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School of Literature and Language Studies

**Lost between the layers: examining culture and meaning through
the effects of the translating process of Konrad Lorenz's *Er redete
mit dem Vieh, den Vögeln und den Fischen***

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through the effects of the translating process of Konrad
Lorenz's *Er redete mit dem Vieh, den Vögeln und den
Fischen*.**

BY

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Abstract

The aim of this research report is to explore the transference of cultural meaning in translations of Konrad Lorenz's *Er redete mit dem Vieh, den Vögeln und den Fischen* (1949). This is a study on animal behaviour that has been widely translated into various languages, including English. This report deals with how meaning is transferred from German into English, as well as the various strategies used by the translators in her translation. In addition we also examine the Chinese translation of the English edition, and investigate how the Chinese translators dealt with the issues of cultural and linguistic structural differences. In looking at the strategies employed by the translators of both target texts, this research examines how meaning and cultural context can be effectively transferred in the translation process. We are not looking at the entire book but at selected passages. The passages selected provide examples of the various issues that arise in the translation process especially regarding the transference of culture.

Declaration

I declare that this research report is my own, unaided work, submitted in partial fulfilment of the degree of Masters of Arts in Translation, University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other school.

DE-ANN TSAI

Signed at _____ this _____ day of _____ 2011

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MA Research Report

By De-Ann Tsai

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Introduction

The aim of this research report is to explore the transference of cultural meaning in translations of Konrad Lorenz's *Er redete mit dem Vieh, den Vögeln und den Fischen* (1949). This is a study on animal behaviour that has been widely translated into various languages, including English. This report deals with how meaning is transferred from German into English, as well as the various strategies used by the translator in her translation. In addition we also examine the Chinese translation of the English edition, and investigate how the Chinese translators dealt with the issues of cultural and linguistic structural differences. In looking at the strategies employed by the translators of both target texts, this research examines how meaning and cultural context can be effectively transferred in the translation process. We are not looking at the entire book but at selected passages. The passages selected provide examples of the various issues that arise in the translation process especially regarding the transference of culture. So the two main objectives are:

1. To compare the strategies used by the translators
2. To examine the transfer of cultural elements

Lorenz's *Er redete mit dem Vieh, den Vögeln und den Fischen* is a fascinating study on animal behaviourism that is written in easy, everyday language. Although the work has a scientific basis, it nevertheless comes across to the readers as accessible and entertaining. It is surprising then that the original work is in no way as popular as its translations¹. While there are various reasons for this, including the time of original publication, socio-political situations and world-trend (e.g. demand for popular science), this is not a reflection on the quality of the original. This report takes these factors into consideration but the focus here is on translation strategies. The emphasis is not on how the translations enhanced the original but rather how the translations succeeded in conveying the features of the original that facilitated their popularity. This report focuses on the popular English translation by Marjorie Kerr Wilson and the equally well-known Chinese translation that is based on Kerr Wilson's English translation². Popularity can also be attributed to the publisher of the book and the often overlooked fact that the number of target audiences (English and Chinese speaking) far outnumbers the German audience³.

While many studies have been done on the importance of culture and the difficulties encountered when translating for an audience of a culture completely different from that of the source text, this report looks at this at the level of meaning transference. By investigating the transference of meaning one can see how cultural elements, scientific terms, humour, style, tone can all be effectively transferred from the source text to the target text. But one needs to bear in mind that

¹ Online research showed that there are several publishers for the Chinese translation and at least two for the English edition, while Deutscher Taschenbuch Verlag remains the only publisher for the original (German) edition. The English edition used for this report was published by The Reprint Society but the main publisher seems to be Methuen Publishing. There are several Chinese translations in circulation but the one used in this report is by the most well-known and oldest publisher in Taiwan, Dongfang Publishing (The Eastern Publishing Co. Ltd : www.1945.com.tw)

² In the Far East (China, Taiwan, Hong Kong etc.) more than one translation of the work came into existence after Konrad Lorenz won the Nobel Prize for Medicine. In this report we will be looking at the translation by Fu-Chi You and Kuan-Rong Chi which is the most well-known version in Taiwan.

³ The Reprint Society deals in rare and out-of-print books that the company deems deserving of republication, whether these are originals or translations of classics that had been forgotten. Methuen specialises in the publication of anthologies, biography and autobiography, cultural studies, fiction, history, humour, philosophy, poetry, psychology, sport, travel, and writing guides, as well as diaries, letters, and essays. Since they deal in a wide variety of topics and it is well known that this plays a crucial role in how a book is received by the public. Dongfang Publishing is the oldest and one of the most respected publishers in Taiwan and they deal with the publication of classic literature and translations of foreign literary works that serve didactic purposes.

while most translation shifts (in the general sense) are intentional, certain shifts could also occur due to various reasons such as linguistic structural differences and cultural differences. Such shifts create room for creativity and distortion and it is up to the translator to deal with these appropriately. In dealing with these issues, this research report seeks to show that translating for different cultures and across different language groups can be done effectively and successfully.

Before we start the discussions, a brief review on Konrad Lorenz and *Er redete mit dem Vieh, den Vögeln und den Fischen* is necessary to understand the approaches taken by the translators⁴. Konrad Lorenz was a naturalist who won the Nobel Prize for his contributions to medicine. He also discovered “imprinting”, a process that young animals use to recognise their parents using visual and audio cues. His works are all based on research and observing animals, some of which he reared, others he studied in zoos or the wild. Lorenz wrote a few other books on various topics, all related to the research he did with animals. *Er redete mit dem Vieh, den Vögeln und den Fischen* or *King Solomon’s Ring* is possibly the best known of his works. Incidentally his other works were also published by the same publisher, Methuen Publishing (See footnote 1 and 3). Marjorie Kerr Wilson also translated these other works.

Lorenz had a style that was described as “entertaining, in an anecdotal way” by the *Times Educational Supplement*. But it is not just the entertainment factor that makes his work so accessible; he wrote for the public, which means that the language he uses is clear and free of jargon. In fact he very rarely uses scientific jargon and even if he does, he would always explain what it means. His observations and descriptions are set forth simply, yet vividly and precisely. His aim is in letting the readers share in the discoveries that he had made. The focus had always been on the content and never on him or how well he could write. This means that there are no complicated literary constructions, no extended metaphors, no obscure terms or expressions without explanations (evident in the original text). So one can see that the translators did not have to deal with many of the typical problems in translation, but this does not mean that translating Lorenz was unproblematic or “easy”. We see later in the report, the various problems that the translators had to face and the various strategies they used to overcome these challenges.

⁴ Please note that the information on Lorenz was obtained from literary reviews, websites, and various online encyclopaedias. In-text referencing will not be used.

Er redete mit dem Vieh, den Vögeln und den Fischen translates literally as “he talked to animals, birds and fish”. The title of the book in English is *King Solomon’s Ring* and the Mandarin title is a literal translation of the English title⁵. From the translation of the title one can already gain a sense of the approaches that the translators used. We are not focusing on the contents of the book but rather on the approaches the translators of the target texts made use of that gave the translations greater popularity than the source text.

The report is structured as follows: section 2 is a general discussion on the theories and trends in translation, the implication of culture in translation and commonly debated issues. Section 3 is the detailed analysis of selected passages followed by a general discussion on the findings; the report closes with section 4, the conclusion.

⁵ It is interesting to note that there does not seem to be a Chinese edition translated straight from the German. A whole new set of cultural shifts and translation problems could arise from such a translation.

Section 1: Translating Culture

1.1 Translating while transcending theories

The argument here is not about disregarding translation theories but rather that translation theories should only serve as a guideline. No one can be an expert in everything so it is also not possible for a translator to be knowledgeable in all fields. But a thorough knowledge of your subject matter can make a lot of difference to the quality of the translation. Apart from the language abilities (which should be a given), a translator can make translation decisions that are appropriate when obstacles are encountered. Eugene Nida believes that translation is “basically not a process of matching surface forms by rules of correspondence, but rather a more complex procedure involving analysis, transfer, and restructuring” (1969: 483).

No profession is as divided as that of translation. One area is concerned with knowledge, facts and ideas, information, and reality; the other with human individuals, nature and the occupied planet in the imagination; the first with facts, the second with values; the first with clarity of information, the second with style as a reflection of character. (Newmark, 2004: 8)

Peter Newmark’s above sentiment concerning translation sums up the issues this report discusses. Most translations can be roughly divided into two categories: literary and non-literary. Different strategies are obviously employed to deal with the obstacles that arise from both types of texts. Konrad Lorenz’s *Er redete mit dem Vieh, den Vögeln und den Fischen*, falls within both categories, in it being a scientific study written in a literary prose style. Newmark (2004) made clear distinctions between the two categories and offered solutions for their translation. How then would one deal with a text that falls within both groups? The author of this report believes that perhaps the solution is not to rely on theories when translating but to view translation as an activity that is tied to culture and its practical values.

There are many translation theorists who have distinguished between two types of translations, and the numbers of terms distinguishing between these two types are equally numerous, basically one could view them as variations of literal and free translations (Munday, 2001). The first deals

with a closer rendering of the source language and culture while the latter gives more attention to facilitating its reception by the target audience. Different theorists make different distinctions and have their own parameters and the various criteria for translating. It would be interesting to examine them all to see how applicable they are to Lorenz's work but due to the space constraints we will look at Newmark's two different types of translation, which he termed semantic and communicative translation (Munday, 2001), we can see that his solutions may offer some ideas on how one could approach a text that falls under both text-types. Newmark's approach is helpful in that he distances himself from the concept of equivalence. He is of the opinion that equivalence is an invalid concept when applied to source texts that originate in a different "space and time" (Munday, 2001: 44) to the target text. This is particularly relevant when it comes to the translations of *Er redete mit dem Vieh, den Vögeln und den Fischen*. The English translation is still read nowadays even though the translation was made a few decades ago, and the Mandarin translation was only made forty years after the publication of the original. It is clear that the translator's approach would need to provide for these discrepancies.

Newmark's semantic translation is not a literal translation approach in the usual sense in that it takes context into consideration and when necessary will even give explanations (Munday, 2001). What Newmark terms literal translation is narrower in sense as it refers to word-for-word translations. So to sum it up, semantic translation is source text oriented, where the source culture is always retained and explanations are given only when it is an essential part of the message and the importance of the source text is always shown; while communicative translation is target text oriented with an emphasis in transferring cultural elements to the target culture and fluency is always more important than a faithful reproduction of the source text (Munday, 2001: 45). Also Newmark believes that a literal translation (in his sense) should always be used unless it makes the translation read awkwardly and must be within the confines of language norms (Munday, 2001). He considers semantic translations to be more appropriate for serious literature, autobiography, anything of a personal nature and political statements; and communicative translation more suitable for non-literary texts, technical writing and popular fiction (Munday, 2001: 45).

So it seems that in translating Lorenz, it is quite easy to see which approach should be used. By Newmark's allocation of which approach is suitable for specific text types, Lorenz's work would

actually fall under the communicative translation approach. We see later in the analysis if the translators were of the same opinion and if they followed the criteria set out by Newmark. *Er redete mit dem Vieh, den Vögeln und den Fischen* can also be said to lie within the realm of popular science. This according to Newmark would also fall under communicative translation. Now it seems that it is clearer which approach translators could take to translate successfully. According to Liao (2010: 45), the genre of popular science is aimed at lay people and not specialists; this means that the text is used to inform and interact with the public and to interest them in specific topics as opposed to furthering academic interests or serving a didactic purpose. He pointed out that these texts differ from scientific texts in that they are written in a particular style with certain syntactic features that could be used to identify the genre (Liao, 2010: 46). It is important then when translating to keep these factors in mind so that relevant features are retained.

One cannot simply use translation approaches to translate effectively. It is also important to consider the differences between the source and target language(s). This is especially important as we are also dealing with Mandarin which is a language completely different to German or English. All languages have different structures and ways of conveying meaning. Some languages have similarities in structure that can be easily transferred in the translation process. But sometimes even languages which share common lingual structures still need to be restructured before it sounds natural in another language. The common problem in translating German into English is the number of words used in German. According to Cunningham (2007), a literal translation most often does not work since it is “simply too wordy”. He is also of the opinion that German speakers are far more “accustomed and receptive to lengthy expository passages and exchanges” as opposed to English speakers. This makes translating from German quite a daunting task: the translator needs to come up with a translation that is accurate but doesn’t sound stilted and at the same time to be sure that all information is included without repetition or accidental omission. Cunningham argues that the translator’s own experiences in both translation and the particular translation topic can aid the translator greatly – he/she does not need to rely solely on the text but can decide what is relevant and also make informed decisions on the style of the text. Yu (2007: 33) also shares this view in her paper on cohesion. She argues that while syntactic differences must obviously be taken into consideration and

suitable measures be taken, it is the inherent language instinct of the translator that should play the most important role. Such instincts can only come from knowledge and experience.

While it may be helpful to look at syntactic features when translating from languages that differ vastly in structure, it is not really essential. Wu and Chang (2008) looked at various strategies used by Chinese translators to overcome problems caused by syntactic discrepancies. Their study focus on the translation of Black American dialect. The general consensus seems to be that there are no satisfactory solutions in translating dialects as the difficulty in finding “equivalent varieties that properly associate with a place or social group in the target culture is too great” (Wu and Chang, 2008). This is problematic as the target text should aim to achieve a similar effect on readers as the source text does. This is relevant in the translation of Lorenz as one of the examples cited for analysis looks at the transfer of dialects. The strategies of Wu and Chang (2008) can be useful as they make use of corpus processing tools, but the author of this report feels that such an approach is limiting and should only be employed to render accurate meanings and must not be applied to the text as a whole. But they also made it clear that such an approach should only be undertaken in cases where the fluency of the text is secondary to the nuances and culture that is represented in the original.

Going back to the problems of syntactic discrepancies between languages, Tian (2005) pointed out a few practical problems regarding syntax. In order for a translation to read fluently, great care must be taken in making sure the language usage is idiomatic and follows modern conventions. Points to look out for are word or sentence order, ellipsis or omissions, meaning, lexical gap, word associations and also something which must be remembered when dealing with Mandarin, sound and form (Tian, 2005). This is important in order to overcome the gap between English and Mandarin. Tian also offered some solutions which we later look at and compare to the methods used by Lorenz’s translators. He said that one way of overcoming the difficulties is that the translators need to be well aware of the source and target language. This may seem self-evident but he recommended that translators need to actually actively learn and familiarise themselves with the source and target culture (Tian, 2005). Also he said that translators must not be afraid to coin new terms if necessary; such coinage of course must follow conventions and the translator needs to take into consideration whether they will be accepted by the target audience. Lastly he also said that compensation and substitution should be used if other strategies result in

the text reading awkwardly. Both place the focus on the transference of the effect or message and not on the literal translation of the element in question (Tian, 2005). Most importantly he emphasized that the translator needs to be excellent in both the source and target language, because only by being completely fluent can the translator come up with “talented and creative solutions” (Tian, 2005).

Earlier it was mentioned that German originals often appear too wordy if translated too literally into English. English though, often lacks information, making translating into Chinese a challenging task. With languages very far apart in syntax and modes of expression, it is important for the translator to be able to identify these issues. If one analyses the English translation of *Er redete mit dem Vieh, den Vögeln und den Fischen*, we can see that there are a lot of literary references to poems and literature. Grimm (2001: 273-289) provides an extensive discussion on how various literary excerpts from poems were translated from German into English or vice versa. The various translators from Grimm’s discussion used numerous strategies to deal with the resulting challenges, with greater or lesser degree of success. He also discussed some examples of translating German prose that are so difficult that no real solutions could be offered. All of this only points to the difficulties that the Mandarin translator would have to face, in translating these literary excerpts. While Grimm’s discourse is detailed and extensive it offers no real solutions. But he is of the opinion that all texts contain the core of meaning and it is for the translator to decide how to bring this out and not be tied to the text (Grimm, 2001: 281).

In addition to the difficulties already discussed, translators must also find ways for accurately reflecting specialist terminology. This is especially important when the subject matter of the text is scientific-based. Although in *Er redete mit dem Vieh, den Vögeln und den Fischen* there are not many difficult terms that need to be translated, one still needs to render the terms accurately and according to convention. There are specific types of jargon and technical terms that are used in particular fields and sometimes these terms do not have corresponding terminologies in another language. In Lorenz’s work, there are certain specialist terms from the field of biology and zoology; since scientific advancements happen faster than words are able to keep up, finding the right terms can be quite a daunting task. Scott (2004) also had the same problem while looking for English translations of Chinese environmental terms. He found that dictionary entries were often misleading; some words did not yet have any official translations while others were

specific to certain regions. We will look at some of the examples that translators of Lorenz had to deal with later in the analysis.

1.2 Translating Culture:

1.2.1 Culture in translation

The concept of culture has never been satisfactorily defined, at least not in the realm of translation. It could refer to a number of things and in translation studies this encompasses anything from translating methods dealing with culture-bound elements to issues faced in lack of cultural equivalence to much more defined studies dealing with anything from identity to gender. *Encyclopaedia Britannica* defines culture as “that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society” (cited in Katan, 1999:16). Due to the wide scope of issues and themes that fall under culture, this report is only able to deal with certain aspects that are most relevant to this study in the discussion below.

Culture should be viewed as one of the most crucial factors concerning translation as culture is embedded in language and in most cases of translation, both the source and target culture must be understood by the translator for the translation to be successful. Abu-Risha (2008: 55-57) proposed ethnolinguistic theory as relevant in understanding culture and consequently crucial to translators. The theory in short looks at the roles a translator plays and how he/she facilitates cultural experience so that an “equivalence” of culture can also be perceived by the target culture; the focus is not on the text but on the translator (Abu-Risha, 2008: 57). Rosengrant (1994: 2) added that translation is a way for us to speak to the world and to receive the world back in return and so that culture and translation are interdependent in that each sustains the other. Translators then have the task of deciding how to present culture to their audience (Rosengrant, 1994). Christiane Nord (2006) puts her focus on how to bring culture across from the source text to the target text and she also agrees that communication can only be achieved by translating culture-specific elements effectively.

Every language has its own rhetorical devices that are not always replicable in another language. This brings us to the question of translating literary works that are lauded for their unique style and prose that are often untranslatable. Wu (2009) believes that western rhetorical devices cannot be successfully transmitted into Chinese, so instead of unnatural and ineffective stylistic features another way can be adopted. It was suggested that principles regarding the devices used should be identified and suitable features should be used in the translation to achieve aesthetics and fluency in the text, even at the loss of the original rhetoric.

A culture-bound element is idioms. The usage of idioms poses a great problem in translating. It is mostly not possible to come up with a corresponding idiomatic expression in the target language, and even if there is one that is roughly similar, the nuances are not quite the same. Lorenz was fond of using idiomatic speech which made the translation into English at times challenging. The English translation was then translated into Chinese. It brings the question of how much was lost in the translation process. According to the definition given by Xie (2007: 53), an idiom is “a phrase or sentence whose meaning is not obvious through knowledge of the individual meaning of the constituent words but must be learnt as whole”. Xie’s approach to translating idioms is reflected in the translations of Lorenz’s work. He believes that idioms are used mostly to create emphasis and add colour while aesthetic values are only secondary. He feels that the readers are not expected to read too deeply into the text and that as long as idioms can serve as a functional equivalent, then it is sufficient.

