tend to ignore grammatical deviations, as in the following example.

Example 1

他的声音里有着源远流长的疲惫，我听出来他不是给我打电话说“我是殡仪馆的”那位。(Yu 6)

In his voice I detected a weary, jaded tone, and I could tell he was not the person who had called from the funeral home earlier. (Barr 5)

Yang Fei received a call from the funeral home after his death, asking him to hurry to the cremation. Alone, Yang Fei arrived at the funeral home, met the staff in blue uniforms, and felt the staff's endless tiredness from his words. The dry-boned man in a shabby blue uniform wearing cracked white gloves is Yang Fei's father, Yang Jinbiao. At this point in time, both of them did not know that the other was their families.

Because Yang Fei was “no-shows”, his facial features were disordered, one could not recognize his previous appearance, while Yang Jinbiao at this time was almost a skeleton, no longer like when he was living, and plus the voice of death will change, these coincidences created a dramatic outcome that the father and son met at the beginning but did not recognize each other. But the author still left some hints to tell us that this staff is different, such as the description of his voice here.

In Chinese, “源远流长” originally refers to a long river with a distant source, and is often used as a metaphor for a long history to describe a place or a civilization. But here it is used to describe the tiredness of the voice, which is a typical grammatical deviation. In this case, the use of this idiom refers to the fact that Yang Jinbiao experienced a long period of exhaustion, and this exhaustion persists even after his death. Yang Jinbiao’s exhaustion stems from three reasons: first, the self-blame for abandoning Yang Fei when Yang Fei was a child in order to get married, which continued from the time Yang Jinbiao gave up the marriage to get Yang Fei back until before his death, and this self-blame continued even after his death; second, the pain from the illness that plagued him in his end of life and the self-blame of spending all Yang Fei’s savings on useless treatment, as well as for his failure to give Yang Fei a better life when Yang Fei was young; and finally, Yang Jinbiao decided to be a funeral home staff in the resting place, while he was very entangled that he was eager to see his son and also hoping that Yang Fei do not die so early. These three emotions intertwined and affected Yang Jinbiao’s life and afterlife, causing him endless stress and exhaustion. So, this tiredness for Yang Jinbiao is “源远流长”.

However, in the translation, the phenomenon of foregrounding here is omitted by the translator. Barr says that Yu Hua’s novels are easier to translate because his language is simple, no dialect and standard Mandarin is used, the sentences are often short without so many Chinese peculiarities, so there is rarely the trouble of “how to translate this foreign culture into English” (Barr and Yang 20). However, when faced with Chinese idioms, Barr chooses the methods of literal translation, retaining the metaphor meaning of the source text but omitting the foregrounding effects, which is the most dominant methods Barr adopts when translating idioms in *The Seventh Day* (Wang and Cui 53). The translator translates “声音里有着源远流长的疲惫” as “a weary, jaded tone”, simply but explicitly. Weary means someone is exhausted in strength and vigor; jaded means someone is bored and lacking excitement. Although the grammatical foregrounding is not retained, these two words successfully express

Yang Jinbiao's physical and mental exhaustion, effectively conveying the author's intention.

Example 2

一个陌生女人的声音在呼唤我的名字：“杨飞——”

呼唤仿佛飞越很远的路途，来到我这里时被拉长了，然后像叹息一样掉落下去。我环顾四周，分辨不清呼唤来自哪个方向，只是感到呼唤折断似的一截一截飞越而来。

“——杨飞——杨飞——”(Yu 24)

An unfamiliar female voice was calling my name. "Yang Fei..."

The sound seemed to have traveled an immense distance. It lingered as it reached me, then faded like a sigh. I looked around but could not make out from which direction it had come. All I was conscious of was the name winging its way toward me in fragments. "Yang Fei... Yang Fei..." (Barr 22)

The second day after Yang Fei's death, he heard the call of his ex-wife Li Qing, which led to the following reminiscence of their love story. In *The Seventh Day*, people's voice will change when he dead, which is one of the author's techniques to construct an unfamiliar dead world, and why Yang Fei considered Li Qing's call as that of a strange woman. The love story of Yang and Li was not a happy ending. After years of marriage, Li Qing chose to give up her humdrum life with Yang Fei and instead decided to start a business with a doctor who studied in the United States. But eventually Li's company went bankrupt and her second husband fled with all money. In the face of the company's huge debt, Li Qing finally chose to commit suicide. It was also the news of Li Qing's suicide that attracted Yang Fei, causing him not to escape in time when the restaurant exploded. The two of them undoubtedly loved each other. Yang Fei heard the call of a strange woman and naturally recalled his past with Li Qing, who also rushed to Yang Fei's city to see him again and say goodbye to him.

