

Foreignization of Nicknames of Characters in *All Men Are Brothers* Translated by Pearl S. Buck

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Abstract. *All Men Are Brothers* is the only translation of Pearl S. Buck, an American female writer, and also the first English translation of *Outlaws of the Marsh*. From the perspective of foreignization translation method, this paper aims to investigate foreignization used in the translation of nicknames of characters, and to explore ways of promoting Chinese culture communication and exchange through translations. Pearl S. Buck's English translation version shows an obvious tendency of foreignization in nicknames, which is intended to guide the target readers to restore the legendary lives of heroes in this famous work. This kind of translation strategy reflects the exchanges, collisions, mergers and inclusiveness between Chinese and Western cultures so that foreign readers have an in-depth understanding of the Four famous Chinese works as well as Chinese traditional culture.

Keywords: Foreignization; Nickname; *All Men Are Brothers*; Cultural communication and exchange.

1. Introduction

As the peak of the development of Chinese classical novels, in the 1930s, the *All Men Are Brothers* was first translated into English by Pearl S. Buck and began to spread in Europe and America. After that, many versions of this long famous work appeared. At present, the most influential versions of *Water Margin* are Pearl S. Buck's English translation and Shapiro's English translation "*Outlaws of the Marsh*" [1]. The translation of "*All Men Are Brothers*" is the first English translation published and favored by readers. It is of great significance to enhance the western world's understanding of China, dispel the hegemony of Western culture, and promote contemporary Chinese culture to the world. This translation has a great impact on the European and American literary circles, and has also become the main basis for the study of the translation of "*Water Margin*".

Foreignization translation refers to the translation that retains the exotic nature of the original text to a certain extent and deliberately breaks the conventions of the target language. It advocates retaining the source language culture in the translation and enriching the target language culture and. This paper selects some distinctive language features and rich cultural content in *All Men Are Brothers*, and takes the nicknames of characters as the research object to analyze the application and language characteristics of foreignization translation strategies in the translation of nicknames of characters in this version. It is hoped that this paper can make contributions to the results of previous studies.

We believe that the combination of "Cultural Integration" and "Characterization" will achieve a better translation effect when translating nicknames. At the beginning, the character image is passed to the readers through the introduction of its nickname. The readers will generally have the first impression perception of a certain role, and the later plot development will test the appropriateness of the nickname at any time, and promote the readers to "feel" it from a new angle, fully grasp its rationality and literary significance, rather than accept it as it should be. In the process of understanding the life of the character, readers will gradually accept the nicknames given to the characters from the confusion of nickname translation at the beginning. If the translated nicknames do not fit the overall image of the characters, the translation of nicknames will also mislead and distort the readers' understanding of the characters. Many people who love translated literature are not only appreciating the legends in foreign works, but also thinking about the impression of each character in their minds after reading, and the key clue is nickname. This will make readers sublimate their impression on the work of *Outlaws of the Marsh* and have a deeper understanding. Another

significance of this is to better promote the exchange between different cultures. A culture can be enriched to the greatest extent only when it communicates with heterogeneous cultures. Only accurate and appropriate nicknames, which are absorbed and accepted by the target language, can better promote the exchange between eastern and Western cultures and learn from each other. Thus, the target language readers can better enrich their spiritual world through the mirror of foreign culture and their own cultural differences. It can be seen that only by fully understanding the story behind the characters' lives and digging deep into their personality traits can the translator translate the authentic nicknames of the characters, so as to deepen the understanding of the works and promote cultural exchange.

2. Literature Review

2.1 Pearl S. B's All Men Are Brothers

The Water Margin, one of China's four famous works, has excellent writing skills and profound cultural connotation, which has attracted many scholars at home and abroad. The All Men Are Brothers of Pearl Buck, an American writer, is the first English translation of the Water Margin. Since its publication, the work has been appreciated by readers all over the world and affirmed by the translation community. It plays a pivotal role in disseminating Chinese culture and increasing the national cultural soft power. The study of All Men Are Brothers has also changed from simple text studies to studies of cultural connotations behind weapon names and nicknames. Pearl S. Buck adopts the foreignization translation strategy in the translation of the Outlaws of the Marsh, which is intended to guide the target readers to approach the original work and faithfully reflect the cultural connotation of the original work. From the perspective of foreignization strategy, the selection of appropriate vocabulary, the arrangement of reasonable word order and the pursuit of the origin of allusions are all important manifestations. Pearl S. Buck's translation uses the inherent vocabulary in Chinese culture as much as possible and complies with the expression habits of Chinese, keeping the allusions of Chinese culture. After analyzing the translation of some typical language phenomena in the Outlaws of the Marsh, it is not difficult to find that Pearl S. Buck uses the foreignization translation strategy which, to a great extent, is consistent with the original thought and faithful to the original culture[2].