Apart from being experienced in both source and target culture, there are a few practical strategies and methods for dealing with culture-specific elements. Bassnett and Lefevere (1998: 5) offer textual grids as a means of comparing cultural elements. They believe that most texts fall under one of the following four categories in terms of their function: to inform, to entertain, to influence or persuade others and as a cultural representation (Bassnett and Lefevere, 1998: 4-5). The idea is by identifying the text function and then seeing how other texts with the same function were translated would provide cues to how the cultural elements in that particular text can be translated. Similarly Hatim and Mason (1997: 127) feel that by examining text types, it would be easier to come up with a translation solution; in addition they also examine the socio-cultural norms dominant in that particular text type. Katan (1999: 146) also presented chunking as a way of dealing with difficult culturally-linked elements. Chunking refers to how one could

take an element and move it up or down or sideways and is useful when dealing with single elements (E.g. apple chunked up would be fruit, chunked down would be Granny Smith/Golden Delicious etc., chunked sideways would be pear or another similar fruit). All of these strategies are relevant and useful when it comes to translating culture, we will see if they are applicable to the translation of *Er redete mit dem Vieh, den Vögeln und den Fischen*.

1.2.2 Translation as commodity

According to Arjun Appadurai anything and everything has the potential to be a commodity, but the “thing” can only be seen as a commodity if it has been seen as something of value by the act of exchange (Appadurai, 1986). Value in this sense does not refer to the inherent value of the actual “thing”, but on a subjective scale where value is attributed to the “thing” by the fact that is used in exchange for another “thing”. For something to be a commodity there must be a demand for it and in turn, the exchange gives the thing value.

There are a few ways that one can see translation as a commodity; the first thing that comes to mind when the word commodity is mentioned in relation to translation, is that translators charge for their work and clients are willing to pay for their services. There is a demand or need for translations, so in that way translations are a commodity. *Er redete mit dem Vieh, den Vögeln und den Fischen* was translated into English as the publishers obviously saw a potential market for it for it. Nor is it the only one of Lorenz’s work’s that was translated. It shows that when something has got value as commodity, ways would be found to make it available to a wider audience. Translation can also be seen as a commodity with a life history or life cycle; this is quite evident in that there is a gap of forty years between the publication of the English translation and the publication of the Mandarin translation. This shows that as a commodity, the translation has in a way been “resurrected” and is starting a new phase in its life. So the focus is on how translations are much more than something that just exists, but as an entity that goes through many different forms and the many different roles it plays in its existence (Appadurai, 1986: 13).

Translation can be quite a lucrative business with the increasing need for effective communication in the age of globalisation. There are many reasons that good translations are in

demand, a few of them being commerce and the desire to learn about other culture. China has possibly the largest market for translation and interpreting services (Wolff, 2009). Wolff also pointed out the fact that there is a lack of proficient English into Mandarin translators able to cope with the high demand on the market which results in mistranslations with serious consequences (Wolff, 2009). He felt that business and translation should not be confused with one another and that both should be treated with professionalism for translation services to be feasible. In other words, profits shouldn't be placed before quality in translation. This view should not be taken lightly as most translations only exist due to a demand for them. Then one can argue that translations must be done so that it confirms to the client's requirements which means that out of all the ways that texts could be translated, the one that fits the requirements is the one that should be used.

Translation can be seen as a commodity or medium that is shared by a network of relationships that include those who produce the translations, those who "consume" the translations and as well as those who use translations for other purposes before it reaches the final, destined consumers. Andre Lefevere refers to the people who "rewrite" literature; according to him, these are the people who are responsible for the fact that these literatures survive and are available to the general population (1992: 1). Lefevere also talks about the inherent value of literature and how literature re-emerges or is rediscovered when the social or cultural circumstances create a need or mood that a specific literature caters to, expanding the market for it (1992: 1). In this we can see literature, particularly translations, can be regarded as commodities. It is not about the inherent value of the literature itself that gives them the status of a commodity, but rather the fact that they can be used for specific purposes within a specific cultural or social context. Many literary works only become well-known or available after the death of the author, or at least after a period of time has lapsed. The reason for this is that they can at that particular time frame, fulfil a particular purpose or have become acceptable in another framework.

Er redete mit dem Vieh, den Vögeln und den Fischen was popular enough when it was first published in 1949 for an English translation to come out just a few years later in 1952. Forty years later, when there was a move in Taiwan to increase the amount of quality reading material for its general public, the English translation was taken and translated into Mandarin. There do not seem to be direct translations made from the original. This could be due to the fact that at that

particular time, there are no translators who were proficient in German-Mandarin translation. The public showed great interest in Lorenz's work and consequently, his other works were also translated into Mandarin and not just by the same publisher. Several other publishing houses also commissioned their own translators and so a few different translations came into existence. It seems that interest in the original German has been revived in the last couple of decades as well. After the second edition came out in 1964, the publisher (Deutscher Taschenbuch Verlag) stopped further publications and the book actually went out of print for quite a while. But in 1997 the third edition came out, and it was followed by a fourth edition in 2008. For a book to have so many editions is a sign that its value as a commodity is still intact since there is still a demand for it.

1.3 Discussion of Methodologies

This report uses the models offered by Descriptive Translation Studies (DTS) as a framework for text analysis. In order to examine the strategies employed by the translators and the effects of these on the translations, it is necessary to analyse and explain the process of translation. The aim of DTS is to offer theories or models that can be used to view and study the translation phenomenon. Various translation scholars and researchers have come up with strategies for describing translation but this report will focus on the ones most relevant to the research.

According to Toury (1995: 53), translation should be regarded as having "cultural significance". In order to become a translator within a cultural environment, it is necessary to fulfil the functions appropriate to a certain community in the translation. He proposed that by studying socio-cultural norms, a translator can gain insight into the strategies to be used. Toury suggested a systematic descriptive methodology in three parts (Munday, 2001: 112):

- 1) Situate the text within the target culture system, looking at its significance or acceptability
- 2) Compare the source text(ST) and target text(TT) for shifts, identifying relationships between coupled pairs of ST and TT segments and attempting generalisations about the underlying concept of translation.

3) Draw implications for decision-making in future processes.

Munday (2002: 78) then used this as a basic framework in which he came up with a systemic model for DTS. The model is a flexible one; it basically looks at the role of the ST and the corresponding role of the TT. By locating and comparing the texts, it is then possible to identify the choices/shifts and the functions these have in the target text. He divided the model into three stages and these are systemic functional linguistics, corpus linguistics and analysis of the cultural context. The three stages are comparable to Toury's three-part methodology.

In the first stage of Munday's model based on systemic functional linguistics, one looks at three different metafunctions or meanings of the texts (2002: 79). These are the ideational function which deals with meaning as representation or content, the interpersonal function which is meaning as an exchange and the textual function which is meaning as message. By analysing the metafunctions of the source and target texts, it would then be possible to identify the translation decisions and shifts. The second stage is corpus linguistics. This is the stage where profiles for the source and target texts are built up and then compared to each other. Munday's suggestion for building up these profiles is by selecting large numbers of texts and elements within the texts, and then forming lists for comparison based on these. By doing so it is the possible to identify patterns of norms in the text and see the system(s) that the translator based the translation decisions on. The last stage deals with the analysis of the cultural context. This is where one examines the effects of culture on translation.

Vinay and Darbelnet (Fawcett, 1997: 34-40) also have certain strategies or procedures that are very useful, especially when used in conjunction with a broader descriptive model. They proposed several methods for overcoming what they termed "lacunae" or gaps in the target language (2000: 128). Sometimes one will find that due to the syntactic and semantic differences between the source and target language, it is not possible to keep the same stylistic effect or even retain the same words in the target language. This is where these strategies are particularly useful. These are divided into two sections, the first being methods of literal translation (borrowing, calque, literal translation) and the latter being methods for oblique translation (transposition, modulation, equivalence and adaptation. These strategies deal with terms and concepts that are

culturally-bound, so by identifying where these strategies are used will aid in the analysis of the text.

First we look at the procedures from literal translation. Borrowing refers to taking the source text and retaining it in its original form in the target text (Fawcett, 1997: 34). This is something that could be done more effectively with languages within similar systems but with Mandarin and English for example, borrowing might not necessarily be a suitable solution as transliteration would need to be used and it would result in meaningless phonetic renderings and sounds are meaningless or worse, may mean something unintended (He, 2010: 84). The next procedure is Calque, which is a literal translation (word for word) of the word or phrase which follows the linguistic structure of the source text and not the target text (Fawcett, 1997: 35). This is a strategy already used often in Mandarin translations for foreign terms and concepts. When a calque is used often enough and has become common in the target language, it would usually become accepted as the official translation (Fawcett, 1997:35). This is indeed the case in Mandarin where many western concepts and terms are accepted in everyday language. The last procedure is literal translation. This refers to the “rare but always welcome case when a text can go from one language to another with no changes other than those required by the target-language grammar” (Fawcett, 1997: 36).

When the procedures or strategies from literal translation are not usable due to these reasons: (Fawcett, 1997: 36)

- a. It gives another meaning
- b. Has no meaning
- c. Is structurally impossible
- d. Corresponds to nothing in the target language metalinguistics
- e. Does have a target language correspondence, but not at the same language level

Then the procedures from oblique translation must be used. Transposition refers to where changes are made either to the parts of speech or even point of view so that the translation conforms to the target language (Fawcett, 1997: 37). Another procedure is modulation and it is

similar in that changes need to be made to the original. The basic idea is that the message should remain the same but the way of expressing the message should again, conform to the target language; this requires the translator to have a lot of experience and knowledge of the target culture and language (Fawcett, 1997: 37-38). Equivalence is another procedure and usually used to deal with idioms, so the basic meaning and function must be the same, but can be expressed in a completely different way (Fawcett, 1997: 38). The last procedure on the list is adaptation; this is when a cultural concept or term has no meaning in the target culture, so the translator needs to find another functional equivalent, in other words a substitute. One needs to identify the role of the element and decide whether or not it is appropriate to adapt it (Fawcett, 1997: 40).

1.4 Theoretical Framework

A modified model of Munday is used as the wider framework for analysis, while Vinay and Darbelnet's translation procedures is then used to examine inter-textual elements. The modified model is used as follows,

- i) The first step deals with the function of the text. Instead of looking at the different metafunctions, the general function of the source text is then identified; it will be assumed that the functions of the target texts are the same as the source text.
- ii) Then the cultural elements from the extracts are examined and compared to each other; the focus is on the strategies used by the translators for translating the elements.
- iii) The last step looks at how the cultural context influenced the translation strategies

Section 2: Text Analysis

This section is focused on analysing the specific passages selected from the texts. First the original (German) text is given, followed by the corresponding passages from the English and Mandarin translations. The Mandarin translation is in a transliterated form⁶. Both the German and Mandarin texts have a back translation (author's own).

These passages have been selected as they represent the various problems translators face when dealing with cultural differences. The selected passages deal with idioms/idiomatic expressions, scientific terms/expressions that have not yet been assimilated into the target language(s), culture-bound elements (geographical regions, famous people, customs and traditions etc.), linguistic differences, humour and adaptation or free translation which also includes omissions/additions within the text⁷. Each of these categories is illustrated by several examples.

Before we start with the text analysis, it is important to understand that the original was published in 1949. This means that from then to now quite a period of time has elapsed resulting in the language sounding slightly out-dated or old-fashioned. One must also bear in mind that the English translation was done only a few years after the original so the general style and language would be similar to the German. It is stated in this report that Lorenz wrote in a clear and simple language, and this is justified when compared to other German literary works of the similar time period. So the fact that the language is old-fashioned might contradict the statement that the language is clear and simple. But the focus is on the general language stylistic effects of the original and not on the comparison between texts belonging to different periods.

In looking at Lorenz's work and its translations, we have the interesting phenomenon of having a text that serves both as target and source text i.e. the English translation. Since the Mandarin

⁶ Please note that there are various systems for transliterating Chinese (Mandarin) into English. I have used the Pinyin system which is a comparatively new system, it is the official system of transliteration (transcription) used in China, Taiwan Singapore and has been adopted by the International Organisation for Standardisation and the United Nations. It was developed for several purposes: a user friendly phonetic-based system for teaching school children, a simple-to-use system for educating the illiterate, a tool for teaching Mandarin to foreigners and a system for typing Mandarin characters quickly and effectively without having to use a specialised keyboard.

⁷ A note must be made on the additions and omissions within the text. These changes are not the ones found that occur naturally within the translation process or changes due to linguistic differences. Rather, these additions and omissions are conscious decisions on the part of the translators and most of the additions/ omissions are quite substantial.

translation is based on the English translation, it is possible then to see shifts and translation decisions on two levels. In applying the methodology to the translations of the title, we can see certain notable phenomena. The English translation had been adapted by the translator in that she changed the order of the chapters and she added in quite a few extra literary quotations and notes. The translator also translated the names of the chapters quite freely so that it borders on adaptation. Since the Chinese translation uses the English translation as an original, all of these adaptations were retained. This report aims to investigate these translation decisions and see how and if they were done as an attempt to translate culture. All these passages deal with certain cultural elements that were problematic for the translators, so by examining the methods used it is possible to determine the success and effectiveness of the translations.

The German title *Er redete mit dem Vieh, den Vögeln und den Fischen* can be literally translated as “He spoke to animals, birds and fish”. The book is a study on animal behaviour but written for the lay public, so when it came to the English translation, the translator based her decision on her perception of the textual functions. The English title became *King Solomon’s Ring* which at first glance seems to have no relationship to the source text. As the book is written in literary prose form, the translator placed emphasis on the literary aspects of the text and used various strategies to play up the literary aestheticism. The English title refers to a legend that King Solomon of the Bible, was able to communicate with animals due to a magic ring. This translation then serves the purpose of bringing across the meaning in a more elegant fashion without detracting from the original. Using Vinay and Darbelnet’s methods, this can be said to be a form of adaptation. The Mandarin translation is a literal translation from the English since it is not only an effective translation but also brings in an additional exoticism from the source text(s). It also serves as a link to the opening passage of the book where the author speaks briefly on the legend of King Solomon, which allows the readers of the Mandarin translation to be introduced to an unfamiliar topic without the use of additional notes.

There are a few examples in each cultural category. Each of these examples is followed by a brief discussion. After each category has been discussed, an in-depth text analysis will follow. As discussed earlier, a modified version of Munday’s model is to be used in conjunction with the translation procedures of Vinay and Darbelnet for the analytical process.

2.1 Selected Passages

- A note on the Mandarin back translation: all texts that appear in square brackets are already in English in the Mandarin translation.
- Texts in bold are the relevant sections from each extract.
- Underlined texts are extra/additional information that is not in the original and /or one of the translations.
- In category 6 Additions/Omissions and Adaptations/Changes, ellipses between square brackets indicate where texts have been added or omitted.

2.1.1 Idioms/ Idiomatic Expressions

In this passage, Lorenz discussed behavioural patterns of jackdaws based on his observations of the young jackdaws he had hand-reared. He described the difficulties in trying to teach young jackdaws survival behaviour that should have been taught by the parent birds and the near impossibility of being an adequate surrogate parent to the young birds.

1a. Original (1949: 63)

Meine vierzehn Dohlen **hatten niemanden**, der sie vor Gefahr gewarnt hätte... Viel Zeit und Geduld war nötig, um die Tiere abends rechtzeitig wieder in ihren Käfig zu bringen. **Einen Sack Flöhe hüten** ist eine Kleinigkeit gegen die Aufgabe, vierzehn Dohlen in einen Käfig zu locken. (Back translation: My fourteen jackdaws **had no one** to warn them of danger... A lot of time and patience was necessary in order to bring the birds punctually back to their cage every evening. **Herdning a sack of fleas** is nothing compared to the effort in luring fourteen jackdaws into a cage.)

1a. English translation (1952: 164)

My fourteen jackdaws **had nobody** to warn them of potential dangers... The task of enticing those birds back to their cage in good time every evening occasioned me much time and trouble. “**Herding a sackful of fleas**” — as the German saying goes—is a trifle compared with the problem of tempting fourteen young jackdaws into an aviary.

1a. Mandarin translation (1992: 180)

Keshe wo yang de shisezhe shueniao chue meiyou ije shegwu, shenchen de laoniao jiao gei tamen yinfwu waijye de fanfa... Jeshe wodei fei shuduo shejan he chili cainen ba jeiqeng niao zhai yemuo dichui zhechian sheshe jiao jin leng li, jien je bi “**kanshou i dai tiaozhao**” hai mafan... (Back translation: But the fourteen young jackdaws I raised had no older, more experienced bird to teach them how to deal with dangers from the outside world... Although I had to spend a lot of time and energy in order to bring this flock of birds back in a timely fashion to the cage before dark, which is even harder than “**looking after a sack of fleas**”...)

- i) The first step of the analysis is identifying the function of the texts. The original text seeks to inform the readers of the difficulties in teaching young jackdaws. Lorenz places emphasis on this by using a German idiom to illustrate his point.
- ii) The second step is identifying the cultural elements within the texts. The German idiom refers to a task that is very difficult to accomplish due to its unpredictable nature. It can be said then the author picked an idiom that would most naturally illustrate his point. Interestingly, the English translation kept the German and gave a literal rendition of the idiom when there is a corresponding English idiom, **to herd cats**. Instead of using this, the translator chose to translate the German literally and put in an additional note that the idiom is German. The Chinese translators also decided to keep the idiom, now translated literally from the English but with the explanatory note left out. However, the idiom is placed within parenthesis which is an unusual punctuation usage in Chinese. But this does not make it clear where the idiom comes from and it also does not clarify what Lorenz was trying to say. There is a corresponding idiom in Chinese that describes trying to accomplish difficult tasks, **pulling the whiskers off a tiger** would be a literal translation of it. An addition was also made in the Chinese translation in the first sentence of the extract. “My fourteen

jackdaws **had nobody...**”, here the translators added the extra information about the older, more experienced bird which does not appear in the original or the English translation.

- iii) The third step is analysing the cultural contexts and rationalising the translation decisions made. Since the English translator seemed to lean towards a more literary rendition of the text, one could justify the use of the German idiom instead of the corresponding English one. By using a literal translation (Vinay and Darbelnet, 2000) of the German adds more colour and flavour to the text and reminds the readers (of the target text) that there is a cultural variation between the source and target culture. In not using the corresponding English idiom, one could break away from the report style writing and focus more on the beauty of the prose and less on the content. It could also be that the translator wished to avoid confusing the readers by introducing more animals unrelated to the topic. **Einen Sack Flöhe hüten** shows quite a clear picture of the task at hand while **herding cats** might not be as obvious. By adding an explanatory note, the translator quite directly cleared any confusion the readers might have. For the Mandarin translation, the corresponding Chinese idiom had not been used in this instance as it is often used for pointing out the folly of doing something impossible so would not be appropriate in this case. The lack of explanatory note and unusual usage of parenthesis both serve as an indication of the foreignness of the text. The additional information included in the first sentence of the passage points to the desire of the translators to also try retaining the scientific, report writing style. This parallels the earlier observation that the Chinese translation moves between both styles. By adding in more information that was not explicitly stated, the translators could clarify the matter for the readers. Also “nobody” in Chinese always refers to people, so the added information cancels out the semantic awkwardness that could otherwise have occurred.

The following extract comes from the chapter “Fischblut” (Kerr Wilson translation: Poor Fish) which is a study on the behaviour and mental capabilities of fish. Lorenz wanted to show that fish are a lot more complicated and exciting than people usually believe.