There are two types of grammatical deviations involved here. One of them is the collocation of words. The call is supposed to be a sound, but in there, the sound is stretched out; the place where the call is made cannot be found; the sound does not fade away but "fall like a sigh", and comes over "in fragments". These descriptions are for one purpose, to show the difference between the live world and the dead world, for example, Yang Fei's unpaid phone could receive the phone of the funeral home, and he

cannot recognize his father's voice and Li Qing's voice. The second is the heavy use of dashes. In Chinese, the dash has the role of indicating the continuation and emphasis of the sound, and it is very appropriate to use it here. However, in order to match the descriptions “拉长” and “一截一截飞越而来”, the author uses several dashes, especially the sentence “——杨飞——杨飞——”, this sentence starts from a new line and in it “Yang Fei” is surrounded by dashes, indicating this call sound was long and intermittent. And these two sentences of call sound are separated by specific descriptions in between, allowing the intermittent calls to be expressed in the form of words, achieving the effect of the effect of graphological deviation.

Barr believes that in translating Chinese works the translator does not have to tell the reader so directly, as long as it is presented in a more evocative way, the reader can naturally understand it (Barr and Yang 21). In the translation, Barr adopts the methods of paraphrase, omitting the foregrounding effect of the source text and making all the sentences grammatically correct. For example, in the source text, the call sound “falls” like a sigh, but in the translation, Barr chooses a more precise word “fade” to describe the fading of call sound, so as to achieve equivalence in meaning. As a result, the translation is more acceptable and poetic from the perspective of target readers (Ye, 2016:11). However, in the two sentences of “Yang Fei...”, the number of ellipses in the translation does not correspond to the dashes in the source text, nor does the translation make the second sentence start a new line as in the original, which weakens the dimness of the call sound and the illogical degree of the dead world. Thus, although the translation basically retains the meaning of the source text, the omission of the foregrounding effect makes the novel's language less absurd and more logical, which is contrary to the author's intention.

Example 3

这时候两条亮闪闪的铁轨在我脚下生长出来, 向前飘扬而去, 它们迟疑不决的模样仿佛是两束迷路的光芒。然后, 我看见自己出生的情景。(Yu 53)

Just at this moment two shining rails grew up beneath my feet and swirled ahead of me. They appeared tentatively, like rays of light that had lost their way, but they led me to the scene of my birth. (Barr 45)

On the third day after Yang Fei's death, after bidding farewell to Li Qing, he began to remember his adopted father, Yang Jinbiao. Unlike the father images in Yu Hua's

other works, Yang Jinbiao in *The Seventh Day* is a completely positive character. In *The Seventh Day*, Yang Jinbiao worked hard as a railroad worker all his life. He given Yang Fei the best life he could and learned to bring up a child. Between having a marriage and raising Yang Fei, he chose the latter, and regarded his attempt to abandon Yang Fei as the most regrettable thing in his life: in the end of his life, he went to the place where he once abandoned Yang Fei. The relationship between Yang Fei and his father is also very good, after identifying with his biological parents, Yang Fei chose to say goodbye to his biological parents and live with Yang Jinbiao again, and he spent all his savings to treat Yang Jinbiao when Yang Jinbiao was seriously sick. The details in their life are also very touching. Yu Hua detailly describes how Yang Jinbiao raised little Yang Fei, as if they were destined to be father and son. Just like Yang Fei said “my father soon attuned himself perfectly to my needs, knowing when I was hungry and when I was thirsty (Barr 49)”.

This example is supposed to be a grammatical deviation. Here the author makes the luminous tracks have the feelings of people. Seemingly that the tracks were “tentative”, but in fact it is Yang Fei himself who was hesitate; seemingly that the tracks were lost their way, but in fact it is Yang Fei himself who was lost his way. Yang Fei’s life was bound up with train tracks. Yang Fei was accidentally born in a train toilet and fell between the tracks, and was adopted by Yang Jinbiao, a train worker. The reason why Yang Fei was hesitated is that when Yang Fei remembered his adoptive father, he cannot avoid his biological parents. The conflict between adoptive family and biological family was unavoidable since Yang Fei’s birth mother had found him.

In English, the cohesion between words or sentences is often indicated by a conjunction, unlike Chinese, which has to be interpreted by the readers themselves (Ye, 2013:23). And Barr mentions that in order to make the translation more acceptable to target readers, some logical words are added (Barr and Yang 20). In the source text, the author does not directly point out the logical relationship between “the railway track” and “the scene of my birth”, because in the view of Chinese readers, the relationship of these two is very imaginable and can be naturally associated. In the translation, by the method of paraphrase, Barr adds the logical word “but” between “the tracks appeared tentatively” and “the scene of my birth”, which directly points out that it is the train tracks “led” Yang Fei saw his birth scene, making the passage more in line with the target readers’ reading expectation while retaining the logic of the source text.

Semantic Deviation

Semantic variation refers to the illogical of the semantics. The seeming absurdity that allows readers to think beyond the literal meaning and get the profound meaning behind the unreasonable expression (Qin 386). In Leech's view, if strictly taken the "sense" of words literally, it is rational to regard "semantic deviation" as "non-sense" or "absurdity" (Leech, 1969:48). In practical application, semantic deviation always manifests itself in the inappropriate use of words, for example positive word used as a derogatory word, or in illogical description, such as "the sun shines at night". In *The Seventh Day*, there are also some brilliant foregrounding languages featuring semantic deviation.