2.2 Nicknames in All Men Are Brothers

The core of foreignization translation proposed by Venuti is to create a translation theory and practice that resists the mainstream cultural values of the target language, so as to highlight the values and cultural differences of foreign language works[2]. Due to the translator's initiative, foreignization translation is not equal to faithful translation, and deviating from the cultural values of the target language does not necessarily follow the cultural tradition of the original text. When translating, the translator should abandon the existing translation habits and create an expression that restores the original text. This approach has two results. Firstly, if the translator excessively faithfully restores the original text in foreignization translation, the translation will be full of rich cultural heterogeneity, but deviate from the meaning expressed in the original work. When Pearl translated the nicknames of characters in her English translation of Water Margin (hereinafter referred to as "the translation of Outlaws of the Marsh"), the foreignization translation method was used to achieve this. However, there are still some deficiencies in the translation of the nicknames of the characters in the All Men Are Brothers. Nicknames often have specific cultural meanings, and the textual research of some nickname meanings was tough at that time, which constituted a cultural barrier in translation. Taking the English translation of the mother yecha Sun Erniang as an example., Pearl translated the "mother yecha" into female night ogre, which means the ugly ghost appearing at night, and the true meaning of the mother yecha is a fierce woman rather than a ghost like terrorist image. It is obvious that Pearl translated "mother yecha" literally here and chose the original meaning of yecha. As one of the few

female images among Liangshan heroes, this translation neither conformed to Chinese traditional culture for women, nor translated the characteristics of Sun Erniang's bold, malicious, smart and virtuous characters. Secondly, if the translator gets in and out of the translation object in foreignization translation, makes appropriate aesthetic innovation, but does not rewrite the cultural heterogeneity of the original text, readers can be guided to the scene described by the author and overlook the style of the original work. Translators should restore their internal cultural heritage to the greatest extent, helping spread Chinese culture and promote cultural exchange, which requires translators to have superb translation skills, not only to accurately translate the meaning of nicknames, but also to reflect national characteristics to a certain extent. So maybe the translation of Sun Erniang's name can be "able woman". The image of Sun Erniang's careful and considerate sister-in-law jumped onto the paper. It can be said that the gentle femininity of Sun Erniang in the novel is far better than the murderous spirit of the masked mother Yasha. The English translation of nicknames can not only meet the requirements of neat and rigid translation of literal meaning, but also explore the symbolic or metaphorical significance behind the nicknames of characters. Each nickname has its origins or allusions, and contains the personalities and life stories of heroes. The translator should reproduce the personality characteristics of the characters according to their nicknames, and should never get the meaning out of the context or abandon the meaning of the words.

For the translation of nicknames, the translator is not only limited to the right and wrong judgments in the translation of "alienation" and even "domestication", but also takes factors such as a character's life experience and personality development as one of the important basis for accurate translation. He should combine the ups and downs of a character's life to produce a nickname translation that best reflects his own characteristics, and show a certain degree of respect for heroes. It enables readers to gradually understand the origin of the character's nickname and accept the character and his nickname imperceptibly when they carefully taste the translated works.

2.3 Foreignization Theory

Foreignization translation method, proposed by F. Schleiermacher [2], is a translation strategy that guides readers to the author. It deviates from the target language, highlights the language charm of the original work and makes readers understand cultural differences. Venuti (1995) clearly put forward in his publication "The translator's a history of translation" that the only criterion for British and American literary translation is "smoothness". After the translation is generated, there is no trace of the translator's participation in the translation system, which makes readers have the illusion that they are reading the original text written in English, rather than the translation translated from the original text by the translator.