1b. Original (1949: 32)

...und über den Fisch verbreitet das Gerede überhaupt nur Unwahrheit: Er ist weder so **“fischblütig”, wie man von langweiligen Leuten sagt**, noch so verlässlich gesund, wie die Wendung vom **“Fisch im Wasser”** ausdrücken will. (Back translation: ...what people say about fish is false: they are neither **unfeeling, as one would say of dull people**, nor as unfailingly healthy as implied by the expression **“Fish in water”**.)

1b. English translation (1952: 43)

...and of the fish, rumour spreads only untruth: it is neither **so cold-blooded as one say of dull people**, nor is the **fish in water** nearly so happily situated as the converse saying would imply.

1b. Mandarin translation (1992: 31)

... je yu yoguan yude yenyu, gengshe hwushwobadao, **ta jibwu lengshue**, **“ruyudeshui”** yebu shiang women shiangshang de neme youyouzhexai. (Back translation: ...and sayings about the fish are complete nonsense, they are not **cold-blooded** and the **“fish in water”** are not as carefree as we imagine them to be.)

- i) The texts serve to inform the readers that fish are a lot more interesting than believed but generally misunderstood and popular knowledge on the fish are not necessarily correct. The author used two idiomatic expressions in order to illustrate his point. These expressions were used quite aptly as both expressions in German use fish as an example and the chapter where this extract comes from is on fish. As already mentioned in example 1a, Lorenz used idioms quite liberally throughout his book, in order to create and maintain his style of writing. This use of idiomatic expressions is retained in both of the translations.
- ii) The cultural elements in this extract would be the idiomatic expressions used. The idioms in question here are **fischblutig** and **Fisch im Wasser**. In German, **fischblutig** (fishblooded) stems from **Fischblut**. A person is usually said to have **Fischblut** when

he/she is insensitive or unfeeling. The adjectival form **fischblutig** is not commonly used. The English translator translated it as **cold-blooded** which does not quite mean **fischblutig**, as **cold-blooded** is used usually to refer to someone who is hard-hearted or cruel. So translating **fischblutig** as **cold-blooded** is slightly incongruous. Then in the Mandarin translation, **cold-blooded** is translated literally, resulting in the same incongruity. The second idiom used can be said to be a continuation of the fish imagery. The corresponding idiom for **Fisch im Wasser** is **sound as a bell/fit as a fiddle**, used to describe a healthy person. But the English translator gave the literal translation of **fish in water** which is not actually a corresponding idiomatic expression. The Mandarin translation used an idiom which happens to translate literally as **fish in water**.

- iii) The unusual adjectival form may have been used so that the idiomatic expression could be used effectively. It would be slightly odd to say that fish has fish blood (what other kind of blood can a fish have?). In the original, the fish is said to be **neither unfeeling (fischblutig), as one would say of dull people**, which clarified exactly what was meant by the use of **fischblutig** instead of the usual **Fischblut**. In the English translation though, by saying **cold-blooded** refers to **dull people**, is actually a slight misapplication of the expression. But the translator may have made the decision in retaining idioms/imageries that are normally associated with fish so that the effect of these sayings is not lost. So by explicitly stating that **cold-blooded** is associated with dull people allows the translator to keep the fish imageries while still bringing the meaning across correctly. The Mandarin translation used the literal translation of **cold-blooded** and omitted the note on the dull people. This resulted in a mistranslation where the imagery of **fischblutig** is lost.

The second idiomatic expression **Fisch im Wasser** was translated literally into English while there are actually corresponding idioms. The reason the translator decided to give a literal rendition of the idiom may be that she wanted to retain the fish imagery; also, by keeping the next part of the sentence ambiguous (explanation of the idiom), not using the actual corresponding idiomatic expressions would not

result in a mistranslation. The second idiom refers to being in good health; but the literal translation lost that meaning and as a result, the translator had to change the meaning of “healthy” to something more ambiguous as **happily situated**. Perhaps it was an attempt to link it to the idiom **fish out of water** (to describe someone out of their usual environment) but then the connection to being healthy is lost while only the fish imagery was retained. The Mandarin translation used an idiom which translates literally as **fish in water** (to describe someone behaving in a carefree manner when in a familiar environment) which retains the imagery but not the meaning. This idiom actually means the opposite of “fish out of water” which was what the English translator might have tried to use. So, in the original the use of the idioms was to actually disprove the beliefs that people have about fish, while using expressions which happen to use fish. This usage not only brings emphasis to the points but also add colour to the discourse. In the translations the use of idiomatic expressions were not as successful in that the points that were quite clear in the original became blurred i.e. not insensitive or sickness-free. The English translator seemed to place imagery above meaning which made the texts more literary than matter-of-fact. Both of the translators’ choice in retaining the idioms resulted in keeping imagery over the loss of meaning. Furthermore, due to the ambiguous and more generalised English translation, the use of imageries were even less successful in the Mandarin translation in that those points on fish as well as the use of corresponding idioms were lost.

This example comes from the chapter “Die Zeitlosen Gesellen” (Kerr Wilson translation: Perennial Retainers). It describes in detail the behaviour and social network of jackdaws. Lorenz wanted to show that jackdaws are animals with a higher mental capacity which are capable of experiencing love, in the same way as human beings.

1c. Original (1949: 67-68)

Gerade in diesen Punkte, im Sich-Verlieben – **“falling in love”** sagt der Engländer so plastisch – verhalten sich manche höhere Vögel und Säugetiere genau wie der Mensch. Auch bei den Dohlen ist der **große Liebe** häufig plötzlich da...(Back translation: When it comes **to falling in love, which is an expression so vividly described by the English**, many of the higher birds and mammals behave exactly like people. Even with the jackdaws the **love of a bird’s life** is often suddenly there ...)

1c. English translation (1952: 171)

A strange thing, this **“falling in love”**. **The metaphor expresses the psychical process with a drastic sense of realism – an audible bump, and you are in love! It would be impossible to symbolise it more aptly.** And in this connection, many higher birds and mammals behave in exactly the same way as the human being. Very often even in jackdaws the **“Grand Amour”** is quite suddenly there...

1c. Mandarin translation (1992: 188)

Women pinshe ba lianai chengzhao **“zhui rouqing wang”** [falling in love] shezhaishe tieciebou cuo – zhetingjian putong yishen, nijou jingchule. Yiao lingwai shiange zheyian lai xinrong jejong xinliguocheng dou bukeneng, jiu **“zhui rouqing wang”** jejianshe eryen, shuduo gaodengdongwu he feiqing yu ren de biao shian wanchuanyiyang, na shueniao laishuo, tamen de **“lianqing”** tongchang she turan fashen de... (Back translation: Usually we describe the starting-off of a romance as **“falling in love”** [Falling in love] which really is a most accurate description – all you hear is a thump and in you go. To find a more precise description of this process is probably impossible, many of the higher mammals and birds behave in the same way as humans when it comes to “falling in love”. Take jackdaws for example, their **romance** usually happens quite suddenly...)

- i) In order to illustrate how similar courtship and love is between humans and higher animals, Lorenz used an English expression. The German verb does not quite place enough emphasis on the process of falling in love. As in the previous idiomatic expressions, even foreign ones are employed so that suitable emphasis can be placed on the subject being discussed.

- ii) Lorenz wanted to describe the process of “Sich-Verlieben” in animals and to impress on his readers that animals are capable of love, contrary to popular belief. To place an emphasis here, **Sich-Verlieben** is not adequate for showing the readers what he meant as Sich-Verlieben is simply a verb and not an idiomatic expression as in the English **falling in love**, it does not adequately illustrate the situation intended. Lorenz used the English expression and motivated the choice as it is more **plastisch** (vivid, colourful). He also referred to the **große Liebe** (love of a jackdaw’s life) which is not something one would normally associate with birds. The English translation then had to somehow bring this emphasis made by the author across to its readers, but to accomplish this it is not enough to simply retain the use of the English expression, as this would not only be inadequate but would also be somewhat confusing. The translator had to compensate for this by adding in extra information that was not in the original. By pointing out that the expression **falling in love** is actually a metaphor (it is so commonly used most people would not make the association) and explaining the process in a colourful manner, it serves the same purpose as in the original. When it comes to explaining the **große Liebe** the translator went one step further by translating it into French **Grand Amour**. The Mandarin translation also needed to place emphasis on **falling in love** but this is not easy as there are several ways of saying this, ranging from the colloquial to the poetic, which are all commonly used. The translators used **zhuirouqingwang** which translates literally as “tumbling into the web of passion (love)”. By using this poetic expression in the unusual situation of describing animals, it creates the emphasis achieved in the original. For **große Liebe**, the Mandarin translation shifted away from placing more emphasis on it but substituted it simply with **romance**, which inadvertently brought it back to the same level as the German.
- iii) It can be seen that the English translator has adapted the text so that overall, the desired effect can be achieved while still reading well. But in doing so a slight shift in emphasis was created, whether or not it was intentional. It also changed the style from being more matter-of-fact to being more poetic or literal. The overall effect is that more emphasis is placed on the subject to almost anthropomorphising the birds which is not something the author had ever intended. Although the emphasis shifted from

falling in love to the “falling” part and the general effect remained unchanged, the shift is unnecessary and the additional information actually detracts from the text. The English translation also resulted in the same effects coming across in the Mandarin translation. The expression **zhuirouqingwang** happens to also be the only expression in Mandarin that has a verb describing “falling”. As the English translation placed a lot of emphasis on the “falling” it is understandable then that the Mandarin translators would want to retain that. But this way the emphasis shifted from the fact that animals can also fall in love to the helpless and sudden aspect of falling in love. While overall the desired effect had been achieved, the meaning has shifted from the original.

2.1.2 Scientific Terms

The following comes from the chapter “Etwas, das keinen Schaden macht: das Aquarium” (Kerr Wilson translation: Something that does no damage: The Aquarium). Lorenz shows the readers how to create a low-maintenance, yet still fascinating and beautiful aquarium from natural plant materials one could collect from a pond or river.

1a. Original (1949: 25)

Gesetzt, man richtete zur gleichen Zeit und mit den gleichen Materialien drei Becken ein, die nebeneinander auf demselben Brett stünden, bepflanzte alle drei mit **Wasserpest (Elodea) und Tausendblatt (Myriophyllum)**...und armleuchterartig verzweigten **Grünalge Nitella flexilis**. (Back translation: Let’s suppose that one establishes at the same time and with the same materials three tanks, and places them next to each other on the same stand, plants in all three **waterweed (Elodea) and water milfoil (Myriophyllum)** ...and chandelier-branched **green algae (Nitella flexilis)**.)

2a. English translation (1952: 34)

Suppose that one establishes, at the same time and with the same inorganic material, three containers which one places close together on the same stand, and plants all three with **water thyme (Elodia canadensis) and water milfoil (Myriophyllum verticillatum)**...[and]... **Nitella flexilis, a decorative green alga**, branched like a chandelier.

2a. Mandarin translation (1992: 19)

Jiading yigeren zhai tongshetongdi, yong tongyangde cailiao zhaochende sange shuigang li, dou jongshia shuishende **mishangcao [Water Thyme] he shuencao [Water Milfoil]**, ercieba sange shuigang dou fangzhai tongyige jiazheshang...**luzhao [Nitella Flexilis]**, tamen shiang dade diaodeng yiyang, shenchu shuduo fenzhe, **feichan meiguan**. (Back translation: Let's suppose that a person builds at the same time and same place, with the same material three tanks; this person then fills these three tanks with **water thyme [water thyme] and water milfoil [water milfoil]** and places all three tanks on the same stand...**green algae [Nitella Flexilis]**, like a chandelier with many branches and **very decorative**.)

- i) The function of the chapter where this particular extract is taken is to show readers how self-made aquariums are easy to create. It names plants that are obtainable from ponds/rivers and to make it even clearer for the readers, the scientific names were also included. So it can be said that the text seeks to inform readers on plants and at the same time ensuring the accuracy and functionality by providing the Latin names.
- ii) In this extract, three water plants are mentioned: **Wasserpest, Tausendblatt and Grünalge**. These are the German names and it shows that these plants must be quite common and familiar to readers in that part of the world that the author did not only use the scientific names but also used the common names. Lorenz also included the Latin names in brackets, but not the full name. The English translator retained the method for naming the plants. The corresponding common names in English were given and followed by the full scientific name in brackets. This was done for the first two plants and the third one was given as ***Nitella flexilis*, a decorative green alga**. The translator made an addition in describing ***Nitella flexilis*** as **a decorative green alga** which actually resulted in a shift in meaning. The Mandarin translation then found the corresponding common names for these plants but instead of putting the scientific names in brackets, the English names were retained and used.
- iii) Lorenz used the common names of the plants and did not add any additional information. The fact that German names were used shows that these plants must be quite common and familiar to the general population so that no extra information was

necessary. Lorenz had also included the Latin names of these plants which clarify exactly which plants are in question. The first problem a translator faces when translating such challenging scientific terms is to see whether these plants are common in the target reader's part of the world and whether common names are available for them. The English translator used the corresponding common names and she also added in the full scientific names. This is understandable, as usually the full scientific name would be included if they are even used at all. This translation decision actually serves a double purpose: conforming to normal standards for using scientific names and giving more comprehensive information to the readers. It might have been that the translator was not sure how familiar her target readers would be with the plants' common names so by giving out more information would help to clarify matters. The translator also added in *Nitella flexilis*, a **decorative green alga**. This decision could be based on the fact that she wanted the readers to differentiate between common algae and this particular type. Common algae usually have negative connotations for being slimy things growing in dark, murky water and Lorenz obviously was referring to one that looks attractive in aquariums. By adding in **decorative** it takes away the negative associations. The Mandarin translators also found corresponding common names for the plants but these are not at all well-known to the general public. As the book is aimed at the general public the translators then decided to leave out the scientific names all together and replaced these with the English names. As mentioned earlier, the English was retained as it is and not transliterated. It could be that by doing this, the readers who want to know what these plants are could look up the more accessible English names and then that in turn would lead them to the scientific names. The exception here was **green alga** as algae are common everywhere in the world so the scientific name was actually included. In Mandarin green algae are not associated negatively so the addition of **decorative** only serves as extra information.

This passage is taken from the chapter “Zwei Raubtiere im Aquarium” (Kerr Wilson translation: Robbery in the Aquarium). It describes some of the most ferocious insects found in water and their behaviour.

2b. Original (1949: 28)

...denn wahrscheinlich ist unter den angesiedelten Tieren auch **eine Larve eines Wasserkäfers, des Gelbrandes (Dytiscus)**. (Back translation: amongst the resident population of creatures there is probably **a larva of a kind of water beetle, the diving beetle (Dytiscus)**.)

2b. English translation (1952: 38)

...for amongst the new arrivals there will probably be **a larva of the water-beetle Dytiscus**.

2b. Mandarin translation (1992: 25)

Yingwei jeshie shinglai de keren limian hinkenin zhale **yiliangzhe shuijiachong de youchong – daideseekase [Dytiscus Larva] – zhainei**. (Back translation: ...because amongst these new guests it is possible that there may be **a couple of water-beetle larvae – Dytiscus⁸ [Dytiscus Larva]**.)

- i) As in the previous example, Lorenz wanted to inform his readers of common insects found in an aquarium and their behaviour. He described several different insects in this chapter, so in order to differentiate between all of them as well as giving the readers a clear and concise view of the creatures that were discussed, the scientific name was given along with the common name.
- ii) In the extract, Lorenz named the insect and gave the full name in detail as well as including the scientific name. Again, as in the previous example, the full scientific name was not given. The English translator translated **Wasserkäfer** literally as water beetles but failed to include **Gelbrand** (diving beetle). Unlike the previous example, she did not give the full scientific name for **Dytiscus** but instead retained it and gave it as it was presented in the original. The Mandarin translation also gave a literal rendering of **Wasserkäfer** (water beetle) and as it is based on the English, omission of **Gelbrand** (diving beetle) was also present. Then for **Dytiscus**, a literal and

⁸ The mandarin translators actually transliterated “Dytiscus” into Mandarin as no common term exists.

- phonetic rendering was given instead of a corresponding term. Again, as in the previous example, the English term was taken as the scientific term and put in brackets. Interestingly, the word **larva** also included as a part of the bracketed scientific term. The bracketed term was in English and not in a transliterated form.
- iii) As the book was intended for the general public without any in-depth scientific knowledge, it is quite probable Lorenz assumed that his readers would not be familiar with water insects in general. Even though he used common terms such as **water beetle** and **diving beetle** it is still unlikely that the audience are very familiar with these insects. By being precise and giving the scientific name he allows the readers to have a deeper understanding of the topic at hand. The goal here is not to identify the insect but to learn a few interesting facts about it. The English translator gave the literal translation of **water beetle** but she did not include the fact that it was a type **diving beetle**. This omission could be that she felt that the target audience would not actually be interested in knowing the exact kind of beetle, also, since the English translation was aimed at the lay public, it is unlikely that the readers would have been particularly knowledgeable on the topic. It is enough then to simply state it is a water beetle and give the scientific name for it. But by taking away the bracket and presenting the scientific name as the common name immediately distances the readers from the subject matter, so it gives the readers the feeling of reading about some previously unknown creature instead of learning something new about a familiar water insect. The Mandarin translation also shows this distancing of the audience by using a phonetic rendering of the name **Dytiscus**. Usually Mandarin translations of unknown terms try to use roughly corresponding terms if no official translations exist yet, even if unfamiliar Mandarin terms have to be used. Using phonetic renderings is usually only used as a last resort so that it does not result in distancing the audience as well as making the text awkward. A more popular option when dealing with translating these terms is giving a more generalised term (Katan's chunking upwards) and then putting the actual term in brackets. In the Mandarin translation the term **Dytiscus larva** was given as the bracketed scientific term. Again, it could be that the translators decided that since it was an insect unknown to the Mandarin audience, it is

more useful and accurate to present the English term instead of a transliterated form of **Dytiscus** should the readers wish to find out more about it.

The following extract is from the chapter “Fischblut” (Kerr Wilson translation: Poor Fish) and describes how fish can also be overcome with passion during their courtship.

2c. Original (1949: 32)

...aber ich wüßte kein Tier, den wilden Kanarienvogel ausgenommen, das an Heißblütigkeit und Temperament **ein brünstiges Stichlingsmännchen, einen Siamesischen Kampffisch oder einen der Brutpflegenden Buntbarsche (Cichlidae) überträfe**. (Back translation: but I know no animal, except for wild canaries, that can exceed in hot-bloodedness and spirit **a male stickleback on heat, a Siamese fighting fish or a breeding cichlid (Cichlidae).**)

2c. English translation (1952: 44)

...but, with the exception of the wild canary, I know of no animal that can excel in hot-bloodedness **a male stickleback, a Siamese fighting-fish or a cichlid**.

2c. Mandarin translation (1992: 32)

...dagai chule yieshende qinsechue zhewai, zhai meiyou biede dongwu zhai aiqing huo jandou de chiqing shia, bi yitiao **shiong de layu [Stickleback], yitiao taiguodouyu [Siamese fighting-fish], huoshe yitiao taiyangyu [Cichlid, yiye ju: shu Cichlidae zhong, rer dai danshuiyu, yu maizhou de fanceyu [Sunfish] tong]**. (Back translation: ...apart from wild canaries, no other animals I know are more passionate in the heat of love or war than a **male stickleback [Stickleback], a Siamese fighting-fish [Siamese fighting-fish] or a cichlid (Cichlid, Translators note: from the genera Cichlidae, a type of tropical freshwater fish, similar to the American sunfish)**⁹.)