Example 4

或许是那边听到了这边的议论，沙发那边一个贵宾高声说：

“一平米的墓地怎么住？”

.....他们六个中间有五个的墓地都建立在高高的山顶，面朝大海，云雾缭绕，都是高山仰止景行行止的海景豪墓。（Yu 11）

Perhaps because the VIPs had heard what the plastic-seaters were saying, one of them asked loudly, "How can one possibly make do with one square yard?"

.....Five out of the six burial plots were established on mountain peaks, facing the sea, encircled by clouds, the most uplifting and awe-inspiring ocean-view grave sites imaginable. (Barr 9)

In *The Seventh Day*, Yu Hua makes a profound complaint against the inequality in current society. At the beginning of the story, Yang Fei was notified to come to the funeral home, after arriving at the funeral home, he found the class difference and gap of wealth still existed in the dead world. In the funeral home, there was a distinction between non-VIPs, VIPs and even super-VIPs, where the ordinary people had to wait for the mayor to be cremated first even if they were rich. The rich in here did not know "how can one possibly make do with one square yard". While others rejoiced that they bought their graveyard early or complained that they could not afford to die now. The self-aware Yang Fei was clear that his ashes will finally in a trash can.

The author satirizes the class difference and wealth difference of the society in foregrounding languages featuring semantic deviation. In Chinese, “高山仰止景行行止” is used to glorify ones good characters. But in this example, this phrase is used to

describe the environment of the riches' graveyard, which is a typical semantic deviation phenomenon. Apparently, in order to accuse of the society where money is paramount, the author describes these negative characters by such positive phrase. And such a contrast brings a good ironic effect.

How to deal with Chinese idiom always confusing translators, especially in the case that there is no precedent to follow. In this situation, translator's abilities of perceiving and understanding Chinese culture appear to be particular important. Usually, the extended or metaphoric meaning of the phrase “高山仰止景行行止” is used, but in the source text, Yu Hua uses its literal meaning instead of metaphoric meaning. The phrase “高山仰止景行行止” is from The Book of Song, literally meaning “looking up to the lofty mountains and running on the avenues”, to manifest the happiness of the groom when welcoming the bride (Wu 2). By the method of free translation, Barr precisely grasps the high mountain image in the phrase and the elated mood it implies, translates “高山仰止景行行止” as “the most uplifting and awe-inspiring”, successfully depicting these ocean-view grave sites with grand scene and wide view. But it must also be admitted that the omission of foregrounding phenomenon in the translation weakens the satirical effect of the source text.

Example 5

出租车行驶在宽阔平坦的柏油马路上,我记得小时候和父亲坐车来到这里时,是一条坑坑洼洼的泥路,汽车向行驶时蹦蹦跳跳。(Yu 85)

We rode along a road that was broad and level and paved with asphalt concrete, a huge contrast to its condition on my previous visit, when it was a mud track rutted with holes so big that our car was bouncing around all the time. (Barr 75)

After Yang Jinbiao ran away from home when he was heavy sick, Yang Fei look for him everywhere but had no clue. Thinking that his father might have the idea of returning his hometown, Yang Fei hurried to the countryside where his father came from. Decades passed, and the mud road was replaced by the broad and level asphalt road. But at the same time, the countryside lost its beautiful scenery, and almost all bamboos and trees were cut down. In this part, through the contrast between the rural scenery in the past and nowadays, Yu Hua describes the common plight of contemporary rural China: young people choose to make their livings in the city, leaving only the elderly and children in the village; a lot of fields are deserted and the

environment is being destroyed. Urbanization has brought irreparable wounds to the Chinese countryside. Thankfully, with the implementation of the rural revitalization strategy and the development of the society, situation in the countryside has improved.

Yang Fei spent a pleasant childhood in the countryside. From a child's point of view, the bumpy cars were not a pain, but a kind of fun. The word “蹦蹦跳跳” is used to describe a person who is so excited that he begins to skip along. But here the author uses it to describe a bumpy car, which is a typical semantic deviation. In my opinion, here the author emphasizes Yang Fei's happy feelings when he was a child, which aims to side describe his anxiety at this time. As we all know, revisiting places brings back past memories, so Yang Fei's recollection of his childhood seems natural and real. And because Yu Hua is an author pursuing realistic details, this kind of description is everywhere in the novel. Therefore, although *The Seventh Day* is a fictional story, the experiences of the characters and the society in it seem to really exist, which makes readers reflect on whether the same problems still exist in the current society.

In people's daily communication, there is a concept which is called language formula, meaning that a particular expression is used in a particular occasion. And language formula always has its corresponding translation (Ye, 2013: 106). Such as “蹦蹦跳跳” is always translated as “bounce around”. What is more, “蹦蹦跳跳” and “bounce around” have similar meanings, which both refer to the jump of a person or the bounce of spherical object. Besides, “bounce around” can also be used to modify some abstract nouns, such as “bounce the idea around”, meaning the exchange of different ideas. In conclusion, seldom people will use “蹦蹦跳跳” or “bounce around” to describe a moving car. While by the methods of free translation, Barr translates “汽车向前行驶时蹦蹦跳跳” as “our car was bouncing around all the time”, not only meeting the correspondence of language formula, but also retaining the foregrounding effect of the source text. Moreover, Barr points out the reasons for the potholes on the muddy roads in the translation, which helps the readers in developed countries imagine the scene in China's backward countryside.