The translation of *Outlaws of the Marsh* embodies a kind of "alienation charm", which reflects the respect for foreign culture. The principle of its translation is to convey the traditional culture of Chinese literature in the West as authentic as possible. As Pearl Buck has lived and worked in China for many years, and has been influenced by China's traditional culture, literature, customs and ethics, Pearl Buck has a deep Chinese cultural heritage. Confucian ethics is one of the important components. There is a patriarchal society with "loyalty", "filial piety", "benevolence" and "love" as the core. "Honesty" has become an important basic criterion in interpersonal communication in the traditional Confucian thought. This powerful social ethics not only affects all aspects of human beings, but also affects the professional norms of translators [3]. Chinese Confucianism advocates "self-cultivation", "family harmony", "governing the country" and "pacifying the world", achieving the ideal of "one family under the heaven" and "all brothers in the four seas". It reflects her recognition of Chinese cultural values and respect for the cultural differences between China and the West [4].

3. Results and Discussion

3.1 Pearl Buck's translation strategy and original intention

One of the important purposes of Pearl Buck's translation of the *All Men Are Brothers* is to convey the most authentic charm of classical literature and appreciate the most authentic Chinese culture. In the social and cultural context at that time, an American would generally choose the domestication strategy to translate Chinese novels into English, but Pearl Buck took a different approach. She took the reproduction of the source language and culture as the basic principle, and transmitted Chinese culture to the western world in the way of foreignization translation. Pearl Buck's translation of *All Men Are Brothers* is the best interpretation of her translation ethics: "In fact, I have no academic interest in translating this novel. I am only interested in the wonderful story of the original and its wonderful way of telling it. Besides, I have no other purpose. I try my best to translate it directly because in my opinion, the language style of Chinese is the most suitable for this work. What I do is to make the translation as close as possible to Chinese. I want to make readers who do not understand Chinese feel dreamily when reading the translation that they are Reading the original." [5] In order to preserve and transplant the cultural image of the original work, Pearl Buck tried to use literal translation from beginning to end, including the translation of nicknames. Under the condition of Pearl Buck's "literal translation" style, the readers can understand the meaning of the nickname according to the context and the deeds of the characters.

3.2 The Inadequacy of Nickname Translation

However, the meaning of a title is not necessarily a simple addition of the meanings of the individual words that make up the title. The reason why Pearl Buck's verbatim translation of some nicknames has not been criticized by the academic community is mainly because the overall meaning of some nicknames is not far from the literal image, which does not cause difficulties in understanding. However, the *Outlaws of the Marsh* is a long novel. The connotation of the words is often supported by clear intertextuality within the text, and the contextual information accounts for a large proportion. If we only stay at the literal level or blindly apply the foreignization translation method, the readers will not understand the nicknames at the beginning, which requires the readers to slowly understand and accept them in the subsequent description of the specific events of the characters. Furthermore, sometimes this acceptance may be passive, and translators in the new era should make great efforts in the acceptance and understanding of nicknames if they want to turn passivity into initiative when translating nicknames. In fact, the strategy of foreignization can break through the convention of the target language and retain the exotic flavor of the original text. However, without being combined with the concept of the work itself as a whole and the cultural customs of the nation, it will often make readers feel contradictory or confused when reading, and cannot give full play to the role of foreignization translation in cultural intervention then. In the original work of *Outlaws of the Marsh*, there are many heroes with different personalities. There are 108 heroes in Liangshan alone, each of whom has a nickname. In addition to the numerous official titles involved in the book, the author may fail to give a pertinent translation of all characters' nicknames for a time. It can neither be translated literally word by word, which makes readers in English speaking countries confused, nor blindly cater to the target language regardless of cultural factors. The nickname of a character is the common result of society and culture. The specific social and cultural context has given birth to people's dramatic names for different characters. Because Pearl Buck grew up in a multi-cultural environment, it will inevitably have a lifelong impact on her creation. In a word, the translated version of *Outlaws of The Marsh* shows an obvious tendency of foreignization, which is intended to guide the target readers to approach the original and faithfully reflect the cultural connotation of the original. From the perspective of the application of foreignization translation strategies, the choice of vocabulary, the arrangement of word order and the origin of allusions are all important manifestations. The following conclusions can be drawn: Modern translators should not only follow the principle of combining the

experiences and characteristics of the characters themselves, but also keep the connotation of Chinese culture and reflect the foreignized translation style.