- i) Lorenz wanted to show the readers that fish are also capable of strong emotions, particularly during courtship and that such emotions are matched with physical prowess. He also wanted to give examples of specific fishes which display such

⁹ The translators' note is in Mandarin, with the scientific terms in English (Latin).

passion. All these are fishes that the readers should have heard of at some point. Again, Lorenz wanted to show that familiar animals and creatures are a lot more interesting than is commonly known.

- ii) Lorenz names three fishes, which we can assume are familiar to his readership: **ein brünstiges Stichlingsmännchen, einen Siamesischen Kampffisch oder einen der brutpflegenden Buntbarsche (Cichlidae)** to illustrate a point. Apart from the last one, the others were not given scientific names. He was also quite specific in explicating the conditions that the fishes should be in so that they “can exceed in hot-bloodedness”. In the English translation, the corresponding names were used and even the scientific term that was used in the original was not retained as the common English name happens to be the same term. Strangely enough, these conditions were omitted which results in a slight mistranslation: these fish are not always hot-blooded and not both genders are like that. So by omitting these conditions **brünstiges** and **brutpflegenden** it implies that this applies to all. The Mandarin translation also has the same mistranslation since it was taken from the English. The corresponding Mandarin terms for the fishes were used and an additional note was added in by the translators. Again, as in the previous two examples, the English terms were used as scientific terms and put in brackets.
- iii) As in the previous examples, the focus is not on identifying the fishes but on showing the audiences a new observation that is not known to the public. Lorenz chose three fishes common enough for the audience to be able to relate to them. Before it was mentioned that the distancing effect is often achieved by using unfamiliar terms and as this is the opposite of what the author wanted, he did not even use scientific terms this time except for **Buntbarsche (Cichlidae)** which is probably not as well-known as it is a tropical fish. The English translator found corresponding English names and used them accordingly without any additions. She did, however, omit certain words which resulted in a mistranslation. The reason for this is that she also focused more on the observations (what the fishes do) instead of on the actual fish themselves. It resulted in the English translation reading quite fluently without the distraction of having extra information or scientific names in brackets. Overall this does not detract

from the text, but it fails in terms of correctness of information. The translator seemed to be more focused on the literary aspects and less on the accuracy of the information given. The Mandarin translation also used the corresponding Mandarin names for the fishes. But the English terms were put in brackets after each name. As already discussed, this serves to inform the readers of exactly which fish are being referred to. The Mandarin translators went even one step further in giving the readers clarification. An additional note was made on the cichlid as it is not a well-known fish to the Mandarin audience so a better known fish in the same family was mentioned. There was also another addition, the expression **love and war**. In Mandarin love and war are usually used together as an expression especially when used in poetry or literary works. In this case, it was not actually inaccurate to use **war** as the fish do actually battle each other during their courtship. It seems that the Mandarin translation is trying to maintain the literal style while still being as informative as possible. By allowing the readers to have access to the English terms and at the same time still keeping poetic elements in the text renders the translation slightly awkward.

2.1.3 Cultural-Bound Elements

This extract comes from the chapter “Salomos Ring” (Kerr Wilson translation: The Language of Animals). Lorenz describes how animals communicate with each other by signs and sounds that are a part of an innate system that does not need to be taught. Some animals on a higher mental plane even have a system more sophisticated than the human one for conveying meaning.

3a. Original (1949: 92)

Mag zwar der Mensch ebenfalls über zahlreiche Nuancen unbewußter Mimik verfügen, kein **Josef Kainz oder Emil Jannings** wäre imstande, in diesen Sinne mimisch allein klarzumachen, ob er zu Fuß gehen oder fliegen will, wie es die Graugans kann, oder anzudeuten, ob er nach Hause oder noch weiter weg fahren will, wie es eine Dohle ohne weiteres fertigbringt. (Back translation: Though man may have numerous subtle unconscious facial expressions not even **Josef Kainz or Emil Jannings** would be able to explain by mimic alone, in the way that the

greylag goose can, whether it wants to walk or fly, or indicate simply like a jackdaw, whether it's going home or flying further.)

3a. English translation (1952: 98)

Though man may also have numerous gradations of unconscious mimicry, no **George Robey** or **Emil Jannings** would be able, in this sense, to convey by mere miming, as the greylag goose can, whether he was going to walk or fly, or to indicate whether he wanted to go home or venture further afield, as a jackdaw can do quite easily.

3a. Mandarin translation (1992: 97)

Suiran ren yeyou jongjong butong dengji de, xiayishe de yiching dongzuo, dan jiusuan she zhueiyou biaooyian tiancai de **Chiaoje Luobuo [George Robey] he Aimi Jening [Emil Jannings]** ye buneng shiang yener yiyang, jeyong yidian shije de biaoching, jiuneng jiao ni mingbai ta sheyiao zhou haishe yiao fei; ye buneng shiang shueniao yiyang, gengbin kang buchu you sheme dongzuo, jiuneng jiao tongban jedao ta she shiang hueijia, haishe shiang yuenzhougaofei. (Back translation: Even though men have different levels of unconscious mimicry, not even the most talented actors **George Robey [George Robey] and Emil Jannings [Emil Jannings]** are able to use just the slightest expression, like a greylag goose, to let you know whether it wants to walk or fly; or like a jackdaw, with the slightest sign let its mate know whether it's going home or flying away.)

- i) Lorenz wanted to convey to the readers that certain animals have very sophisticated ways of communicating, ones that far outstrip human methods. Such systems are usually signs or calls that are very subtle and are completely innate. These signs and calls are able to give out more information than human facial expressions or non-speech utterances. In order to show how fine-tuned these animals are, Lorenz named two actors in order to compare their facial repertoire to those of the animals, so that the readers can get a better understanding of the situation.
- ii) The cultural elements used in this extract are people; famous people were named in order to have a point of comparison. In the original, two people were said to have

numerous facial expressions. Although it was not expressly stated, the readers can figure out that they are actors. Both Josef Kainz and Emil Jannings would have been familiar to the German readers of Lorenz's time, Josef Kainz being one of the most well-known Austrian theatre actors a generation before Lorenz's time and Emil Jannings was a contemporary of Lorenz and was a German actor famous both in Europe and in Hollywood. When it comes to dealing with famous people, the English translator chose to substitute (Vinay and Darbelnet – adaptation) the German actor that she felt would not be familiar to her target audience with a British actor and kept the other better-known actor. The English translator decided not to keep **Josef Kainz**, but replaced him instead with **George Robey**. Robey was a British stage comedy actor, also a contemporary of Lorenz's time. **Emil Jannings** was retained by the translator as he was an Oscar winner so the audience would be familiar with his name. Incidentally, there was a mistranslation with **Mimik** which actually means facial expression and not mimicry. Even though Jannings won his Oscar for his performance in silent films (miming) and the overall meaning is still the same, Lorenz was referring more to expressions (facial or body) and not imitation. In the Mandarin translation both names **George Robey** and **Emil Jannings** were kept and transliterated, with the English names put in brackets. The Mandarin translators did not replace these actors with people that their audience would be familiar with, but instead chose to add in the extra information **but even the most talented actors**, thus clarifying for the audience who these people were.

- iii) The author used famous actors to compare with the animals in this extract as he wanted his audience to be able to understand how the animals communicate. Not only that but he also wanted to impress upon the readers that the animals have more signs and calls than human beings and these are a lot more subtle and also convey more information. These signs are comparable to human facial expressions but are much more expressive. Lorenz obviously wanted his readers to associate such rich facial expressions with famous actors so that they can understand that the animals are also very expressive. Both of these actors are German or Austrian (Lorenz being an Austrian himself) and are contemporaries of the time (between 1910-1945). Even though Kainz was slightly before Lorenz time, he was famous enough that the

German readers would still have no problem placing him. The English translator kept the function of naming famous actors and instead of retaining the less well-known one (to the English readers), she replaced it with another contemporary actor but a British one that her audience would be familiar with. By doing this she was able to retain famous people as a point of comparison but with someone closer to home. The mistranslation regarding **Mimik**, while not serious, is enough to detract from the difference between facial expressions and imitations and the fact that the actor used was actually famous for mime. Lorenz used **Mimik** and **mimisch** to mean facial expressions and even body language, which makes sense in the context of actors. The English translator translated these to mean mimicry (imitation) and miming. If one reads further the in chapter which the extract is taken from, it is quite clear that Lorenz did not mean mimicry. But despite this, the overall effects are still intact. The Mandarin translation does not replace the actors with people who would be familiar to their target audience but instead just added in the extra information. This served to clarify who they were and their function. These actors would not have been known to the Mandarin readers so their inclusion serves as a form of distancing or foreignisation. The fact that the English names were also given was probably due to the same reasons everywhere else in the book for giving out the English names: to produce a faithful translation and to allow the readers access to the information should they want to find out more.

The following passage is from the chapter “Lachen über Tiere” (Kerr Wilson translation: Laughing at Animals). Lorenz recounts several amusing anecdotes, all of which involve some form of self-sacrifice. Disregarding what his various experiments and actions might do to his reputation, at the risk of ridicule and people questioning his sanity, he fearlessly went about the tasks at hand when it came to training the animals. The results were that he often astounds and shocks the people around him with his exploits.

3b. Original (1949: 179)

Daß ich noch nie in die Psychiatrische Klinik eingeliefert wurde, ist nur dem Umstand zu danken, daß ich in Altenberg den Ruf verlässlicher Harmlosigkeit genieße, **den ich mit dem anderen Dorfteppen teile**. (Back translation: The reason that I have still not been taken to a mental hospital, is due to the fact that in Altenberg I am known for being harmless, which is a reputation **I share with the village idiot**.)

3b. English translation (1952: 61)

It is only my reputation for harmlessness, **shared with the other village idiot**, which has saved me from the mental home.

3b. Mandarin translation (1992: 53)

Ruguo beshe wo yingwei chuleming de wuhaiyuren, dagai laozhao gei guanjing fongrenyuen le...ni jiu mingbai weisheme yadanbao de juming douba wo dangchen fongzhe le. (Back translation: If it wasn't for my reputation for being harmless,...] I'm sure I would have been locked up in a mental institution...but you will understand why the villagers of Altenberg think I am mad.)

- i) The extract is taken from the beginning of the chapter, before Lorenz recounts his amusing anecdotes. The passage serves as an introduction to what is to come later in the chapter and to remind the readers of the position he was in when these incidents occurred. These tales are told with light-hearted humour.
- ii) Lorenz often had to do some ridiculous and strange things in order to interact with his animals in a way that was conducive to his research. This means that the people around him very often had to tolerate some very bizarre behaviour. Apart from his family, who were used to his antics, the villagers of Altenberg where he lived were also often subjected to him and his animals. The reason which he gave for the fact that he was tolerated was his “reputation for harmlessness, **shared with the other village idiot**”. The common German word for “village idiot” is “Dorftrottel”. The German word actually given in the original is **Dorfteppen**, “Dorf” is usually translated as village while “Teppen” or even “Tepp” are words that do not seem to

exist in the dictionaries. The closest term from where it could have been taken from is “Depp” which means “fool”. It could be that “Teppen” or even “Tepp” may actually be an Austrian dialect or perhaps even an archaic spelling of Depp; or it could even be a spelling error. The English translator translated **Dorfteppen** as the **village idiot** which makes sense and fits perfectly within context. Whether the translator had actually found a definition for **Dorfteppen** or whether it was a decision based on educated deductions is not known. The Mandarin translation did not translate **Dorfteppen** but left it out completely. Instead what the translators did was that they linked the first part about the **Psychiatrische Klinik (mental hospital)** to an addition they made, but you will understand why the villagers of Altenberg think I am mad. It is possible that the addition was made because the humorous effect achieved by the author comparing himself to the **Dorfteppen** is now lost in the Mandarin translation.

- iii) In most societies, insanity or bizarre behaviour is often a cause for a person being put away in an insane asylum or a similar institution; this was especially prevalent during the periods where medical knowledge and advancements were in their infancy. But, an exception was made in the case of the **village idiot**. In the old feudal system, each person had a role in society and even a village idiot was accepted as he/she also played a role. Village idiots can behave however they want no matter how strangely since they are not right in the head and their exploits are usually regarded with amusement and tolerance. Also no matter how odd, they are usually harmless as well, hence the tolerance. By putting himself in the same position as the village idiot, which the village probably did not really have, is a humorous way of Lorenz explaining his position to his readers: He might be eccentric but there is no need for alarm. It is possible that proper medical care and better nutrition meant that children were usually born healthy and sound with the result that by the start of the 20th century village idiots probably did not exist. This could be the reason that the possibly archaic form **Dorfteppen** was used not only to serve as emphasis but to intensify the humour. Even if **Dorfteppen** was actually a term coined by the author or a little-known dialect, the English translation was successful in conveying what Lorenz was trying to say and achieves the same humour. **Village idiot** is an

expression that is used in literature and plays to describe someone witless so it would be a concept familiar to the English audience.

In the Mandarin translation, **Dorfteppen** was left out completely. In the ancient Chinese society, it was extremely important to keep one's reputation in society by behaving correctly and properly. Any deviations from the norm were considered shameful and wrong. Anything that is considered shameful must be kept within the confines of one's own home. So if one had a family member that was not normal, it was unlikely that this person would be allowed to wander around to be seen by outsiders and even should this person be seen behaving unusually, it was improbable that such behaviour would have been considered amusing. Therefore the concept of a village idiot in the Western sense is unknown in the Chinese culture. To translate it in such a way as to convey its original meaning would have been difficult, as a literal translation would not work and even an explanation would not be suitable as the humour would have been lost. So the Mandarin translators decided to retain the part about "mental institutions" and then link it to an addition made by them. It is not actually necessary to explain why a person would be locked up in a mental institution since insanity and madness is a universally known condition. But the Mandarin translators possibly made the decision to make the addition since the humour that exists within the original and the English translation by making references to the village idiot was lost. So without the addition, the loss of humour to the passage would make the first part seem like a reflection on how harsh the villagers were to Lorenz and how judgemental they were. This would have achieved the opposite effect to the original. But with the addition, the focus is shifted away from institutionalisation by the reminder that he was eccentric so the villagers could be forgiven for thinking he was strange, **but you will understand why the villagers of Altenberg think I am mad.** It served to soften the tone and while it could not achieve humour it at least was able to retain the light-hearted character of the passage.

The following is taken from the chapter “Moral und Waffen” (Kerr Wilsom translation: Moral and Weapon). The author used a few observations he gained from the animals around him to explain to the readers that human moral standards cannot be applied to animals and that animals fight due to the survival instinct which has got nothing to do with right or wrong. Here he was observing hares fighting during mating season.

3c. Original (1949: 148)

Jeder normale und vernünftige Hase hätte uns längst gehört, **aber in März ist der Hase bekanntlich verrückt, im Englischen sogar sprichwörtlich: Mad as a march hare.** (Back translation: Any normal and sensible hare would have heard us long ago, **but in March hares are known to be mad, as a matter of fact in English there is a saying: mad as a March hare.**)

3c. English translation (1952: 200)

Any normal and sensible hare would have heard us long ago, **but this is March and March Hares are mad!**

3c. Mandarin translation (1992: 223)

Yiaoshe yiban jenchang minggan de yetouzhe zhaojiu tingjien le, **buguo shenzhai she sanyue, sanyue de touzhe doushe fongzhe!** (Back translation: Any normal and alert hare would have heard us long ago, **but it is now March and all hares in March are mad!**)

- i) Lorenz wanted to show us that no matter how viciously or violently an animal might behave, such behaviour can always be justified as it stems from an instinctual source. Certain animals have even obtained reputations for being cruel and merciless but Lorenz argued that animals will only harm each other out of necessity and never out of malice. In order to illustrate his argument, Lorenz had taken several observations he gained from watching animals to show the readers that no matter how savagely an animal behaves, there is always a rational explanation for it. This particular extract talks about an episode where Lorenz observed two hares fighting each other, they

- were so engrossed in their fight they did not even hear him approach. To emphasize this point, Lorenz used an English idiom to explain how the hares were behaving.
- ii) Lorenz wanted to show his readers that the hares were behaving in a very abnormal way, in a completely extraordinary fashion. He said that in March, hares are known to be mad and then he further emphasises this point by saying **aber in März ist der Hase bekanntlich verrückt, im Englischen sogar sprichwörtlich: Mad as a March hare**. There are no corresponding idioms in German for **mad as a March hare**. Of course there are other ways and sayings in German referring to madness but none would suit the purpose intended by the author. By using an idiomatic expression talking about hares to describe actual hares is both humorous and illustrates the situation. The English translator had to transfer this into English but a literal translation would not be suitable here. The English translator's solution here was to omit the reference to the English and to shorten the text simply to, **but this is March and March Hares are mad!** Essentially the core meaning was preserved and although the idiom was not applied in its usual form but by capitalising **March Hares** the readers will still be able to read it as an idiomatic expression. The Mandarin translation also had to bring across the effects achieved by using an appropriate idiomatic expression, but there are no corresponding idioms in Mandarin. The translators wanted to retain the references to the hares but were not able to do it in an idiomatic form. Their translation to **but it is now March and all hares in March are mad** did not achieve the effect that was present in the original.
- iii) As previously discussed in example 1b, where the idiom “fish in water” was used to describe fish. Lorenz was fond of using idioms to emphasize his points and since quite a lot of idiomatic expressions actually happen to contain animals that are the topic of discussion, these idioms are quite appropriate. In a way it gives a humorous undertone to the texts and also it serves as an explanation on where these expressions actually stem from. While Lorenz's aim was not to disprove the truthfulness of these idiomatic expressions, matching the idiom to the exact animal allows a closer look at the topic and also gives the text more colour. He wanted to illustrate the point that the hares were “mad” because it was March. There is a popular belief that hares behave

oddly during their mating season which starts in March. Whether or not this is scientifically correct is not the issue here, but due to this observation sayings gradually came about to describe people who behave bizarrely as being **mad as March hares**. This saying was further popularised by Lewis Carroll in *Alice in Wonderland* where there is a passage talking about one of its characters, the March Hare and that he was not so mad since it was May and not March. (Carroll, 1995: 48). This observation (hares behave abnormally in March) was common enough that neither the author nor the English translator felt that it was necessary to explain it any further. Since both Germany and Britain are in the same general geographical region (Western Europe), there would be enough similarities in the climate, fauna and flora of both countries. The application of the saying **mad as a March hare** can be said to be effective and there were no difficulties in translating it into English. But this became problematic when it came to the Mandarin translation. As already mentioned, there is no corresponding idiom in Mandarin that would retain the hare imagery. Furthermore, the popular belief that hares are mad in March is not something that is known in the Chinese culture. The Mandarin translators' decision in keeping a literal translation of the English means that the effects are now lost. Not only that, but the Mandarin readers would not understand why hares are mad in March. Part of the decision in keeping a literal translation could be that the translators did not know how to render the idiom into Mandarin so opted for the easy way out. Or it could even be that the translators did not actually recognise the idiom as it was not presented in its usual form. Either way, it resulted in a loss of meaning and what was an effective emphasis and humorous word play was not transmitted into the Mandarin translation. The translators also failed to explain to their readers an unknown concept. The result is that the literal rendering became a mistranslation which in fact serves no purpose as an explanation.