Example 6

李姓男子声称对付那些嫖客游刃有余，他说如果不是被警方抓获，没有嫖客会发现他是个男的。他叹息自己的精力全部用在对付嫖客那里，没有提防警察，结果阴沟里翻了船。(Yu 113)

According to him, he was a past master at handling those clients of his, and if the

police hadn't caught him not a single john would ever have discovered that he was a man. Unfortunately, he had focused too much of his energy on attending to his clients and not taken enough steps to guard against the police. That was how he ended up tumbling into the sewer, he said. (Barr 99)

The man surnamed Li and the rookie police Zhang Gang's story is also one of the important plots in *The Seventh Day*. During "Operation Thunderclap," a police-led crackdown on vice, the police arrested a man who dressed up as a woman to prostitute. And this man did not regret his illegal act after being arrested, but being very proud of his prostitution skills: he believed that no whoremaster would find the truth. And during the trial, this man insisted that only the senior police rather than Zhang Gang, who just graduated from the police school, could interrogate him. From his attitude to the police, the man surnamed Li had his own life attitude.

In Chinese, "阴沟里翻船" refers to someone failed in his familiar filed unexpectedly. If it is an ordinary person, there is no problem using this saying, but associated with the identity of the man surnamed Li as a "prostitute", some irony effects coming into being. There is a natural identity opposition between the police and the prostitute: the police fights against crime, while the prostitute does illegal things. In the opinions of the most people, it is the prostitute, not the police, who stay in the "sewer". In the novel, the man surnamed Li had high self-esteem. One of the important purposes of using "阴沟" to describe the police after he was arrested is to satirize the police and express his disdain. And this irony description is also the fuse of escalating the contradiction between the man surnamed Li and the policeman Zhang Gang.

In the translation, by the method of literal translation, Barr translates "阴沟里翻船" as "tumbling into the sewer", which retains main images of this Chinese saying and helps target readers feel the beauty of traditional Chinese culture. However, not like Chinese idioms, which are rich in metaphors and allusions, Chinese sayings are very down-to-earth. Because almost all Chinese sayings are similes, it is easy for target readers to understand the meaning of sayings literally. In fact, in order to keep the original flavor of Chinese culture, the method of foreignization is widely employed when Barr deal with Chinese sayings.

Deviation of Register

Language needs to meet its situational context and register. And different registers are distinguished by special features of semantics, vocabulary, grammar, sometimes

even of pronunciation (Leech, 1969:10). For instance, the word choices and sentence structures in advertising language are different to these in poetic language. When one particular register borrows vocabularies or expressive ways from other registers, the variation of register happens (Qin 387). In *The Seventh Day*, almost all characters are underclass, therefore the story is narrated in colloquial speech. However, there is an example that the author uses expressions of other register, which is supposed to be the register deviation.

Example 7

有人指出牌子上“蛋子”两个字过于粗俗，他虚心接受，将牌子上的话改成“还我一双睾丸”，并且向行人说明：

“我文明用语了。”(Yu 112)

Someone pointed out that it was rather crude to write the word “balls” on the sign. He cheerfully accepted this correction, changing it to read “Give me back that pair of testicles!”

“See, I’m using cultured language,” he explained to passersby. (Barr 100)

During the trial, because of the lack of cooperation and the man’s comparison of the police as a “sewer”, Zhang Gang was so angry that he kicked the man surnamed Li in his private parts, resulting in the man’s “balls” getting injured. The man surnamed Li was detained for 15 days after the trial without any treat and compensation, and the policeman Zhang Gang who hurt him got away with punishment. As a result, after coming out of the detention center, the man surnamed Li began a three-year protest. He appeared at the door of the public station every day, holding a sign with the words “还我两个蛋子”. Someone pointed out that “蛋子” was a kind of crude, so he replaced the word “balls” with “testicles”. After three years of protest to no avail, the man surnamed Li disappeared for a year. To everyone’s surprise, he returned to the police station again. He easily avoided the security guard and successfully entered Zhang Gang’s office, then killed Zhang Gang with a machete in his backpack. Finally, he successfully avenged for his “eggs” in a craziest way. A man surnamed Li was executed half a year later. And after his death, no one buried his ashes. Zhang Gang was also not buried, because his parents had been fighting for the title of martyr for him since his death. Zhang Gang’s body became his parents’ tool for profits. Although for different reasons, neither of them could be buried. Unable to come to the resting place, they met

again in the dead world. In there, they played chess for more than a decade and became the closest friends. Conflicts and violence were dispelled in this world, leaving only peace and harmony.