3.3 The Intention of This Study on Nickname Translation

The nickname of a character is closely related to their industry, personality, image and skills, and becomes the main factor in shaping the character's temperament. Many scholars have made in-depth research on the nicknames of the Outlaws of the Marsh, mostly from the research of nicknames and the exploration of different styles of comparative works. Some of the nicknames are derived from animal names, such as Gongsun Sheng, the "Dragon in the Clouds" and Lin Chong, the "The Leopard Headed", some are based on the appearance and image characteristics (such as Zhu Tong, the "The Beautiful Bearded" and Du Qian, the "Eagle Who Flutters Against the Sky"), some are based on their personality characteristics (such as "The Fire In the Thunder Clap" Qin Ming and "The Swift Vanguard" Suo Chao), some are based on their own specialties (such as "The Magic Messenger" Dai Zong and "The Magic Scribe" Xiao Rang), and some are based on the weapons used (such as "The Great Sword" Guan Sheng and "The Double Clubs" Hu Yanzhuo), and even their identity Professions and even celebrities (such as "The Tattooed Priest" Lu Zhishen, "The Hairy Priest" Wu Song, "Little Li-Kuan" Hua Rong, "The lesser Duke" Lv Fang) are nicknamed.[5] This paper studies the nicknames of the characters in the Outlaws of the Marsh from the perspective of national culture and the life of the characters. The nicknames of the characters in Outlaws of the Marsh have been praised and tasted by the later generations. The nicknames of the heroes in the Outlaws of the Marsh have profound national cultural characteristics. "The author gives each hero a distinctive nickname and make it almost inseparable from the characters in the whole novel". Nicknames are characters, which reflect the author's feelings for them. "It reflects the aesthetic characteristics of the Han nationality". The translator should reflect this point. Xu Xueping pointed out the shortcomings in the translation of the nicknames of heroes in Sha's translation of the Water Margin from the perspective of cross-cultural communication. The first is the lack of understanding of the original text [6]. As one of China's four classics, it is inevitable that literal and cultural translation errors caused by historical reasons will occur in the translation of nicknames. The allusions of the nicknames are not sufficiently explained. The blind pursuit of fluency in reading leads to unnecessary deviation in understanding. The translation needs to be accurate and appropriate.

The translation of nicknames cannot be separated from the expression of color. Expressive color refers to the component attached to the meaning part of the vocabulary concept to express the specific feelings given by the person or the context. There are various kinds of expression colors, including emotion color, attitude color, evaluation color, image color, style color, tone color, etc. How to add expression color in nickname translation is a major difficulty for translators today, which tests the professionalism of translators[7].

Here we give examples of the translation of the names of different characters of Pearl Buck. For example, although "Little Li-Kuan" Hua Rong's name comes from allusions, it is limited to space introduction and other objective reasons. Pearl Buck's introduction of the nickname here takes the form of Pinyin, and uses the alienation method stiffly, which may be an inappropriate nickname for foreign readers who do not understand the deeds of Li Guang, a historical hero of the ancient Western Han Dynasty in China. Li Guang is known as "flying general", and Hua Rong's image is also consistent with it. With a silver helmet and armor, he is good at riding inferior horses, can open a hard bow, and has a silver gun in his hand. He has an amazing martial art. He can shoot a good arrow and can walk through the Yang with hundreds of steps. People love his martial art and compare him to Li Guang, a famous general in the Han Dynasty. Therefore, people in the Jianghu give him the reputation of "Xiao Li Guang". However, in all chapters of the Outlaws of the Marsh, there is no detailed introduction to the hero Li Guang. Readers will not understand the origin of this translation for a while. Why must we use the hero Li Guang to analogy Hua Rong? This will inevitably affect the process of reading and tasting the role. Lacking the background information, readers will inevitably have difficulties understanding this character. Looking at every big and small battle of Hua