2.1.4 Linguistic Differences

This category examines challenges in translation arising from the differences in language structure or system.

This extract is from the chapter “Mitleid mit Tieren” (Kerr Wilson translation: Pitying Animals). Here Lorenz talks about how people often pity animals for the wrong reasons and often the object of pity is not at all pitiful.

4a. Original (1949: 140)

Über die Nachtigall brauche ich hier nichts mehr zu sagen. Für sie gilt, was für alle geistig nicht sehr hoch stehenden Kleinvögel bereits angemerkt wurde. Das allein gekäfigte Männchen “leidet” natürlich bis zu einem gewissen, sicher sehr mäßigen Grade darunter, daß sich auf seinen Gesang kein artgleiches Weibchen einfindet, aber das kann ihm schließlich in der Freiheit auch passieren. (Back translation: I don’t need to say anything more here about nightingales. Their situation is the same as all other birds which are not so high on the mental plane. Of course the lonely, caged male bird “suffers” to a certain extent as his singing does not attract any females. But the same can also happen even if he’s free.)

4a. English translation (1952: 70-71)

How much the real character of the singing nightingale is generally misunderstood is shown by the fact that in literature the bird is always presented as a female; in the German language the very word “nightingale” is of female gender. It is, of course, the male that sings... Later on I shall deal with the supposed suffering of caged birds. Of course, the singly kept male nightingale may suffer some sort of disappointment when despite his prolonged singing no female puts in an appearance, but, owing to the excess of males, this is also liable to happen in nature.

4a. Mandarin translation (1992: 63-64)

Women dui yeying de woujie, keyicong wenshue shang zhong yiweishe ce de yeying zhai cangge jeyidianshang kande chulai, dewen li, shenzhe “yeying” jege zhe jiushe yingshing. Sheshe shang, jeyou gong de yeying cai cangge de... yihou wo haiyiao taoluen “lonzhongniao”

de kuchu. Buguo, guan zhai dongwuyuen longzheli de yeying juebushe zhueinanshou de, dangran, gongniao cang le youcang, chue yinbuchu yije cede yeying lai, zhe ran huei youshie shewang, danshe, jiushe zhai lingzheli, tongchan yingwei gongniao de shumu zhongbi cede duo, suoyi you yipi gongniao zhong mianbuliao hueishoudao jezhong chiuzhebude, nianzhuanfance de tongku de. (Back translation: Our misunderstanding towards nightingales is due to the fact that in literature singing nightingales are always presented as females. In German, the word “nightingale” is of the feminine gender. The truth is, only male nightingales sing....Later I will discuss in detail the sufferings of “caged birds”, but the sufferings of a nightingale is by no means the worst. Of course, after singing for a prolonged period of time, the male nightingale is bound to be disappointed that his efforts cannot attract a female. But even in the wild, due to the fact there are more males, some male birds will still suffer the same disappointment.)

- i) The passage here deals with the supposed sufferings of caged birds. The aim of Lorenz here is not to condone the confining of animals but rather to point out that out of all the animals in confinement, the ones which deserve the least pity receive the most attention but for the wrong reasons. Lorenz indicated that “Über die Nachtigall brauche ich hier nichts mehr zu sagen” (I don’t need to say anything more here about nightingales). But he did not explain any further what he was referring to. The style and language of the passage is simple and straightforward, Lorenz merely wanted to provide his readers with an example to illustrate the observations he had made. This was the only passage in the chapter dedicated to nightingales; otherwise, these birds were only mentioned again a few times in passing. After this paragraph he moved on to other animals.
- ii) This passage is written in straightforward language briefly explaining that nightingales do not actually need to be pitied. Lorenz was referring to something which he did not explain any further. He could have been referring to the fact that the nightingale shares the same fate as all caged birds (so it should not elicit more pity) or to its portrayal in literature, as the English translator does. The English translator decided that an explanation was necessary so that “Über die Nachtigall brauche ich hier nichts mehr zu sagen” (I don’t need to say anything more here about nightingales) could be justified. She added in “how much the real character of the singing

nightingale is generally misunderstood is shown by the fact that in literature the bird is always presented as a female”. By reminding us of nightingales’ representation in literature, she indicates that a lot of the myths or misunderstandings surrounding nightingales probably come from literature. Her deduction or justification seems to correspond to what Lorenz was referring to, and it makes sense in the context. The English translator also added in the fact that the nightingale is portrayed in literature as female, when in fact only the males sing. So the argument here made explicit by the English translation is that nightingales are portrayed in literature as lonely female characters pining for love (by their singing). The argument ties up with the German but in terms of the translation, it is no longer as straightforward as the German. Furthermore, the English translator added in that in the German language, nightingale is of the female gender, which differs even more from the original. So although the translation clarified the situation for the readers, it made the style shift from the original to a slightly more literary rather than fact-based style. The Mandarin translation gave a literal rendering of the addition made in the English translation. At first glance it all seems to make sense but closer reading reveals that such a literal rendering is problematic.

- iii) The German gives a factual observation stated in clear simple language. In the English translation, certain additions were made by the translator to explain the observations given in the original. Although the addition given by the translator made sense and could very well be what Lorenz was referring to, it shifts the focus from factual observations to a literary discourse. Also, it might also have shown a false representation of German literature. The translator is quite obviously referring to English literature so whether German literature portrays nightingales in the same manner is not known to the readers. Even if this does not detract from the overall effect, by referring to the gender of nightingales in the German language may actually be meaningless and confuse readers. The English readers would have to have some knowledge of the German language in order to understand what the translator was referring to. But in German all nouns are assigned a specific gender (male, female, neuter) which is simply a part of the language structure and nothing to do with the actual gender of the objects. So by using the reference to the German language and

gender would mislead a reader who does not have any understanding of German and be meaningless to someone who does. The overall meaning from the original was still retained but the additions made in the English translation not only detracted from the factual style but also complicated the topic.

When it comes to the Mandarin translation more problems emerge. One needs to bear in mind that the book is based on actual facts and observations made by the author, it was written in an accessible and slightly more prose-like style (as opposed to a scientific report) but it is not a literary work such as a novel. When literary devices were employed by the author they were used for emphasis and effect and not as a part of the actual discourse. The Mandarin translators gave a literal translation of the English translation, but still managed to retain the factual style of the original. This in fact could have been intentional but it is probably due to the fact the additions made in English were meaningless as explanations. The first problem is the literature; while there may actually be literature in German referring to singing female nightingales for the argument to make sense, nightingales are rarely ever mentioned in Chinese literature. Most of the readers will also not be well enough acquainted with English literature for this reference to have much meaning. This is a cultural discrepancy that the Mandarin translators did not take into account when they translated the English literally without giving any explanation. So while the addition of literature may have served as an explanation in the English translation (regardless of its accuracy) it is void as clarification in the Mandarin translation. Then the reference to the gender assignments in the German language is completely meaningless as it would not make sense to any of the Mandarin readers (unless they actually understand German). Most readers would not understand the English grammar system and if they do they would only have a very basic understanding. They in all likelihood would not know German at all. The Mandarin language system does not have cases or gender as in German (similar to English) so mentioning it would not actually improve their understanding of the issue but would instead confuse them. It is possible that the translators were aware of all these problems, but had opted for a literal translation as they did not want

on the one hand, to omit anything without justification and on the other hand to bring in a lengthy explanatory note which would detract from the text. Then there is always the possibility that they themselves did not understand the text fully so chose to simply give a literal rendering without any explanations. So in the Mandarin translation, the effect of having an additional note did not serve any purpose of clarification and was in this instance a pointless addition.

In this passage, Lorenz talks about intelligent birds and animals which are able to understand human beings by the unconscious body language given out by people. This particular passage is about a grey parrot. It comes from the chapter “Salomos Ring” (Kerr Wilson translation: Language of Animals).

4b. Original (1949: 97)

Otto Koehler besaß einen uralten Graupapagei, der dem Laster des Federrupfens frönte und daher fast nackt war und auf den Namen “Geier” hörte. Geier war beileibe nicht schön, versöhnte aber durch seine Sprachbegabung. (Back translation: Otto Koehler owned an aged grey parrot which indulged in the vice of feather-plucking and as a result was almost bald and was called “Geier”. Geier was certainly not beautiful, but he made up for it with his linguistic talent.)

4b. English translation (1952: 104)

My friend Professor Otto Koehler possessed an ancient grey parrot which, being addicted to the vice of feather-plucking, was nearly bald. This bird answers to the name “Geier”, which in German means vulture. Geier was certainly no beauty but he redeemed himself by his speaking talents.

4b. Mandarin translation (1992: 105)

Wo de laoyou kejiashou [Otto Koehler] congjian yangguo yizhe hweiyingwu, ta yingwei you timao de huaishiguan, suoyi toushang de mao dou diaoguangle. Meice women yihan “Guaier”), [Geier] ta jiuhuei daying. (Geier dewen de yise she tuing) jezhe niao sueiran maobujingren, chuepuo you yidian gueicai...tadouneng shuode qiaruchishe... (Back translation: My old friend

Prof Koehler [Otto Koehler] used to own a grey parrot; as this bird had the bad habit of over-grooming himself, he had lost almost all the feathers on his head. Every time we call “Geier¹⁰” [Geier] he would answer. (Geier in German means vulture) Even though the bird was not much to look at, he was nevertheless quite talented...he knew when it was the appropriate time to speak...)

- i) In this extract, we have the situation where Lorenz was describing a parrot to the readers. He briefly explains how the parrot got his name and how its looks were linked to his name. The main focus of the passage is to describe the intelligence and speaking-talent of the parrot and is not on the parrot itself. In German it is quite a straightforward passage, but when it comes to the translations of the name, certain issues arise.
- ii) In the original it was said that there was a parrot owned by Otto Koehler called Geier. The parrot Geier was called that because he liked pulling out his feathers resulting in him becoming bald. Geier means “vulture” in German and vultures are known to be bald. Then it goes on to say that Geier was no beauty (understandable, as parrots are not meant to be bald). All of this is clear and self-explanatory to the German readers. They would immediately understand why Geier the parrot, was named Geier. The English translator kept **Geier** as it is and added in the note explaining that Geier means vulture in German. The explanation was simply put and it did not take away from the fluency or the focus of the text. For the Mandarin translators, translating **Geier** was a bit more challenging. First they explained that the parrot was almost bald due to **over-grooming**. This in itself was already slightly unclear as grooming is not usually associated with feather-plucking. Then it went on to say that every time they called the parrot Geier (transliterated), it would answer. This is a slightly incongruous way of telling the readers what the bird was called, and due to the fact **Geier** was transliterated, it made it seem as if **Geier** was a command that the parrot was responding to. Then an additional note was put in brackets to explain that Geier (in English) means vulture. The texts are translated quite literally and then another addition was made regarding the speaking talent, that it knew **when it was the**

¹⁰ Again, same as footnote 7, “Geier” was transliterated by the translators.

appropriate time to speak. On the whole, the logic of the passage did not flow very well and the fluency that was in both the original and English translation was lost.

- iii) The meaning and naming of **Geier** was quite self-explanatory to the German readers and did not need any more clarification from the author. The translation into English also did not pose too much of a challenge as she simply had to add in the extra note on the meaning of Geier. She did not translate **Geier** to the corresponding **vulture** as it was not necessary for the purpose of this text. Since Geier was actually a name and not a description, also since the focus was not on the name, retaining the German made sense instead of translating it. Putting in the additional note clarified the meaning for the readers and the translation read as fluently as the original. The Mandarin translation was slightly more difficult. By putting in the explanation that the parrot was bald due to over-grooming made the situation slightly peculiar. In the Far East keeping exotic pets is not as common as in the West so most people would not be familiar with the habits of exotic birds. Since grooming is not normally associated with losing feathers, it makes the statement a little confusing. Without making the logical links, the readers were then told in disjointed fashion that the parrot is called **Geier**. The name Geier was transliterated instead of being left as it is. The transliteration of Geier actually had a meaning, which would correspond to “good boy”. Having transliterated Geier into “Good Boy” is in itself not too problematic as it would be a name one would use to call an animal, but then the meaning would be lost. Then another disjointed bit of information was put in brackets, that Geier (in English) means vulture. If this had been put right after the first part where it talked about the grooming habits of the parrot, then the connection between bald parrot and vulture would have been made. But by only inserting it after Geier was already transliterated into something that has another meaning, it only serves to confuse the readers (This was an issue pointed out by He, 2010). Most readers would not realise that Geier means vulture and because the parrot was bald due to over-grooming it was called Geier. They would only read it as three disjointed statements. Then by saying that Geier was not much to look at would not make sense unless the readers had somehow made the connections. The addition at the end of the extract of **he knew when it was the appropriate time to speak** was actually something that

was mentioned in the next paragraph, but only implied. So it was not actually necessary to mention it yet. Due to the over-compensation in the translation of the name Geier and the muddled-up logic, as well as unsuccessful attempts to link up the points, what was a very simple piece of text that read fluently became unclear and disjointed.

This extract is from the same chapter as the above passage. Again, it relates the story of another talented bird, this time a crow. It flew away and was gone for several weeks, when it returned, it had learnt to say a new sentence.

4c. Original (1949: 101)

Mit Lausbubenstimme sagte er die inhaltsschweren Worte: “Mit ’m Schlageisen ham’s g’fangt!”
(Back translation: With a roguish accent he said these significant words, “caught him in the trap!”)

4c. English translation (1952: 107)

With the accent of a true street urchin, he said, in lower Austrian dialect, a short sentence which, translated into broad Lancashire, would sound like “Got ‘im in t’ bloomin’ trap!”

4c. Mandarin translation (1992: 109)

Ta de kouchi huoshian yige jiejie de wantong, yong de haishe nan’ao fangyian, ruguo bata huanchen women changyong de baihua, tingche lai jiushiang “haha, guoran jao le ni shaoye de daoer! (Back translation: He sounded like a street urchin, and he actually said in the southern Austrian dialect, if we change it to colloquial speech, what sounded like “Haha, gotcha!”)

- i) As in the previous example, the extract is taken from another observation that Lorenz had made regarding another bird. Like the parrot Geier, the crow was also very talented when it came to learning or memorising human speech. In this example, the

crow had gone missing for several weeks and it had learnt to say a new sentence when it eventually returned. Lorenz believed that this sentence gave a good indication of what had in actual fact happened to the crow and the fact that the crow had learnt a new sentence in such a short amount of time was a sign of its intelligence.

- ii) The German text says that the crow learnt to say in a **Lausbubenstimme** which would translate literally as rascally or roguish or even mischievous voice, **Mit 'm Schlageisen ham's ihn g'fangt**, which roughly translates as “caught him in the trap” but in a colloquial fashion. This probably means that the crow was caught by people of a lower social class (as they speak in slang) or perhaps even boys. The English translator decided to translate **Lausbubenstimme** as the **accent of a true street urchin**. It is possible that she based her decision on that fact that “Lausbube” is usually used to mean little rascal or imps which would correspond to street urchins. She also added in that it was in **lower Austrian dialect**, which was not in the original. Again the translator probably added it in so that she could explain the colloquial expression that had been learned by the crow. Since Lorenz was Austrian, it is possible to justify that the slang is indeed from a lower Austrian dialect. In order to translate the colloquial speech in a way that it retains its full flavour, and also to have a solution of translating an element which would usually be quite difficult, the English translator indicated that she translated it into broad Lancashire as **Got 'im in t' bloomin' trap**. Essentially the focus here (the crow learnt to speak in a different accent/dialect) was not lost as one colloquial expression was substituted by another. The Mandarin translators tried to retain the colloquial expression, and by using the logical link that it sounded like a street urchin speaking in a southern Austrian dialect (from the English), their solution would translate roughly as **Haha, gotcha** in what they referred to as “colloquial speech”. They did not retain the added information about broad Lancashire as it would not have made the translation clearer but would only complicate the issue.
- iii) If we assume that the reason that the crow was speaking in a **Lausbubenstimme** was because it was either captured by boys (street urchins) or people of a lower social class then it would justify the translation decisions made by the translators. The focus

here though is not on how the crow was saying what it learnt, but the fact that it had learnt it and that the statement gives an indication of why it had gone missing. The English translator's solution was effective in that it reflected the colloquial speech in a manner that retained the essence of the passage and was also quite clear. However, while the fact that she decided that it was **street urchins** speaking in a **lower Austrian accent** is justifiable (it is not standard German), in making assumptions, the focus shifted from the fact that the crow learnt to say something new (in what incidentally happens to be in a different voice or accent) during his mysterious disappearance that actually sheds light on what might have happened, to the fact that it learnt how to speak in a new dialect (if that was in fact the case). So while it was a good ploy to substitute the colloquial speech with what she termed as broad Lancashire accent, placing more emphasis on the accents shifted the focus.

The Mandarin translators were faced with the same challenge and they took a similar stance to the English translator, which means the emphasis, the additions and the resulting shift in focus were all reflected in the Mandarin translation. But in the Mandarin translation the connection to the broad Lancashire was left out. This was actually a necessary move as keeping it would not have served any purpose but it would have been an extra bit of meaningless (and confusing) information. The translators said that the Austrian colloquial expression would translate into the equivalent of colloquial speech **Haha, gotcha**. The only problem is that what they identified as colloquial speech is not common colloquial speech, but in fact an archaic form of speech, which actually translates literally as **haha, now I have you under my spell**. **Schlageisen** refers to a trap usually used for capturing birds and this was translated into English simply as **trap**. Even though the Mandarin expression could still mean the capture of someone or something, the crucial factor of **trap** is gone. The connection between the crow's possible capture and the capturer's way of speech is lost. There is no explanation of why the crow would have suddenly learnt an archaic form of speech, even if it was in colloquial form. So, in trying to preserve the colloquial expression, the focus had shifted, just as in the English translation.

2.1.5 Humour

Lorenz's writing is humorous not because of any witty play on words or the use of linguistic devices. Rather the humour comes from his everyday life. He narrated the amusing incidents that happened to him in way that is simple and unimpeded by flowery language. The stories feel authentic and are not overly sentimental or over-the-top. Most of the stories came from his encounters with animals; the sacrifices and inconveniences that came from careful observation and close interaction few people experience. In no way was he complaining about his lifestyle nor was he trying to garner sympathy from the readers. Rather his aim was to show how much more exciting and enriched his life was due to the animals in his life. These anecdotes are relayed in an amusing and humorous fashion that the readers would find entertaining. Most of the humour found in the original text comes from these anecdotes.

(Please note: Only one analysis is going to be given at the end, after both of the examples)

In this anecdote, the author's father was taking an afternoon nap when the family's pet cockatoo decided to pay him a visit. It comes from the chapter "Lachen über Tiere" (Wilson Kerr translation: Laughing at Animals).

5a. Original (1949: 185)

Eines Tages hörte ich nun zur Siestzeit meinen Vater an jenem Platze gotteslästerlich fluchen, und als ich um die Ecke des Hauses lief, sah ich den alten Herrn in verkrampfter Haltung die Auffahrt heraufwanken, tief vorgebeugt und die Arme um den Leib geschlungen.

"Um Gottes willen, ist dir schlecht geworden?"

"Nein", kam erbittert die Antwort, "schlecht ist mir nicht, aber das verfluchte Vieh hat mir sämtlich Knöpfe von der Hose abgebissen, während ich geschlafen habe!" (Back translation: One day, I heard furious cursing coming from my father's usual siesta spot and as I raced around

the corner of the house, I saw the old gentleman staggering up the driveway in a cramped manner, bent forward with his arms wrapped around his stomach.