In China, “building up a civilized society” is what most cities pursue, but many people do not know what it exactly means. In *The Seventh Day*, Yu Hua raises questions about the construction of a so-called civilized society in his way. After being reminded that the “eggs” was uncivilized, the man surnamed Li changed the “eggs” on the sign to “testicles” and said he used “cultured language.” In here, the medical vocabulary is introduced into a colloquial context, and the register deviation happens, which makes the behavior of Li’s protest become a performance art in a sense. Opinions vary on whether “testicles” are more civilized than “eggs”, but in *The Seventh Day*, the police are not more civilized than prostitutes. The peaceful protest of the man did not get the justice he wanted, while Zhang Gang’s parents, who frequently petitioned for the title of martyr, were given the treatment of “junket travel”, because the local government attached great importance to petitioning. The difference between the two results is only because the leapfrog petition will impact the civilization-building assessment of the local government, while the individual protest will not. In *The Seventh Day* and even in whole China, civilized society building is like replacing “balls” with “testicles”. It is only the result of the assessment of the higher government to the lower government under formalism, which makes less sense.

In the translation, Barr adopts the method of literal translation, translating “蛋子” into “testicles”, which achieves the same effect of register deviation of the source text and successfully retains the author’s writing intention. At the same time, in source text, the man surnamed Li “modestly” accepted the proposal of passers-by, while Barr translates “虚心接受” as “cheerfully accepted” by the method of free translation. After reading the whole story, this translation can be understood. For Chinese readers, they can clearly feel that the man’s “humbly accepted” is not his real attitude, yet the author does not clearly write the man’s inner thoughts. But from the man’s serious but absurd behavior of using such cultured language, it is clear that the author pursues a kind of satirical effect. Therefore, Barr translates “虚心” into “cheerfully”, which directly describes the extraordinary life attitude of the man—he used his way to protest and show his disdain to the police, and makes the image of the man more vivid—facing passerby’s jeer, he taunted to all society.

The Paralleled Languages

Parallelism is another important foregrounding phenomenon. A similar hierarchy of units, sentence, clause, phrase and word, could be set up to describe grammatical patterns, when a specific grammatical pattern appears two or more times in a text, parallelism generates. Not like deviation, parallelism is characterized as “extra regularities”, by this way reader’s attention will be caught and author’s purpose will be reached (Leech, 1969:62). Specifically, parallelism is consisted of parallel structure and repetition. Following, some examples featuring parallelism will be discussed according to the classifications above.

Parallel Structure

The parallel structure is formed by two or more grammatically similar or identical words, phrases, or sentences. Parallel structure can surprise or impress the reader by highlighting a specific structure, which is widely adopted by poets and novelists. In *The Seventh Day*, Yu Hua employs parallel structure for literary purposes frequently. Thus, it makes sense for the translator to deal with this foregrounding phenomenon in an appropriate way. Because, when translating parallel structures, both the form and the meaning are important. The following examples will illustrate the author’s purpose of using parallel structure and the translator’s way of coping with these parallel structures.

Table 4-1 The Parallel Structures in *The Seventh Day*

Seque nce Number	Source Text	Target Text	Wheth er Parallelism Retained
Exempl e 9	空中没有鸟儿飞翔, 水中没有鱼儿游弋, 大地没有万物生长。(Yu 93)	In the air no birds circled and in the water no fish swam and on the earth nothing grew. (Barr 83)	Positiv e
Exempl e 10	我们看不到树木出现, 看不到河水流淌, 听不到风吹草动, 听不到脚步声响。(Yu 106)	There were no trees in the distance and no river flowing; we heard no rustle of breeze through the grass and no sound of footsteps. (Barr 94)	Positiv e

Example 11	在一片芳草地上，有硕果累累的果树，有欣欣向荣的蔬菜，还有潺潺流动的河水。(Yu 132)	In a land of scented grasses and babbling streams, there were thriving vegetables and trees laden with fruit. (Barr 115)	Negative
Example 12	我听到火的声音，是舞动声；听到水的声音，是敲击声；听到草的声音，是摇曳声；听到树的声音，是呼唤声；听到风的声音，是沙沙声；听到云的声音，是漂浮声。(Yu 146)	I heard the dancing of the fire, the tapping of the water, the swaying of the grass, the soughing of the trees, the rustling of the breeze, the floating of the clouds. (Barr 126)	Positive

These sentences are presented in parallel structures. Such forms can contribute to creating an aesthetic effect in reading. Phonologically, the same or similar structure can create rhythmic harmony, thus a beauty in sound is generated.

The Seventh Day is a novel about the most ordinary people in society, and the using of colloquial language is one of their characters. Therefore, few parallel structures will appear, especially in characters' dialogs. The four examples in the table are the descriptions of the dead world, of which examples nine and ten are environmental descriptions when Yang Fei roamed on the borderline between life and death, and examples 11 and 12 are the environmental descriptions of the land of the unburied. Through the parallel structure, the first two examples highlight the desolation and emptiness at the borderline between life and death, while the place of the unburied is full of life and vitality. When reading this novel, the reader can follow Yang Fei's steps, from the world of the living to the world of the dead, and then finally to the land of the unburied. From nothingness to full of life, the detailed and impressive environmental descriptions make the fictional dead world present some kind of reality, reaching the author's intention of "the grotesque is more careful in detail than the realistic" (Zhang and Yu 112).