Rong, his archery is excellent, and he can take hundreds of steps through the Yang straight to the head of the enemy general, which is very similar to flying General Li Guang. Therefore, we can directly translate its name as marksman, which means a hero who is good at archery. This will make readers have a preliminary impression on Hua Rong through nicknames in the process of reading, and this preliminary impression will guide readers to shape the overall image of Hua Rong in the subsequent reading process of the work, especially in the appearance of Hua Rong and the subsequent key battles. This is how Hua Rong's appearance is introduced in the original work. When people passed by the opposite mountain, Lu Fang and Guo Sheng competed, and the colorful ribbons on the two painted halberds were tangled. Hua Rong shot an arrow to separate the two halberds, which surprised everyone. After going to Liangshan, Chao Gai didn't believe it. Just as a flock of geese flew across the sky, Hua Rong said that he would shoot the head of the third goose. Where the bow opened, the strings rang and the geese fell. From then on, people all over the mountain admired Hua Rong. Later, Hua Rong followed the Liangshan people to rob the Dharma field in Jiangzhou, outwit the inaction army, shot the red light in the Zhu's Park, killed Xue Yuanhui in the attack on Gaotang Prefecture, and shot Vice General Li Cheng in the attack on Daming mansion. It can be said that he made great achievements in the war. In particular, his exquisite archery is a major feature of this hero.

Another example is the translation of "desperate Sanlang Shi Xiu", which will make readers misunderstand. Not only readers in the western literary circle, but also readers who have read the *Outlaws of the Marsh* in China will feel a little puzzled. In this regard, Pearl Buck translated it into "the one who wants not his life", meaning a person who doesn't even want his life. Both Western readers and Chinese readers will have doubts here. In addition, the nickname does not express the central thoughts and feelings of the characters in a concise and comprehensive way, and may even distort the understanding of the characters to a certain extent. In the 44th chapter of the work, Shi Xiu said when he introduced himself that he had learned some skills of cudgels from primary school, and he was also a very persistent and stubborn person. He would lend a hand to anything that is unfair. As long as he takes action, he will certainly do his best, so people call him desperate Sanlang. The original meaning of the word "desperate Sanlang" is a person who is courageous and not afraid of death when fighting a war, or who will do his best to do things. From the deeds of Shi Xiu, we can see that this nickname is very suitable for him, and how should the translator find a balance between "being desperate" and "being not afraid of death" so as not to cause contradiction in meaning and weaken the characterization of the characters. Therefore, it is suggested to use Desperate Sanlang to describe Shi Xiu. The image of a young man who is conscientious and responsible and works hard comes into sight. The translator should accurately understand and fully transform the information content "We should also focus on highlighting its national cultural characteristics". In translation methods, foreignization is preferred "The cultural information of the original text should be retained to the maximum extent". The principle of equality should be fully reflected in cultural exchanges. This paper is of great benefit to us in objectively evaluating the English translation of nicknames and translating them well. Other scholars like Gu and Yi also discussed the translation of nicknames in their three comparative studies of the English translation of *Outlaws of the Marsh* [8].

4. Conclusion

In short, any translation has the translator's aesthetic, cognitive and ethical tendencies. The translation of nicknames in Pearl Buck's *Outlaws of the Marsh* shows the translator's distinctive characteristics. Pearl Buck's translation style demonstrates a beautiful picture of the Chinese culture. It is noteworthy that the translator's pursuit of "extreme restoration" runs through the translation, showing the translator's language proficiency of both Chinese and English. Pearl Buck's dual cultural identity enables her to enhance communication between Chinese and Western cultures, and urges her to keep the flavor of the original works as much as possible in the translation of nicknames. As a result, she can convey the original Chinese culture to Western readers. When we look for reasonable factors from the translation of *Outlaws of the Marsh*, it is indispensable to study the translator's habits,

behaviors and translation strategies in the English translation of classics under the new situation, which in return help to build China's foreign discourse system[4].

At the same time, we should face up to the phenomenon of mistranslation in the translation of Pearl Buck and adopt a tolerant attitude of translation criticism, foreign countries, and explore the discourse construction path of Chinese culture and human civilization. We need to affirm the contribution of the translated version of the *Outlaws of the Marsh* to the spread of Chinese language and culture; It is necessary to pay attention to the inappropriate translation of some nicknames. We express our understanding and make improvements, namely, we should not only combine the experiences with characteristics of the characters themselves, but also retain the connotation of Chinese culture, reflect the alienated translation style, and achieve the purpose of spreading Chinese culture. The translation of the *Outlaws of the Marsh* sheds light on finding new ways to spread Chinese culture. Under the vision of globalization and the community with a shared future for mankind, China should adhere to the cultural concept of "harmony but difference", actively build a foreign discourse system that integrates China and foreign countries, and explore the discourse construction path of Chinese culture and human civilization.

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