“Oh my goodness! Are you ill?”

“No”, he replied irately, “there is nothing wrong with me, but that damned bird bit all the buttons off my trousers while I was asleep!”)

5a. English translation (1952: 67-68)

One day, at his siesta time, I heard him, from his accustomed place, swearing like a trooper, and as I raced round the corner of the house, I saw the old gentleman swaying up the drive in a cramped position, bending forwards, his arms tightly folded about his waist. “In heaven’s name, are you ill?” “No”, came the embittered response, “I am not ill, but that confounded creature has bitten all the buttons off my trousers while I was fast asleep!”

5a. Mandarin translation (1992: 59)

You yitian ta you zhai shuei wujiao de shehou, wo huran tingjian ta zhai yangtai shang shiangge dabing sede dashen zhoulai, wo lianmang gangue chu, jejian jwei laoshianshen wanje shenzhe, manshan de zhoulai, liangshou jinjing de weizhai yiaoji. “Tianshiaode, ni shebeshe bing le?” “Meiyou”, ta shenchi de shuo, “wo yidian bing dou meiyou, jeshe na yige huenchang dongshi zhai wo shueijiao de shehou, ba wo kuzhe shang de kouzhi chuen yiao diao le!” (Back translation: One day when he was taking his afternoon nap, I suddenly heard him swearing like a soldier from the verandah, I rushed over there to see him bent over, walking awkwardly with his arms clasped tightly around his waist. “Heavens! Are you ill?” “No”, he replied furiously, “there is nothing wrong with me but that blasted creature bit all the buttons off of my trousers while I was asleep!”)

The extract also come from “Lachen über Tiere” (Kerr Wilson translation: Laughing at Animals) The author was hand-rearing a group of ducklings in an experiment to prove that ducklings will follow anything that gives the right call, regardless of what animal that may be. In the following

incident the author was walking the ducklings in a meadow, by squatting and quacking at the same time at them. But to passers-by this proved to be too much of an alarming sight.

5b. Original (1949: 181-182)

Ich wanderte also an jenem Pfingstsonntag mit meinen eintägigen Stockenten in tiefer Hocke und quakend auf einer maigrünen Wiese im oberen Teil unseres Gartens dahin und erfreute mich an dem Gehorsam und an der Genauigkeit, mit der meine Entleinschar hinter mir hergewackelt kam. Aber als ich einmal aufblickte, sah ich den Rand des Gartenzauns eingefaßt mit einer Reihe bleicher Gesichter: Eine Ausflugsgesellschaft stand am Zaun und starrte entsetzt auf mich. Verzeihlich! Denn die Leute sahen da einen dicken Herrn mit Schnurrbart in tiefer Hocke und Achtertouren auf die Wiese herumrutschen, sich dauernd über die Schulter schaun und ohne Unterbrechung quaken – die Entlein aber, die erlösenden und alles erklärenden Entlein, konnten jene erschreckten Zaungäste in dem hohen Maiengrase leider nicht sehen! (Back translation: In a deep squat, I was tracing figures of eight around a spring-green meadow in the upper part of my garden one Whitsunday, quacking to my mallard ducklings and feeling very pleased with their obedience and precision as they waddled after me. But at some point I looked up and saw a row of pale faces along the top of the fence – a group of tourists stood by the fence staring at me aghast. It is understandable, as all they could see was a big, bearded man sliding about the meadow in a crouch, while looking over his shoulder every now and again and quacking incessantly. But the ducklings, the all-explaining ducklings unfortunately could not be seen in the long May grass by the horrified audience at the gate.)

5b. English translation (1952: 63-64)

So it came about, on a certain Whit-Sunday, that, in the company with my ducklings, I was wandering about, squatting and quacking, in a May-green meadow at the upper part of our garden. I was congratulating myself on the obedience and exactitude with which my ducklings came waddling after me, when I suddenly looked up and saw the garden fence framed by a row of dead-white faces: a group of tourists was standing at the fence and staring horrified in my direction. Forgivable! For all they could see was a big man with a beard dragging himself, crouching, round the meadow, in figures of eight, glancing constantly over his shoulder and

quacking – but the ducklings, the all-revealing and all-explaining ducklings were hidden in the grass from the view of the astonished crowd.

5b. Mandarin translation (1992: 55)

Suoyi nage shingchitian, dang wo daije ne yichun shiaoyazhe zhai women de yuenli chinchings de cao shang you duen you pa you jiao de zhouje, er shingzhong jen wei tamen de fucong anan deyi de shehou, mong yi taitou, chue kanjian yuenzhe de langanshang pai le yi pai sebai de lian – je zheran she yishie waidi laide guanguangke, tamen dagai wei yienchien de jingshian chia de dai le, yingwei tamen je kandao yige youje yidaba huzhe de dananren, chu je shi, wan je yiao, di je tou zhai caodi shang pazhe, yibian bushe hwei tou kan, yibian dashen de shueje yazhe de jiaoshen – jeyu nashie shiaoyazhe, nashue jioa ren yikan jiu mingbai yuenwai de shiaoyazhe, chue wanchuen bulou hengji de zhai shenshen de cao li, jiao tamen zhemo neng shing shing zheji de yienjing ne? (Back translation: So, that Sunday while I was going about the green grass squatting, crawling and quacking around the garden with my ducklings, and feeling really smug that they were so obedient, I suddenly looked up and saw a row of dead-white faces along the fence. It was a group of tourists looking dumbfounded by the sight – a big, bearded man crawling about the grass and looking over his shoulder every so often and quacking. As for the ducklings, if one saw the ducklings all would be explained but they were completely hidden in the long grass, how could one expect them to understand what they were seeing?)

- i) Both of the extracts come from anecdotes the author had experienced himself. He wanted to show the readers the lighter and amusing side of having animals. His work was not only about keeping them at a distance and observing them because sometimes the best way of studying animals is by interacting with them and allowing them to be themselves. So a study of animal behaviour is never dull and boring but instead exciting and sometimes hilarious.
- ii) It can be seen from both of these anecdotes that humour is a result of the incidents themselves. The author did not use any witty wordplay to achieve humour but rather the situation in the particular context is funny. So in translating the humour of these situations, the English translator merely had to keep a close literal rendering of the anecdote for the humour to be present in the translation. The one change that the

translator made was to change the text to a higher register. But this did not take away from the humour, but could even be said to enhance the hilarity of the situation by using a formal register to describe an incongruous situation. This translation decision was evident in both of the extracts from the English translation.

The Mandarin translators also decided to keep the same approach as the English translator; they kept the translation very close to the original (in this case, the English translation). The results were the same; the same degree of humour was retained without any awkwardness that could sometimes come from translating a text too literally. There was also a shift in register this time, the Mandarin translators shifted it down so that it is actually at the same level as the original. It could not have been that they made the decision based on the original, but rather the shift was made so that the text would sound more natural. The humour caused by the higher register in this case would actually take away some of the hilarity as the incongruity would instead result in the text reading unnaturally.

- iii) We know that humour is often culturally specific and what one culture may find humorous another culture would not see anything funny in it (Vandaele, 2002: 163). So humour is often context dependent. Humour can also be achieved by wordplay or certain sentence constructions and even idiomatic expressions (Antonopoulou, 2002: 212). The humour that is present in both of these extracts would not really fall under any of these but can be considered to be more of a universally humorous situation.

2.1.6 Additions/Omissions and Adaptations/Changes

This last category deals with additions or omissions to the text made by the translators, as well as adaptations of the text or even changes made to the original. Only substantial alterations done to the text are taken into consideration for discussion. These include additional notes, inclusion of literary quotations, or deliberate omissions not resulting from the natural process of translation.

Included in the analysis are also changes made to the order of the chapters, splicing of chapters and any other notable changes.

The following passages are taken from the chapter “Mitleid mit Tieren” (Kerr Wilson translation: Pitying Animals). The author wants to show us that certain animals are not really suffering in confinement as popularly believed by the public.

6a. Original (1949: 140)

[...] Was den “Wüstenkönig” betrifft, so leidet er unter engerem Gewahrsam weit weniger als die allermeisten anderen Raubtiere, die auf einer ähnlich hohen geistigen Entwicklungsstufe stehen, und zwar deshalb, weil sein Bewegungsdrang geringer ist. Um es schonungsloser herauszusagen: Der Löwe ist so ziemlich das faulste aller Raubtiere. Er ist geradezu beneidenswert faul. (Back translation: [...] The “King of the desert” does not suffer as much in close confinement as most other predators of a similar mental plane, and this is because he does not move around much. To put it plainly, the lion is the laziest of all predators. Indeed his laziness is enviable.)

6a. English translation: (1952: 71)

The lion is another animal very often misrepresented in literature, both as to habitat and to character. The English call him King of the Jungle – thus relegating him to much too wet a locality, while the Germans, with customary thoroughness, go to the other climatic extreme and deposit him in the desert, calling him “Wüstenkönig” (Desert King) In reality, he prefers the happy medium and lives in steppes or savannahs. His majesty of bearing, to which he owes the first part of his title, is due to the simple fact that, being a hunter of large animals of the open plains, he habitually surveys the far distance and disregards everything moving in the foreground.

The lion suffers less under close confinement than most other carnivores of equal mental development, for the simple reason that he has a lesser urge for movement. To put it crudely, the lion is about the laziest of the predatory beasts: he is indeed quite enviably indolent.

6a. Mandarin translation (1992: 64-65)

Shezhe she lingwai yijong cang shoudao wujie de dongwu, shuli shingrong daotashe, wangwang ba tade jiudi he tade shinching yichi shuocuo. Yingguoren ceng tazhuo “conglingjewang” [King of the jungle], weimian ba ta ju de defang shuo de tai caoshe le; deguoren, yi tamen yiguan cedi zuofong, zoudao ling yi jiduan, you ba ta fangdao shamuo lichui le, cheng ta zuo [Wustenkönig] “shamuojewang”, sheshe shang, buganbushe de dacaoyuen, cai she ta jenjen shihuan ju de defang. Erchie, ta suoyi sien de neme bukeyishe, weifongbinbing, bei chenzuo “shouzhongjewang, naishe yingwei ta shiguan liechu yuenye shang jiao da de dongwu, zangzan yiao yi pao haoyuen, dueiyu jiouzhai yeinchien de jingwu buchu juyi eryi.

Shezhe zhai shoudao guanbi de shehou, bushaing chita he ta deng jeli de sheroushou yiyang nanshou, yuenying heng jiandan, yingwei ta bin bu name shihuan huodong, sho de lougu yidian, shezhe dagai she suoyou kao busheweisheng de yeshou li zwei landuo de yijong le, ta de landuo jianche jiao ren shianmu. (Back translation: The lion is another animal that often gets misrepresented. In literature, the descriptions of both his habitat and his characteristics are often wrong. The English call him “Jungle King” [King of the jungle], but that puts his habitat in too wet a location. The Germans with their usual thoroughness placed him in the desert and calls him “Desert King” [Wustenkönig]. The truth is he prefers the great savannah that is not too humid or too dry. His majesty, his regal bearing and the fact that he is known as the “King of the Beasts” all stem from the same reason. His habit is to hunt the larger mammals on the plains and since his attention is on the prey in the distance he pays no regard to things nearby.

The lion does not suffer as much under confinement as other carnivores of the same mental capacity. The reason is simple: he does not move around that much. To put it bluntly, the lion is probably the laziest out of all beasts of prey, his laziness is indeed enviable.)

- i) In this chapter, Lorenz briefly discussed a few animals which are commonly pitied for various reasons. Here in this extract he explained to the readers why certain of these often-pitied animals do not actually need any sympathy. For example, the lion is often found to be the object of great sympathy for having its freedom taken away, but Lorenz argued that the lion is actually so lazy that even living in confinement does not mean he is being deprived of his freedom. Lorenz went on to discuss various other animals, all in the same format: he names the animal, he gives the reason that it

is pitied and argues that it is in fact not suffering. This is done very briefly, in a few short sentences, in clear and simple language.

- ii) There is one notable addition made to the original by the English translator: one at the start of the extract. This is information that does not appear anywhere in the original. Again referring to the argument already made in 4a that this book is about scientific facts and observations; all literary allusions are only used for supplementary reasons e.g. emphasis. It is true that the style is sometimes almost conversational and idiomatic expressions and humour is used throughout the book but the aim of the author was not to produce a literary work. The English translation opened the passage with an addition; in short the added passage gives three extra points of information on the lion: its misrepresentation in literature, the inaccurate titles bestowed upon it, and its habitats and behaviour. It is evident that the translator did a lot of independent research in order to supplement the original, but while the additional points are informative and interesting, it does not actually supplement what the author was saying. As a matter of fact the translator writes that the lion's **majesty of bearing, to which he owes the first part of his title, is due to the simple fact that, being a hunter of large animals of the open plains, he habitually surveys the far distance and disregards everything moving in the foreground.** While this sentiment is quite a romantic notion, there is no scientific basis for it. The English translator even used as an example what the Germans call the king of the beasts, although this may make it seem like a part of the original, it is essentially unnecessary information. The Mandarin translation retained the additions made in the English translation. All the information was faithfully reproduced but there was a slight shift in meaning that resulted in the lack of logical link. The notion that the lion or king of the beasts owes his regal bearing to the fact that as a predator he needs to scan the plain for prey is logically faulty and this disconnection is reproduced in the Mandarin translation. In Mandarin the logic was lost due to the fact that there was no link between the king of beasts and looking for prey. In Mandarin this became two separate disjointed ideas. Again, as in the English, the additional information was interesting but was not necessary and detracts from the focus. Also, as a result of the broken link in logic, the

text reads somewhat awkwardly and seems to contain too much unconnected information.

- iii) The English translation makes quite a few assumptions and allusions in the additional note. There is yet again the mention of the lion in literature and one would have to assume that the translator meant English literature. Then there is also the reference to the King of the Desert and King of the Jungle. This information does not actually provide any scientific facts that would enrich the text but instead pulls the focus off in another direction. Together with the last statement on the regal bearing and hunting habits of the lion, this could even be said to be false information which could mislead the readers should they want to actually learn more about lions. The Mandarin translation faithfully retained all the information that was given in the extra note, but the same criticisms also apply. Furthermore, certain points needed clarification to make sense in the Chinese culture but the Mandarin translators did not do that. They do not explain which literatures contain lions as a subject. In the Far East, tigers are known as King of the Beasts, so folklore and literature that features lions in the West would instead be represented by tigers in the East. This means that most literature on lions would be translated literature from the West or scientific studies on lions. So then saying that literature gives a false representation of lions does not make sense. In essence, adding in extra information could enrich the original text and in a way this addition did do that but the information should conform to the focus of the original text and not detract from it.

In this extract, Lorenz describes the courtship behaviour of jackdaws. The English translation includes verses by Byron, which is also reflected in the Mandarin translation. It comes from the chapter “Die Zeitlosen Gesellen” (Kerr Wilson translation: Perennial Retainers).

6b. Original (1949: 69)

Alle Formen der Selbstdarstellung richten sich beim werbenden Dohlenmännchen stets auf ein genau bestimmtes Weibchen. Wie aber erfährt dieses, daß die ganze Vorstellung nur ihm zuliebe stattfindet?[...] Daß macht die “Spache der Augen”! Das Männchen sieht nämlich während seiner Darbietungen nach der Umworbenen hin... (Back translation: All this showing-off by the courting male jackdaw is only for that one special female. But how does she know that the whole performance is for her sole benefit? [...] This is done with the “language of the eyes”! The male looks only at his sought-after female during the display...)

6b. English translation (1952: 176)

All these different forms of self-presentation are addressed by the courting male always to one special female. But how does she know that the whole act is being performed for her benefit? This is all explained by the “language of the eyes”, which Byron, in *Don Juan*, calls:

The answer eloquent where the soul shines,
And darts in one quick glance a long reply.

As he makes his proposals the male glances continually towards his love...

6b. Mandarin translation (1992: 192)

Gongniao de jongjong zhewo biaoshian, chuan she jendwei yije tebie de ceniao er fa de, danshe jeje bei shiangjong de niao zheyang jedao icie chenshe wei le ta ne? Je jiushe suyu shuo de meiyumuching le, bailuan bushe zhai “tanghuang li jieshe de heng chingchu?

Shing you lingshi ching zhegan,

Dandan yiyen nongnong yi.

Gongnial zhai chenghuen she zhongshe mubuzwanching de wangzhe ta de “yizhongniao”...(Back translation: All the different forms of self-presentation by the male bird are all directed to one special female. But how does this chosen bird know all of this is put on for her? This is done through the “language of the eyes” and didn’t Byron explain it so very clearly in *Don Juan*?

The heart is clear on what it feels,

One slight glance conveys so much more!

During courtship the male bird will gaze continuously at his “chosen one” ...)

- i) This extract briefly describes the courtship behaviour of a male jackdaw. Lorenz put down his observations in simple, conversational language, although quite descriptive and even emotive which gives the text almost a casual feel and the readers feel that they are being addressed directly instead of being told cold scientific facts.
- ii) The original description of the courtship behaviour is quite detailed, despite the simple language used. Short sentences were used and each is linked logically to the next. Lorenz did not use scientific terms to describe these behaviour, but chose instead to use “human” adjectives and expressions. This could be due to two reasons: he wanted the readers to see the similarity between human beings and animals, and he did not want to distance the readers by using unfamiliar scientific jargon. The English translator felt that it was necessary to explain in more detail what was meant by **Spache der Augen**, despite the fact that Lorenz does clarify what he meant by it. The English translator decided to use an extract from Byron’s poems as the explanation and she simply inserted it after **Spache der Augen** which made it seem a natural part of the text. The Mandarin translators also decided to keep the extract of poem, and simply noted that it was from Byron’s *Don Juan*. The rendering they gave would roughly translate it as **The heart is clear on what it feels, One slight glance conveys so much more**. It was done in a poetic manner, with care taken that the rhyme and rhythm of poetry is present. No mention is made as to whether it was the translators’ own translation, or if it was taken from one of the published translations.
- iii) The original was a clear description of observations made by the author. Any concepts that may have been unclear were explained. The fact that the English translator added in poetry to supplement **Spache der Augen** placed unnecessary emphasis to this particular point. It is not an idiomatic expression and neither is it a quotation taken from another literary work. The fact that the original was placed in inverted commas was due to the fact that it was an unusual sentiment to use for describing animals. The choice of using Byron was probably based on the fact that

Byron is well known to the English audience and his poetry is written in relatively straightforward language (for poetry) so would not clash too much with the main text. The way the English translator made it seem as if Byron was the one who came up with the expression, shifted the focus to the poetry from the general observations of jackdaw courtship. But it is impressive that the English translator was able to find something that would add more colour to the discourse and although there was a shift in focus, the general effect has been enhanced. It is understandable that the Mandarin translators decided to keep the poetry and it is remarkable that they were even able to give a poetic rendering of it. But in terms of the cultural implications, certain elements are lacking. Many of the famous English and European poets from the eighteenth and nineteenth century have been translated into Mandarin, Byron being one of them. But foreign poets are only of interest to a very select audience and so the Mandarin readers of Lorenz would probably not be familiar with his work. Although a similar effect to the English translation has also been achieved, it is not as effective because it lacks cultural significance for a Mandarin audience and the way the poetry was rendered made it seem slightly incompatible to what was being described (jackdaws).