In addition, although the four examples are all parallel structures, they differ in the choice of words. The first two examples use simple words, describing the emptiness of

the borderline between life and death, where there is neither life nor sound; while the last two examples use rhetorical words to describe the environment of the land of the unburied in a detailed and vivid way. To be specific, in example 11, the author uses three four-words idioms in succession to describe fruit trees, vegetables and the river, to present a beautiful and vibrant scene in front of the reader, making a strong contrast to the depiction in previous examples. Similarly, example 12 is the description of sound in the land of the unburied. In there, one's sense of hearing is amplified. In the real world, the sound like "floating of the clouds" cannot be heard, but in the land of the unburied, everything's moving is accompanied by beautiful sounds, showing the dead world has a more majestic vitality than the real world. Moreover, in this example the author uses six consecutive sentences in identical structure, which not only vivid describes the beauty of the environment, but also brings about a sense of rhythmic harmony, making the features of parallel structure to be fully reflected.

Yu Hua is a master in planning the structure. In these four examples, Example nine and Example 11 correspond to each other, with the former writing about the desolation of the borderline between life and death, and the latter about the vitality of life in the land of the unburied; Example then and Example 12 correspond to each other too, with the former writing about the fading of sound and the latter writing about the beauty of sound.

Through the parallel structure, the author creates a striking difference between the borderline between life and death and the land of the unburied, and highlights the beauty and vitality of the latter—not like the underworld, but like the paradise. First of all, it should be clear that the main purpose of these sentences in the source text is to show the environment, which is undoubtedly retained in the translation. So, more attention would be attached to whether the translations achieve parallel structure. After the comparison of the source text and the target text of the above examples, it is found that the parallel structure of example 11 is not preserved in its translation, while the parallel structure of the remaining three examples is preserved to varying degrees. Following, the translations of these four examples will be discussed in detailed.

In Example 11, Barr makes a big adjustment to the sentence structure of the source text. If comparing the description in the source text to a painting, then “芳草地” is a static background; while “果树”, “蔬菜” and “河流” are the dynamic foreground, and the combination of movement and stillness makes the picture full of vitality, which depicting a typical Chinese garden scene. In addition, when describing these images,

the author chooses idioms in the form of “AABC” or “ABCC” to describe them, which is very rhythmic in reading. However, in the translation, the grass and flowing water are placed in the first half of the sentence as the background, and the vegetables and fruit trees are placed in the second half of the sentence as the foreground, which changes the author’s intention and reduces the importance of the flowing river. Needless to say, the parallel structure of the source text is not retained, but is simply changed to declarative sentence, which loses the effects of the source text in terms of formal beauty and rhythmic harmony. As mentioned above, the translation of the parallel structure needs to pay attention to both the meaning of the source text and the retaining of the structure, but it is obvious that the translation of example 11 fails to achieve these two goals, weakening the literary effect and rhythmic beauty of the original text.

However, the remaining three examples successfully retain the parallel structure of the source text. And Barr adopts the method of literal translation, hence examples nine and 12 are consistent with the structure of the source text. Moreover, it is worth noting that in example 12, the translator accurately grasps the differences between Chinese and English in language expression and sentence structure, and successfully retains the vividly description of the source text, which is in line with the reading expectation of the target readers. For example, Chinese tends to put the things that most need to be expressed later, while English puts that most before (Ye,2013:29). In addition, through the method of conversion, the translator converts the nouns in the original text into corresponding verbs, such as translating “火的舞动声” into “the dancing of fire,” which is consistent with the source text both in structure and effect. Furthermore, in example ten, according to the difference between “看到” and “听到”, the translator treats this sentence into two clauses, which not only accords with the parallel structure of the source text, but also has the rhythmic beauty of English poetry, reflecting Barr has a good command of literature.

Repetition

Repetition is the use of the same word, sentence or paragraph many times to strengthen the tone, emotion and eloquence of the language (Qin 80). In daily writing and speaking, people usually seek to avoid repetition, unless it is for purposes such as semantic prominence, phonological harmony and syntactic balance. Repetition is a common phenomenon in poems and novels, which is an important method for the author to emphasize some words or expressions. The following four examples are typical repetitions. Through analysis, the role of repetition in the source text and how

the translator deals with these repetitions will be discussed.

Table 4-2 Example 12

Source Text	Target Text	Whether Repetition Retained
说完这话，她突然向我父亲跪下了：“恩人啊，恩人啊……” (Yu 72)	Then she threw herself on her knees in front of my father, crying, “I owe you so much! I don’t know how to thank you.” (Barr 62)	Negative
她声泪俱下地说：“你为我儿子牺牲得太多，太多了。” (Yu 72)	She burst into another round of sobbing. “You have sacrificed so much for my son—way too much,” she said. (Barr 62)	Positive
我生母擦着眼泪说：“是的，是的，他也是你的儿子，他永远是你的儿子。” (Yu 73)	“That’s true, that’s true,” my mother said, rubbing her eyes. “He’s your son too, he always will be.” (Barr 62)	Negative
我的生母非常感动，她私下里抹着眼泪对我说：“他是个好人，他真是个好人的。” (Yu 74)	My birth mother was very touched, and later, when we were alone, the recollection brought tears to her eyes. “He’s a good man—such a very good man,” she said to me. (Barr 64)	Positive

The language repetition is an important manifestation of the repetition phenomenon in the novel. Example 12 is the words of Yang Fei’s birth mother in the novel, and it can be seen that the repetition phenomenon exists in every sentence.