This passage is taken from the chapter “Zwei Raubtiere im Aquarium” (Kerr Wilson translation: Robbery in the Aquarium). Earlier there was an example regarding the fierce water-beetle *Dytiscus*. Here the author compares it to other animals.

6c. Original (1949: 28)

Gemessen an der verhältnismäßigen Größe der Beutetiere, an der Freßgier und dem Raffinement der Tötungsmethode verblissen neben diesem Tiere so berühmte Räuber wie Tiger, Löwen, Wölfe, Mörderwale, Haie und Raubwespen. Sie alle sind wahre Lämmer gegen die *Dytiscus*larve. (Back translation: Considering the relative size of its prey, its voracity and killing technique,

more notorious predators such as tigers, lions, wolves, killer whales, sharks and wasps are lambs compared to the *Dytiscus* larvae.)

6c. English translation (1952: 38)

Considering their relative size, the voracity and cunning with which these animals destroy their prey eclipse the methods of even such notorious robbers as tigers, lions, wolves or killer whales [...]. These are all as lambs compared with the *Dytiscus* larva.

6c. Mandarin translation (1992: 25)

Rouguo jou tishin de dashiao erluan, jiushe [...]she lang jin [...], jeshie shenminglangjie de daqiangdao yie wangchenmuoji: he daidesekase shiangbi, houje dou chenle mianyang. (Back translation: In terms of their size, the cunning and rapaciousness displayed by these creatures in slaughtering their prey is far more than what is shown by notorious and fierce robbers such as lions, wolves and whales. Compared with the *Dytiscus* larva, they have all become sheep.)

- i) In this passage, Lorenz wanted to impress upon his readers the fact that the *Dytiscus* larvae, in terms of their small size, can be compared to animals such as lions and wolves which are known for their voraciousness. He named a few animals all known for being cunning and greedy so that the readers can get a good idea just how remarkable this tiny insect is.
- ii) Before we discuss the extract, it must be pointed out that there was a mistranslation of **Raubtiere** and **Räuber**. “Raubtiere” refers to beasts of prey or predators; while **Räuber** does also mean “robber”, but in the context it should also be rendered as predator. The English translation of the chapter title to “Robbery in the Aquarium” is therefore inaccurate and **Räuber** to robber is also inaccurate. In this particular passage, this mistranslation did not result in any serious loss in meaning but added on negative connotations to the animals that is not present in the original. This was also reflected in the Mandarin translation.

In the original the author listed quite a few animals which are known as **berüchtigte Räuber** such as the **Tiger, Löwen, Wölfe, Mörderwale, Haie und Raubwespen** (**tigers, lions, wolves, killer whales, sharks and wasps**). Tigers, lions and wolves are portrayed at negatively at times in literature, so calling them robbers in this case still makes sense. But the other animals are not as commonly referred to as the others, so a slight incongruity was created by the mistranslation. Quite a long list was made just to compare it to an insect but the author obviously felt that only by listing these animals will the readers be suitably impressed. These animals range from land mammals to fish to insects. Lorenz probably wanted to include different kinds of animals so that he could create a comprehensive list for comparison. Each of these is known to be ferocious in their own right so by their inclusion, the readers would definitely understand the point that Lorenz was trying to prove. Then it was said that all of these **are lambs compared to the Dytiscus larva**. The English translator did not translate the whole list; she omitted sharks and wasps. Also she said that these animals are as lambs when compared to the Dytiscus. The Mandarin translator had an even shorter list which only consists of lions, wolves and whales. Then **lamb** was translated as sheep.

- iii) All of the animals in the original list are animals known for their cunning and/or greed. They are also common enough for there to be no need for any further clarification by the author. The English translator did not translate the full list. Perhaps she felt that even by omitting a couple of animals from the list the readers would still be suitably impressed. So understandably she did not include sharks and wasps. The reason that she left out these two could be due to the fact that of those listed, these are not immediately perceived as being cunning and greedy. These associations could all be applied to tigers, lions, wolves and killer whales without any question from the readers but sharks and wasps are usually associated with other attributes, such as viciousness and cold-bloodedness. So by leaving out a few strategically chosen animals from the list, the English translator ensured the effect of the list remains intact while removing any confusion that might have arose should these have been left in the list. Lorenz compares the listed animals metaphorically to lambs. It is a vivid and effective mode of comparison. However, this was changed to

a simile that these are as lambs. The translator might have done this for stylistic effects or even in order not to confuse the readers by introducing another unrelated animal to the text.

The list translated into Mandarin was even shorter and there were only three animals left on it: lions, wolves and whales. The reasoning behind omitting the other animals of the list seems to be the same as the one in the English translation. The translators wanted to place emphasis on the attributes of cunning and rapaciousness so they chose the three animals that are most commonly associated with these attributes. This move is in fact even more effective than the English, as there is actually an idiomatic expression that uses lions, wolves and whales to describe a cunning and greedy person. So the effect of having a list is not lost but actually enhanced by the association with the idiom, even if some of the animals were left off it. There was a slight loss in meaning with the translation of **lamb** as **sheep**. It could be that the usual association with lamb is innocence while with sheep it's meekness. In Mandarin there is a distinction between sheep and lamb when used metaphorically. It is true that lambs are also meek but the immediate association to meekness is to sheep.

Notorious became **notorious and fierce** in Mandarin (another two attributes that usually go hand in hand, with more emphasis on fierce). The better antonym for fierce then would actually be meekness, resulting in **lamb** translated as sheep. There was also the odd construction where no metaphor or simile was used but instead **chenle (become)** was used instead of **are like/as**. The meaning is still there but the text reads slightly awkwardly.

6d. The most notable additions/omissions to the text were all done by the English translator. She added:

- A motto at the start of every chapter
- Numerous literary references similar to 6b

- Explanatory notes similar to 6a
- Adaptation of literary references and names from the original to ones (presumably) more familiar to the English-speaking audience
- Omission of above-mentioned elements when they are not necessary (presumably) to aid understanding of the text

Furthermore, one of the original chapters “Das Gänsekind Martina” has been left out completely, and in its place another chapter titled “The taming of the shrew” was added. These two chapters are not comparable as the former is a detailed study on goslings while the latter is on the behaviour of shrews. The source of this chapter is not known or mentioned.

The English preface is a combination of the first part of the chapter “Salomos Ring” (Kerr Wilson translation: Solomon’s Ring) pages 89-90 in the original, Vorwort (Preface) pages 11-13 from the original and several paragraphs describing the geographic region of the Danube river the author often frequented, from unknown sources.

Up to and including chapter 4, the order of the chapters in the original and both of the translations remains the same, but thereafter the order of the chapters in the English translation changes.

As the Mandarin translation is based on the English translation, all of the above-mentioned changes were kept in the Mandarin translation.

- i) The original text, which has already been discussed a few times, is a collection of observations made by Lorenz regarding animal behaviour. These observations are retold to the readers in simple, clear language and where necessary, illustrated with idiomatic expressions and literary references. The style of the author is conversational which means that the readers are addressed in a more direct fashion than in a scientific study and there are no long discourses on complicated animal behaviour and scientific terms are kept to a minimum. The book is divided into chapters and each chapter is on a specific topic. One would not really need to read the chapters in exact order for the book to make sense. In the chapters, the observations are either

presented to the readers as a series of descriptions or anecdotes. The function of the text is to present to the readers new observations and findings he made on animals in a way that is accessible.

The function of the English translation is overall still the same as the original, but with quite a number of additions and adaptations. So instead of a straightforward discussion of animals, there are a lot more literary references and the translator reordered the chapters so that there is more of a link between them. In the English translation, Chapters 1 to 8 can be said to be stand-alone discussions on different aspects of animal behaviour but still linked to each other by their mutual topic. Chapter 9 is the added in chapter “The taming of the shrew”. Chapter 10 is a brief history of domestic dogs and a discussion on the role dogs play in human society. Chapter 11 can be seen as a practical example where the observations mentioned in the previous chapters come together. Chapter 12 is the last chapter where morality is discussed and a warning is given at the close of the book.

The register was also made to be higher than the original. All this resulted in a text that is not quite a general discussion of animals but one that was more about the author’s recollection of animals. In other words the focus of the original was the animals themselves and not how Lorenz interacted with them, while the focus of the English translation shifted to *how* the author interacted with the animals and his feelings towards each situation. This is done by the descriptive language, the literary references; so that the English translation gives a sense of a story being told by the author where the topic is animals, instead of observations on animals told in an anecdotal manner. It is true that the author features quite prominently in the book in spite of his attempts at being the “invisible” narrator but while the original could still be roughly classified as an unconventional scientific study, the English translation will have to be identified as a personal journal where science is the focus.

The Mandarin translation is based on the English translation. It is not known whether the translators read the original or translated other works by Lorenz and so were familiar with his style. The Mandarin title included a subtitle that translates as “A study on animal behaviourism”. Moreover the Mandarin translation begins with an introduction by the translators and in it they described the book as “a study of animal behaviour by Lorenz in a precise, vivid yet still accessible and interesting manner” (Mandarin translators, 1992: 5). The translators also write that the readers should not regard the book as a “dry and unexciting scientific study” but that the book is in actual fact “one of a kind” (Mandarin translators, 1992: 5). They also stated that the book’s purpose is to provide the readers with new discoveries, new observations and explanations and give new interpretations of popular but often inaccurate beliefs (Mandarin translators, 1992: 6). It was also mentioned that Lorenz wrote the book for a laymen public so that he used very simple language and tried to make it as amusing and interesting as possible. Bearing all the above sentiments in mind, it is quite clear then that the Mandarin translators had the same idea as Lorenz on what the function of the text should be. But when it came to translating the English translation into Mandarin, all the above-mentioned changes prove to be quite challenging in keeping the function of the text the same as the original.

- ii) One of the most noteworthy and remarkable additions made by the English translator is the insertion of a motto at the start of every chapter. These are mainly taken from well-known poems or works of famous authors. What is remarkable is that one could tell that the translator had painstakingly found these quotations so that not only are they appropriate enhancements to the chapter in that they all matched the topic of that particular chapter, and they are all easily understandable and no obscure works were used. The only exception is taken from Goethe’s *Faust* : “Wie alles sich zum Ganzen webt Eins indem anderen wirkt und lebt” (English translation, 1952: 31) which was retained in the original German. But even that added a feeling of authenticity to the text as a whole. The motto opening the preface is a perfect example of how fitting and suitable these mottos are, “There was never a king like Solomon, Not since the world began, Yet Solomon talked to a butterfly, As a man would talk to a man.” (English translation, 1952: 15). This was taken from one of Rudyard Kipling’s works. Bearing

in mind that the English translation of the title is *King Solomon's Ring* and that the preface serves as the introduction to the book, it can be seen that the mottos were all meticulously chosen.

Other additions would include literary references and quotations. These are sprinkled liberally throughout the book, usually for the reasons given in 6b. At times these could prove quite distracting and some even detract from the text. Otherwise the more obvious effects are that they shift the function of the text as discussed above and at times it disturbs the flow of the text. Another addition that occurs slightly less frequently is similar to the example given in 6a. These are extra information that the translator had presumably found herself and added in to the text to clarify situations for her readers. The reason is very likely to be the same as the one given in 6a. Other changes include adaptations of cultural element such as literary references, names, geographical regions and so on that are unfamiliar to the English readers. The translator would usually adapt them for the readers as they are usually not crucial information that would change the meaning of the text. The same also applies to certain omissions, these are usually the same cultural elements, but instead of changing them the translator would omit them completely. These of course did not occur as frequently as adaptations. All these changes and adaptations occur throughout the book and are too numerous to be mentioned one by one. Suffice to say that they were numerous enough that they had enough of an impact on the text itself.

The same adaptations and changes were all reflected in the Mandarin translation. One needs to understand though, while the English translator made the changes for the English audience, in other words domesticating the text, the opposite effect was achieved in the Mandarin translation. Almost all of the adaptations and changes were retained as they were which resulted in a very obvious foreignisation of the text. The only exception was made in cases where a literal translation would actually change

the meaning of the text or where it was a concept completely unknown to the Mandarin readers, then adaptations or even omissions would be made.

It was mentioned earlier that the English translator rearranged the order of the chapters and also cobbled together a new preface. This could have been done so that the text would actually form a more coherent whole and can be read in order instead of individual stand-alone chapters. Overall it does not really change how the book is read apart from the already mentioned change in textual function. The most significant omission is the deletion of the chapter “Das Gänsekind Martina” from the original. This chapter is a detailed observation of the behaviour of greylag geese, from birth onwards and there does not seem to be any reason for leaving it out as it fits in with the topics of the book and there do not seem to be any challenging translation obstacles. Nevertheless, another chapter was included in the English translation, “The taming of the shrews” which is a detailed observation of shrews. There is no mention of why the chapter was omitted from the original and where the translator got the replacement. Again, these changes were all in the Mandarin translation.

- iii) The cultural implications here seem quite clear. All the adaptations and changes within the text were made so that cultural elements could be translated successfully. The English translator chose the route of domestication which resulted in the majority of the changes. It could be argued that in her case domestication of the text does not impact on the function of the text as the focus is on animals and not on cultural elements. So by making the text more accessible to the target reader actually serves to make the main focus of the text more clear so that the discussions and discourses could be more easily understood without being bogged down by cultural elements.

The Mandarin translators chose the route of foreignisation. Apart from the usual reason for foreignising texts it could also be that as there were so many elements that had to be dealt with, it was easier to retain them as the focus is not on the cultural aspects but on animals. So as long as these cultural elements did not detract from the meaning of the text no attempts were made to make them more familiar to the readers. Overall the general function of the text has been retained but the result of foreignising texts is that fluency must be sacrificed. So while the English reads like an original, the foreignisation of the Mandarin translation resulted in certain awkwardness.

2.2 Detailed Analysis and Findings

2.2.1 Idioms/ Idiomatic Expressions

From the discussions based on the examples that were examined, several facts come to light. The use of idioms is something that Lorenz does quite consistently throughout the book, mostly to add emphasis or add flavour, as is the case in all of these extracts. The fact that idioms could have been used in order to add flavour and colour to what would otherwise be a scientific study seem to be the main reason why Lorenz used them. These passages are focused entirely on his experiences and observations and he often refers back to previous points he had already made later in the book, which at times could be confusing. This seems to point to the fact that Lorenz is not so much concerned about the scientific facts but rather with bringing to the readers his general observations and understanding on the subject matter. So in using idioms, he is not consciously trying to change the style of the text into something more literary oriented. It would then be safe to say that Lorenz did not use idioms as a means of changing the style, they simply serve as enhancements to the text.

In the English translation of idioms were quite successful in some cases and less in others. It seems that the translator used Vinay and Darbelent's *literal translation* and *equivalence* with mixed success. Sometimes the translator managed to find corresponding idioms and in the instances where the corresponding idioms were not suitable, she changed the context so that the

translation still retained an idiom while making sense. Earlier it was mentioned that this approach is similar to Xie's (2007: 55), in that she found something that would work within context, in other words she matched the function with the idiom.

While German and British cultures share enough similarities that only certain features are foreign to the other, Chinese culture shares so little with Western cultures that most cultural features would be foreign. All translated texts, especially the ones from the west show their foreignness no matter how well translated or whether the foreignisation was intentional. This is particularly obvious in literary works. The fact that the translators chose to retain the literal translation of the German idioms could be due to two factors. The first is the same as the reasoning behind the English translation – placing more emphasis on the literary style. The second factor is one of foreignisation, by using the German idiom, it points out the cultural differences as well as serving as an emphasis to use in discussing a novel and new topic i.e. animal behaviour.

Unfortunately, imitating the original idioms sometimes results in awkwardness and mistranslations. Even the addition of extra information to clarify the idioms sometimes leads to slight shifts in meaning, rendering the translation less effective. While the overall effects of having an idiom to add flavour to the text are still there, the awkwardness renders the idioms less effective than in the original. The translators' decision to retain imagery over meaning shows that they are more concerned with how the text is presented and read instead of accuracy in transferring the information. Since the mistranslated information is not actually crucial it could also have played a role in translators' decision to give precedence to form over meaning.

2.2.2 Scientific Terms

According to the New World Encyclopaedia (2009), binomial nomenclature or scientific names were first adopted in 1753 for botany. Zoology and other categories came a few years later. It was agreed that a code is needed to govern the naming of species and by mid-nineteenth century the binomial classification was standard practice (New World Encyclopaedia, 2009). When it comes to scientific terms and names, Lorenz kept it to the minimum. Mostly these are the names of animals and plants. Lorenz's strategy in keeping the text flowing without it being tied down

by scientific terms was by using common names and putting the scientific or Latin names in brackets. It is interesting to note though that the full Latin name was not given. This is something Lorenz does throughout the entire book. Any time where he gives the Latin names, he does not include the full name. This could be due to his personal style or the fact that he did not feel that it was necessary to include so much information as they are only there to serve as a guideline and the book is not a scientific study. The usual practice for using scientific names is to use the full name and italicise the letters, which the English translator did.

For the English translator, the task was not as daunting as imagined. The reason for this was that Lorenz did not really talk about any obscure or unknown organisms that would be challenging for a translator to find; he also did not use any jargon or highly technical concepts that would be difficult to translate. The common names were not difficult to translate and the translator had found suitable corresponding terms. Lorenz also included the Latin name, but not fully. The result was that the English translator actually attempted to present the scientific names in a more scientific manner than the original. As already mentioned, she found the full Latin names for the animals/plants mentioned in the original and presented in the prescribed manner. The Mandarin translators had a slightly different approach. They translated the common names where possible and transliterated where necessary, but what is interesting is that instead of the Latin names (used in both the original and the English translation), the English name was used instead. It could be that for the same reasons that the Latin name was included (for clarification in case the readers wanted to be sure exactly what plant or animal was named), the Mandarin translators felt that it would be easier for the readers to find the English names. Also, by not using italicised Latin names, the text would not appear to be too daunting for the readers. But where it was necessary, the translators also included explanatory notes so that should the readers be unfamiliar with a particular creature, the note would help clarify matters.

So the common problems encountered by translators in finding the right terminology as mentioned by Scott (2004) were not in evident in the text. One should remember though, the text is based on general observations and discussions, so the focus is not on the accuracy of the names but on the observations. It is possible that the “common names” used in the translations are not in reality that common and readers are not familiar with them at all. But if we look at the overall translations, it can be seen that one still was able to learn something about different

creatures even if they are not familiar. Another point must also be mentioned, throughout the translated extracts, attempts by the English translator to “literalise” the texts are still in evidence, and the same conflict (between rendering the text more factual or literal) that the Mandarin translators faced is also still there.

2.2.3 Culture-bound Elements

The examples given to illustrate cultural elements vary quite greatly: the first deals with famous people, the second with a cultural concept, the third with an idiomatic expression bound to the geographical region. The approaches taken by the translators also result in varying degrees of success. The English translator chose to use Vinay and Darbelnet’s adaptation procedure. This was a successful strategy as it helped to illustrate the issue at hand while at the same time avoid confusing the readers. It is important then when translating such elements to identify the function of the text and the function of the element. In this case, the focus is not on the actors but they were mentioned in order to supplement the text. Under such conditions the best strategy in translating the elements would be substituting them with one that can serve the same function and is familiar to the target audience. Another approach is to add an unobtrusive explanatory note, like the one added in by the Mandarin translators. This allows the original elements to be retained but the function can still be retained. This is also a better approach if foreignisation of the text is done overall, so the effect can remain consistent. A point that must be raised here is that famous people are usually very much tied to a particular time period. The German actors were of Lorenz time and even the British actor was also a contemporary of that period. It is unlikely that these actors would have remained famous and indeed are probably forgotten already. In order to achieve the effect intended by Lorenz, it might be that it would be necessary to replace these names with more current ones; but this is not really a feasible plan as translations are usually not redone unless the original is considered a classic or vastly popular. A better solution then is perhaps the one employed by the Mandarin translators, to add in an extra note and perhaps leave out the names altogether.

When it comes to transferring culture-bound concepts, again it is important to identify the function. In this case the English translator was a lot more successful than the Mandarin

translators. This is due to two reasons: the first is that having a **village idiot** is a concept that is familiar in both the source and target culture (German and English). Not only is it a familiar concept, it was also used in a customary manner (as a literary device). Secondly, a corresponding term already exists in English so there was no difficulty in finding the translation. The Mandarin translations had more difficulty with it since they had to deal with a completely foreign concept and they also had to find a corresponding term (there are none). Their solution was to leave it out completely and used paraphrasing and adding in information as their translation solution. While this approach allowed them to eliminate a hard-to-explain concept to the readers and thus did not have to encumber the text with clumsy explanations, the flavour or emphasis placed in the original could not be transferred.

The translation of **March Hare** into English was not so much of a translation but a mere transference. Again, the English translator was more successful than the Mandarin translators. This time the English translator actually had the advantage in that this particular cultural element was actually taken from the target culture. So not only did she not need to wrestle with a foreign concept but she could even rephrase it making the text read even more fluently and elegantly. This is the approach the English translator used throughout the book. Whenever a concept or element that was from the target culture (English) was used, she would paraphrase it so that the translation would read more fluently. Conversely, the Mandarin translation was in no way as fluent the English. The translators did not explain the concept to the reader and chose to keep a close, literal rendering which resulted in a meaningless translation. It is actually possible in this case to simply add in an explanatory note, it would have impeded the flow of the text somewhat but then the literal translation could have been kept. Paraphrasing could also have been used, although this would have resulted in the loss of the imagery, “March Hare” could have been converted to “hares in mating season”. Sometimes loss in imagery is unavoidable but it is the translator’s task to ensure that the strategy used does not result in loss in meaning.

Having imagery that is vivid and adds emphasis always serves as an enhancement to the text and it is understandable that the translators would try to retain that. But when it comes to cultural transference sometimes it is not possible to translate such elements successfully. It seems that the methods proposed by Bassnett and Lefevre (1998), Hatim and Mason (1997) and Katan (1999) were not applicable here. It is possible that the first two methods are not specific enough and also

that the text itself is not of a specific genre and does not have a clear cut function. It would not have been easy to compare it to other texts within the same textual type or look at its function from a socio-cultural perspective. Chunking is not used by the translators probably because they opted for strategies that allowed for a more literal translation. No matter what the situation, the approach the translator uses must result in a translation that reads well, with the meanings still intact. The translator should always identify the function of cultural elements and their role in the text. It is important to understand that sometimes it would be easier to transfer these elements (as in the case of the English translator) but often the challenges are more like the ones faced by the Mandarin translators.

2.2.4 Linguistic Differences

The extracts used as examples all show certain translation challenges that are results of linguistic differences. It is important to bear in mind that while German and English operate on similar systems, the Mandarin system is not at all similar to them. The result is that sometimes translations need to overcome the discrepancies caused by the different systems. If we take the extract 4a and isolate the point where the English translator made an addition regarding the gender of nightingales, we can see a problem resulting from the difference in language system. As already discussed under 4a, gender assignment is a part of the German grammar and not really an indication of the actual sex of the object. Disregarding the reason for its addition made in the English translation, the problem is still present. How feasible is it to explain such a technical concept to readers who do not have any knowledge of German grammar? This brings us to the Mandarin translation where an explanation was actually needed for the readers. As already discussed, the approach taken by the Mandarin translators was not successful in that a literal translation without any explanatory note resulted in a meaningless translation. There are a few solutions that could have been used: paraphrasing, thus eliminating the language discrepancies; addition of an explanatory note clarifying the language differences, adapting or

changing the text so that the overall meaning is still the same. None of these solutions are ideal but they offer the readers a clearer and more understandable translation.

Then we have the translation of a name that actually means something in the original and it was contextually relevant. The English translator's solution was to retain the name **Geier** as it is and then added in an explanatory note explaining the meaning hence clarifying the relevance. The Mandarin translators also opted for a literal translation of Geier and transliterated it. This approach in itself is possibly one of the better solutions when it comes to translating names, but as a result of paraphrasing and an unclear explanatory note, the relevance of the name Geier was lost. Going back to the argument made earlier, it is necessary to identify the function of the text and the role that particular element plays within the text when translating problematic elements. It seems that the Mandarin translators did not really realise the significance of Geier and as a result, the translation was unclear despite the fact that certain strategies were used to make sure all the information was transferred.

We come to the last example given and this was translation of dialect. Let us assume that it is a dialect (please see the debate under 4c), or at the very least colloquial speech it is clear that transferring such an element would be difficult. In this instance, this particular expression was quite crucial in adding emphasis to the text, so it is understandable that the translators would want to retain it. Wu and Chang (2008) are of the opinion that it is very difficult in finding a satisfactory solution for translating dialects and that one would need to decide whether to retain the fluency of the text or the message. Both of the translators (English and Mandarin) opted for transferring the expression into equivalent colloquial expressions in the target language. Both of the translations manage to achieve two things: they were able to retain the colloquial expression and the effect intended in the original was also transferred. So it seems that despite Wu and Chang's view, both the translations are able to read fluently and still with the same function.

If we set aside the debates surrounding the translation of dialects, we can see that in both translations, the approach taken by the translators was quite successful. The translators identified the function of the colloquial expression and managed to transfer it to the translations. One point must be raised however. The Mandarin translators in a way overcompensated for the fact that a dialect was used. They placed too much emphasis on the *otherness* of the dialect resulting in them using an unfamiliar and archaic form of speech when they could have easily used a more

common alternative. So it is necessary that translators should take care not to lose focus on what is being transferred and get tied down in unnecessary detail.

2.2.5 Humour

A detailed discussion has already been given under the extracts. The study of translating humour is another aspect of translation that has been widely explored, but due to focus and constraints of this paper, only a very peripheral discussion of humour is used here. Regarding the examples used here, it can be seen that since the humour arose from the situation described and not in the way that it was described, the translators took great care to have a close, literal translation. Of course, humour in example 3b is presented as a culturally dependent element and the strategies that the Mandarin translators used resulted in the loss of humour. But in the work of Lorenz, such intentional humour by using these cultural features is not common.

The strategies of the translators was to keep as close to their source text as possible. This is the one case where minimal amount of paraphrasing and rewording was used. The translators did not add in extra information, they did not change the order of events and they made sure to use the closest corresponding terms to the original. It is important to understand that humour is the result of phrasing the text in a certain way, of the specific terms used and any changes would mean that the humour would be lost. It is clear that the translators of both languages were aware of this and were scrupulous in their approach to translating humour.

2.2.6 Additions/Omissions and Adaptations/Changes

Additions and adaptations are not directly related to culture but they occurred in this text as a consequence of having to translate culture. One could already see from the length of the original and the length of the translations there is quite a discrepancy. This is due to the fact that substantial additions had been made to the text by the English translator and subsequently by the Mandarin translators. It seems that these additions were put in by the English translator for two reasons: she wished to clarify certain situations for her readers that the original did not explain and also she wanted to shift the style of the text from one that is matter-of-fact to a more literary

one. These adaptations are new additions and the English translator did not mention that these additions are not a part of the original and she also did not say where she got the information from. She used two ways of putting in extra information, one by simply inserting an extra paragraph or sentences within the text and the other by inclusions of quotations and poetry. These all serve to add emphasis to the text but sometimes the additions proved to be distracting and detract from the text. In this situation, it is not actually translation, but the translator had to understand the context well in order to add the information accordingly.

Conversely, some omissions also occurred, but these were not done for the reasons mentioned above but rather so that meaning could be transferred efficiently without being tied down with unnecessary elements. A notable and even remarkable addition was the inclusion of mottos; these enhanced the text as a whole and provided links between what were otherwise isolated chapters.

How did the Mandarin translators deal with the changes and adaptations? Since they translated from the English translation, they did not question the changes. They tried to retain as many of these as possible, as faithfully as possible. Although this resulted in confusion and at times, loss of meaning, the general effects achieved are the same as in the English. But there is one inconsistency, while the additions and changes resulted in the shift in style, which was as intended by the English translator, this did not come through as clearly in the Mandarin translation. This is probably due to the fact that the Mandarin translators had a very clear idea of what style they wanted to translate the text but all the extra additions pulled the style the other way. This is a view reflected in Liao's discussion on translating science; it seems that the general trends in Mandarin translation regarding science is that the accuracy of the content is the most important and how it is communicated is always secondary (2010:45). The result is that there is inconsistency regarding tone, register, style throughout the text. These are the product of the translators' attempts to change the style without enough adaptation. One needs to bear in mind that the English translation is the source text for the Mandarin translators, so as far as the style is concerned, the literary style is what was present, and they were trying to conform to the style of the original which they had never seen.

Regarding the other changes, it is not known why the English translator decided to rearrange the order of the chapters and omit one chapter to replace it with another, it is possible that she

wanted the book to have more links between the chapters and she wanted the text to conform to a more literary style. It is not known whether she had consulted the author before making these changes. The target audiences (English and Mandarin) probably have no idea that the translation contains a lot of adaptations. But it seems that these changes did not impact on the popularity of the book as a whole, and no matter how it was presented, the messages were successfully transferred overall.

A note on Vinay and Darbelnet's translation procedures: it seems that only the strategies for oblique translation were used by the translators and these were not as useful in the translation problems as first supposed earlier in the report. The translators used paraphrasing or explanatory notes as means of transferring culture. Most literal translations were not that effective, as some resulted in mistranslations and others in meaning shifts. Adaptation was used quite a lot, but not in the way prescribed by Vinay and Darbelnet. It would seem that these procedures are context-dependent and are not suitable for all translation situations.

Section 3: Conclusion

At the start of this research report it was stated that the aim is to explore the transference of cultural meaning in translations of Konrad Lorenz's *Er redete mit dem Vieh, den Vögeln und den Fischen* (1949). We looked at how the original was translated into English and then how the English translation was used as the source text for the Mandarin translation. We wanted to examine the transfer of meaning from German into English and then into Mandarin, as well as the various strategies used by the translators in their translations. In addition we also wanted to investigate how the Chinese translators dealt with the issues of cultural and linguistic structural differences. In short, this research aims to understand how meaning and cultural context can be effectively transferred in the translation process. We discussed issues and theories surrounding the translation of culture, from general translation approaches to more specific solutions for certain translation problems. We also looked at how culture plays a prominent role in the translation process. As a result the following conclusion is reached:

The English translation seems to place more emphasis on the literary prose and less on the technicalities of science. By using a slightly higher register than the German as well as paraphrasing to cut back on the matter-of-fact report style of writing, the focus shifted slightly towards a more literary genre as opposed to being non-literary. The Chinese translation sought to combine the two styles of writing, which at times lead to a slightly awkward translation by shifting between both styles within the text. This combined with the high register taken from the English results in certain foreignisation of the text. So the translation approaches of the English

translator can be said to be similar to Newmark's communicative approach in that the target audience is the focus and the approach is also prescribed for this particular genre (popular science). But the Mandarin translation cannot really be classified under a semantic translation approach; while it is source-text oriented, the function is not to retain the source culture but rather to present accurate information.

Idioms are used as a means of placing more emphasis on the text and as a way of adding flavour. Lorenz used idioms and idiomatic expressions quite liberally. At times, in order to achieve an even greater emphasis he would even use English idioms. The English translator did not simply find corresponding idioms and used them in the translation; where necessary she paraphrased, changed the structure or added in explanatory notes. In a way this is comparable to Tian's method in coining new terms as a method for translating idioms (2005); the translator did not quite coin new terms but she used the idiomatic expressions in unconventional ways. Even if some of the decisions resulted in minor mistranslations, over all, the function of the idioms is retained and the fluency of the text remained intact. It was more difficult for the Mandarin translators but they also managed to retain the functions of the idioms, while still using suitable corresponding expressions. The mistranslations from the English were carried through to the Mandarin, and there is a slight awkwardness within the text. But as in the English translation, the effects of the idioms remained.

What should have been a great challenge proved to be one of the easier translation tasks. The transference of scientific terms did not seem to have posed an issue to the translators at all. The English translator was even more thorough than Lorenz in that she included the full scientific names of animals/plants when the original did not even supply them. The Mandarin translators also had an approach that was geared towards the readers, instead of giving out the Latin names, they chose to use the easier-to-access English terms.

It seems that transferring culture-bound concepts is quite problematic: the more foreign such elements are to the target culture, the more difficult they are to transfer successfully without deviating from the original function or disrupting the fluency of the text. What is important then in ensuring the greatest amount of success when translating these challenging concepts and elements, is that the translator must identify the role of the text and the role of the culture-bound concept and how they interact with each other. Only by understanding the functions can the

translator then decide on which approaches to undertake. Several of the most commonly used strategies that would result in the least amount of awkwardness in terms of the fluency of the text are paraphrasing and/or adding in an explanatory note, substitution and omission. The translator must also bear in mind that the approach taken must be consistent throughout the text, if the text tends towards foreignisation then suitable measures should be taken throughout and vice versa if the translator prefers domestication. Of course there are exceptions, but in order to avoid a translation that reads clumsily, where fluency is compromised by literalness, the translator needs to be meticulous in choosing the right strategies.

In this report we are dealing with three languages that operate on different systems. There are more similarities between German and English, but without going too deeply into linguistics, English generally is a less restricted language that operates on a system where there is a lot of freedom, while German conforms to strict rules regarding the grammar functions. Then we have Mandarin which operates on a completely different system altogether and it is unrelated to both German and English. Often with languages that are similar, one could talk about literal translations or word-for-word translations; while this type of translation is sometimes not ideal in terms of meaning transference it is usable. Such cases of word-for-word translation occur very rarely when translating from one language system to a completely dissimilar one. Literal translation in this case simply means that most of the elements have been transferred in a way that is as close as possible to the original.

Bearing in mind the above points, a too literal rendering of German into English would result in an unnatural and stilted translation with unintended foreignisation, but with care a natural sounding translation can still be produced without domestication of the text. But English (or even German) translated into Mandarin will ALWAYS result in foreignisation, whether intended or not. This is the effect of transferring a language from one system to another that is completely different. This means that translated texts can usually be identified as translations, and this effect even extends to non-literary texts (e.g. instruction manuals, scientific journals etc) just to a lesser degree. But, this does not mean that translations do not read fluently and that they sound awkward or clumsy and stilted. It simply means that the readers are always aware of the underlying foreignness. There is a long tradition of translating into Mandarin, so the Mandarin readers are aware that a lot of materials are translated and they are also used to the “foreign style”

that accompany translations. Domestication as a result is never used as readers have certain expectations of translated literature and that would be lost if all signs of foreignness were taken away.

It is clear then that when it comes to linguistic differences, great care must be taken that the meaning and focus get transferred. The translators must be well-aware of such discrepancies and have suitable solutions at hand to deal with such situations. It is important to distinguish between necessary cases where such discrepancies need to be compensated and where it is simply a part of the language and one could deal with it as any normal translation.

Culture and linguistic differences are often interlinked, as in the case of idioms. Another instance where culture and language also go hand in hand is humour. Due to space constraints, we were not able to look at the concept and translation of humour in more detail. Suffice to say though that translation of humour is never an easy task as humour is bound to language structures and culture. As we have already discussed, transmitting culture and overcoming language discrepancies is no mean task, and with the added task of keeping humour present requires a lot of careful strategising from the translators. In the examples given, we can see that the translators are well aware of the functions of language and culture in humour, so they were meticulous in that they did not make any unnecessary changes but instead stayed very close to the original. In doing so, they were able to produce a smooth and fluent text with the humour intact.

Attempts to transfer culture inevitably lead to adaptation and changes. While one could argue that one should not tamper with the authenticity of the original, adaptations and even changes are not necessarily always negative to the text. It can be seen that the English translator had in a way almost restructured the entire book and had shaped it in a slightly different fashion with numerous additions. But this overall did not impact on the message that was in the original. The fact that the English translation was not any less popular could also be attributed to the fact that by the translator's attempts to enrich the text, it made the text more acceptable to the target readers. The Mandarin was no less popular, despite certain issues with breaks in tone, register and style the overall effect was not marred by these additions. In fact the translators remarked in the introduction that it is rich in detail and anecdotes, many of which are no doubt additions made to the English translation.

We looked at how the various cultural elements from the examples were dealt with and the approaches of the translators. It can be seen that culture can indeed be effectively transferred, if these points are followed: The translator must have complete proficiency in the source and target language, the function of the text and the function of cultural elements within the text must be correctly identified, additions and adaptations are sometimes necessary so that meaning can be transferred effectively into the translation. Many authors mentioned in this report such as Cunningham (2007), Yu (2007), Tian (2005) all argued that it is also important that the translator must be experienced in the particular field or topic so that they can effectively deal with translation difficulties. The English translator translated most of Lorenz's other works as well, apart from that, judging from all the independent research and additions that she has made to *Er redete mit dem Vieh, den Vögeln und den Fischen*, one could say that she is indeed familiar with the subject matter. The same applies to both of the Mandarin translators; they are both well-respected translators whose focus is mainly on non-fiction works. This also brings us to the popularity of the translations.

Earlier it was mentioned that the translations are popular in both of the respective target cultures. It is true that the Mandarin translation only came out a few decades after the English translation, but ever since then Lorenz's works have been recognized as classics. It seems that the adaptations made to the original by the English translator allowed the translation to be considered more of a literary work which made it more accessible and interesting to the target readers than a scientific study. The Mandarin translation became popular due to two reasons the first is that it was made at a time where there was great public interest in popular fiction and the second reason is the same as for the English translation. Popularity is a sure indication that the translations have value as a commodity. Lefevere talks about the socio-cultural circumstances in which literature can be rediscovered due to a renewed demand for it (1992). This is evident in the translation into English and years later into Mandarin.

The translations that were examined were by no means "perfect", indeed there were mistranslations, clumsy text constructions, awkwardness, lack of fluency, in fact all the translation flaws that exist. But it seemed that both the English translator and the Mandarin translators were able to achieve successful translations. This is because they never lost sight of what was important in the text and no matter their approach (keeping close to the source text or

making it more familiar to the target audience), they managed to retain the message and brought it across to the readers.

The analyses done in the report is only very minimal; there is still a wide scope of research that can be done on the translation of culture. One could do a detailed analysis on the transference of idioms and idiomatic expressions, especially between very different culture groups. One could also look at the phenomenon of English translations used as the source text for other translations, and how this impacts on meaning and its role in literature. Another translation possibility is to translate Lorenz's work from the original to Mandarin see how it compares to the existing translations. A comparative study could also be undertaken to see translations of Lorenz in different languages and the different translation approaches. There are still many more areas of research that can be explored in more detail, and by using the questions and issues raised in this research report, new and exciting discoveries can surely be made.

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