Seeking the personalization of character’s language is a distinctive feature of the fictional language. The so-called personalization of character language is what kind of character should say what kind of words, so that the character can express his thoughts,

identity, cultural cultivation, experience, and personality through his own language. And readers often get to know and evaluate various characters in novels through dialogues among them (Qin 400). As a retired housewife, the language of Yang Fei's birth mother is naturally simple and unpretentious. In the novel, after searching for Yang Fei for more than twenty years, Yang Fei's birth mother finally reunited with Yang Fei and expressed her sincere gratitude to Yang Fei's adoptive father Yang Jinbiao.

The four sentences in Example 12 are all words of gratitude from Yang Fei's birth mother to Yang Jinbiao from indirect description or direct description. In daily communication, the language repetition often plays a role of meaning emphasis and emotion expression. As can be seen, the utterances of Yang Fei's birth mother are very brief and repeated on both formal and semantic levels. Through language repetition, though the author does not depict much about Yang Fei's birth mother, the image of this character is vividly portrayed: the level of her education was not high, because her words were very simple; she was sincere and kind, keeping looking for Yang Fei for more than 20 years and her gratitude to Yang Jinbiao is beyond words. Through the language repetition, the image of Yang Fei's birth mother is effectively portrayed with less ink, which reflects the author's originality in character description.

In the target text, the translator mainly adopts the method of domestication, retaining language repetition in the translation for those that can meet the target reader's reading expectation, such as the second sentence and the fourth sentence; if literal repetition could not meet the English reader's reading expectation, hence the language repetition is omitted, such as the first sentence and the third sentence. Although such translations retained the repetition on semantic level and do not lose much in terms of meaning compared to the source text, the lack of repetition on formal level makes the character lose his unique style in language expression, and its image is no longer as vivid as in the source text.

Example 13

“我不想再过这种穷日子，我受够了。iPhone3出来时，我的小姐妹就用上了；iPhone3S一出来，她马上换了；去年又换了iPhone4，现在用上iPhone4S了。我用的这个破手机，两百元也没人要。”“我以后会给你买一个iPhone4S的。”“你吃饭的钱都不够，等你给我买的时候，都是iPhone4S了。”“我一定会给你买一个iPhone4S。”(Yu 97)

“I don’t want to keep on living like this, I’ve had enough! When the iPhone 3 came out, my girlfriend got one right away, and as soon as the iPhone 3s came out, she immediately switched to that. Last year she exchanged it for an iPhone 4, and now she’s using an iPhone 4s. Look at this crappy cell phone of mine—I couldn’t even get two hundred yuan for it!” “I’ll get you an iPhone 4s, don’t you worry.” “You can’t even scrounge together the money for three meals a day! By the time you can afford to buy me an iPhone 4s, they’ll be selling the iPhone 40s.” “I told you I will get you an iPhone 4s.” (Barr 85)

The story of Liu Mei, the Mouse Girl, and her boyfriend Wu Chao is one of the key plots in *The Seventh Day*, and they were the lowest class of society, known as the “the mouse tribe,” who were living in squalid conditions and working for poor pay.

The direct cause of the deaths of Mouse Girl and Wu Chao is their dispute over the iPhone. Mouse Girl wanted the latest iPhone, but Wu Chao, who had a meager income, could not meet this demand, so he gave Mouse a knockoff. After finding the truth of the fake iPhone, Mouse Girl felt cheated and wanted to suicide to express her dissatisfaction with Wu Chao for cheating her. After the mouse sister announced in the online community to suicide, netizens not only did not discourage her from suicide, but around how to die comfortably and successfully gave her advice, and ultimately contributed to the death of Mouse Girl. However, Wu Chao, who had just arrived from his hometown where the internet was not available, was distressed to learn of Mouse Girl’s suicide and decided to sell his kidney to buy a cemetery for Mouse Girl to rest in peace. After selling his kidney, Wu Chao soon died. The news that Wu Chao bought a cemetery for Mouse Girl was brought to the dead world by their friend Xiao Qing, who died in a car accident. After knowing this message, in the land of the unburied, with the help of souls and dressed like a bride, Mouse Girl was going to the resting place. During the trip to the resting place, when she learned that she was not going to marry Wu Chao, Mouse Girl was a little sad, but at the same time felt that she should be happy to accept Wu Chao’s love for her. Unfortunately, when Wu Chao died from selling his kidney and also came to the dead world, the real tragedy went on—they were once again separated from each other, never to see each other again.

The tragedy of Mouse Girl and Wu Chao is the result of the consumerism and the social apathy. Selling a kidney in order to buy an iPhone used to be a hot news item, however, in the novel, Wu Chao did not sell his kidney for the iPhone, but sold his

kidney in order to buy a cemetery for Mouse Girl. Actually, in the novel, there is no essential difference between the iPhone and the cemetery, because the both are difficult for the poor to consume. In this example, seven “iPhone” appear repeatedly, and from “iPhone 3” to “iPhone 40”, showing the author’s satire of today’s product marketing strategy. The repetition of the word “iPhone” makes the imagery of iPhone more prominent, and the author uses the word “iPhone” instead of “苹果手机” to make the English word “iPhone” stand out in Chinese text, reminding readers that “iPhone” is a premium product from the West. Although the iPhone is no longer as unaffordable as it once was for ordinary people nowadays, with the prevalence of consumerism, this plot is still accessible, because the reader can understand why Mouse Girl was such keen on an iPhone.

By repeating the word “iPhone” seven times, the iPhone, as a representative product of consumerism, is repeatedly emphasized by Yu Hua, achieving a very obvious foregrounding effect. In the translation, the word “iPhone” is not as prominent as it is in Chinese, and the foregrounding effect brought by repetition is somewhat weakened. However, this result cannot be avoided, because some English words, such as “iPhone”, have been used in the current Chinese context, so that “iPhone” can be used directly in the source text instead of “苹果手机,” and such foregrounding effect naturally cannot be retained in the translation, because for the target reader, Chinese words inserted in English text is not acceptable .

Example 14

Source Text A:

我惊讶地看见一个世界——水在流淌，青草遍地，树木茂盛，树枝上结满有核的果子，树叶都是心脏的模样，它们抖动时也是心脏跳动的节奏。我看见很多人，很多只剩下骨骼的人，还有一些有肉的人，在那里走来走去。我问她：“这是什么地方？”她说：“这里叫死无葬身之地。” (Yu 109)

Target Text A:

A To my amazement I now saw another world, one where streams were flowing, where grass covered the ground, where trees were thick with leaves and loaded with fruit. The leaves were shaped like hearts, and when they shivered it was with the rhythm of hearts beating. I saw many people, some just bones, some still fleshed, walking back and forth. “Where are we?” I asked. “This is the land of the unburied.” (Barr 96)

Source Text B:

伍超的脸上出现诧异的神色，他看到了我曾经在这里见到的情景——水在流淌，青草遍地，树木茂盛，树枝上结满了有核的果子，树叶都是心脏的模样，它们抖动时也是心脏跳动的节奏。很多的人，很多只剩下骨骼的人，还有一些有肉体的人，在那里走来走去……他问：“那是什么地方？”我说：“死无葬身之地。”
210 (Yu 201)

Target Text B:

A look of awe appeared on his face, for now he saw for the first time the scene that had made such an impression on me— streams flowing, grass covering the ground, trees in luxuriant growth, with fruit hanging from their branches and heart-shaped leaves that fluttered to a heartbeat rhythm. And people—some fully fleshed, many just bones—were strolling at leisure, back and forth. “What’s the name of this place?” he asked. “The land of the unburied.” (Barr 172)

In addition to the language repetition and word repetition, there is also the phenomenon of scene repetition in the novel. The two paragraphs in Example 14 are respectively the descriptions of Yang Fei and Wu Chao when they first saw the land of the unburied. In there, they saw the same scene, asked the same questions, and got the same answers. It can be seen that these two paragraphs are almost identical, which is an obvious repetition of the scene. As mentioned earlier, Yu Hua adopts the loop structure narrative strategy in the novel, and the repetition of scenes is an important means to achieve this narrative strategy. As the most important narrative space in the novel, the author uses almost the same words to describe the land of the unburied, and its importance cannot be overstated. As Yu Hua himself says, the supporting part of the novel is in the land of the unburied, and all the narrations come from this place (Zhang 113).

In the novel, the dead world and the real world are the reflection of each other. In the traditional Chinese context, “死无葬身之地” is a place where is cursed by people, and no one wants to go after death. The author reverses its metaphorical meaning in *The Seventh Day*, by this way, the other side of the society is described in an opposing perspective (Zhang 114). Therefore, we can see the opposition between the real world and the dead world in various aspects: in the dead world, there are no names, no ages, no rivalries, only harmony and peace left; while in the real world, people are labeled with all kinds of identity information, competing in their works and lives, and conflicts

fill the whole world. To show his dissatisfaction with reality, the author creates such a utopia called “死无葬身之地”, whose environmental description is in accord with characteristics of Chinese utopia, “peach blossom garden”.

Although the two paragraphs in the source text are almost identical, in the translation, Barr uses different words to describe the same scene, which is in line with the phenomenon mentioned above: people avoid using the same words in their writing. However, whatever the translator’s reasons for not retaining the repetition of scenes in the original, such treatment undoubtedly weakens the strong visual impression brought to the reader by the repetition of scenes and makes the loop narrative structure of the novel less obvious than in the source text. In short, the seemingly flamboyant rhetoric does not add much to the translation, but rather fails to retain the author’s intention of repetition: to emphasize the importance of the land of the unburied and to create a loop narrative structure.