

# The Translation Practice of "The Children in The Bond" Under the Guidance of Functional Equivalence Theory

Si Li<sup>1</sup>

<sup>1</sup> Hubei University of Chinese Medicine, Wuhan, Hubei, China

## ABSTRACT

Wei Xi, a Chinese elementary school teacher, wrote the novel of "The Children of The Bond". The novel follows the five children as they stumble and bustle along. The father did nothing after their mother died. With the help of their eldest brother, they grew up in different directions as a big tree, but they were always closely connected and supported each other. The translation of the novel will enable foreign readers to have a deeper understanding of the social background of the time, a deeper understanding of the novel's characters, and then a comprehensive understanding of Chinese society and culture. The core concept of Naida's theory is "functional equivalence". The term "functional equivalence" means that the translation does not seek a rigid correspondence between words, but finds a balance between the two languages and achieves functional equivalence. During the translation, the author tried to deeply understand content, emotion and style of the original text, so as to be able to recapitulate the connotation and meaning of the original language in the target language. Therefore, using the functional equivalence theory, the author tried to convey the content, thoughts, emotions and style, and make the target sentences to be read as smoothly as the source text. In the process of translation, there are also some difficulties, which can be divided into three categories: (1) Translation of reduplication; (2) Translation of idioms; (3) Translation of personalities' features in different language.

**Keywords :** *"The Children in The Bond", Functional equivalence theory, Translation of novel, Translation methods, Cultural transmission.*

## 1. INTRODUCTION

In the process of this translation practice, the theory of functional equivalence plays a great role. Under the guidance of this theory, the author strives to achieve functional equivalence with the source language, so that the readers of the translated language have similar feelings with the readers of the source language. Therefore, the theory of functional equivalence is the theoretical support for this translation practice report.

## 2. THE INTRODUCTION OF THE AUTHOR OF "THE CHILDREN IN THE BOND"

This translation study of the book "The Children in the Bond" is a novel published by Wei xi in 2011. After this book was published, it received a

high rating on the Chinese Writers website in 2012. The novel was adapted into a TV series by Noon Sunshine in 2021, which caused great repercussions in the society. It is a novel set in Nanjing, recounting the changing world of the 1960s and 1970s with its sorrows and joys, and the fate of millions of families with several ups and downs in this era. The novel has many characters, mainly centering on the life journey of the five children in the Qiao family during these 30 years. Yang Xiaoyan, also known as Wei xi, is a teacher and author very screenwriter. She is the author of several full-length urban novels, including The Children of the Bond, The Marriage of Guoguo, and In the Name of the Son, as well as several screenplays for movies and TV shows. Wei xi has won the Bingxin Literary Award, the Golden Windmill Children's Book Award. Additionally, she also has been nominated for numerous awards.

The theory of reciprocity was proposed by Eugene Nida, a famous American linguist and translator. The term "functional equivalence" is changed from "dynamic equivalence". According to Eugene Nida, dynamic equivalence means that the response of the readers of the translated text to the translated text is basically the same as the response of the readers of the original text to the original text. Later, he replaced "dynamic equivalence" with "functional equivalence" based on pragmatics and context. "The so-called functional equivalence means that the translated text should be equivalent to the original text in terms of the function of the language, not in terms of the form of the language" (Ye Zinan, 2001:8). According to Nida's theory, functional equivalence emphasizes the equivalence of information and pays attention to the psychological response of the readers of the translated language, which means that the psychological response of the readers of the original language reading the original language is similar to that of the readers of the translated language.

The application of functional equivalence theory in translation is common, and its guiding effect on translation practice cannot be ignored. Its most important feature is that it emphasizes the reader's response, which means that it gives the translator greater flexibility, and the translator should try his best to pursue the equivalence between the content and the form, and when the content and the form are in conflict, he can give up the equivalence of the form appropriately (Guo Zizhang, 2012: 68).

The 1960s and 1970s was an era of change in China towards a new period of modernization and construction. It was also a period of development where Chinese leaders led the Chinese people to explore and develop China's progress toward wealth and power, self-reliance, and democracy. The novels written against the backdrop of this period have people and things that are unique to that era. This era contains writers, stars, athletes, technology, classic songs, classic TV series, classic animation, games, and period food. The social culture, historical customs and social concepts of this era are of great importance to China. Readers will also be able to learn about the people and things that characterized this era through this translation.

### 3. CASE STUDY

#### 3.1 Additional Translation Method

According to the different ways of thinking, language habits and expressions between English and Chinese, some words, phrases or sentences are added to the translation in order to more accurately express the meaning contained in the original. This approach is mostly used in Chinese to English translations. Chinese has more subjectless sentences, while English sentences generally have to have a subject, so when translating Chinese subjectless sentences, the translators usually have to add the subject according to the context to make the sentence complete. By adding translation, one is to ensure the integrity of the grammatical structure of the translation, and the other is to ensure the clarity of the meaning of the translation.

(1) ST: 这个城市冬天严寒, 夏天酷热, 外地人无不怨声载道, 可是本地人, 却一味地忍耐, 在忍耐中享受。平静得近乎安详, 因此, 他们的生活, 无论幸福或是不幸, 无不带着一点点悲壮的意味。这里的人似乎也无甚大志或是野心, 不急不缓地得过且过地心安理德地活着。(in Chinese)

TT: Because the city was cold in winter and hot in summer, foreigners were always complaining about the weather. The locals, however, lived a life, patient and enjoy themselves patiently, which was so quiet and nearly peaceful. Whether happy or unhappy, were always with a little bit of sadness according to the patience. The people here seemed not to be ambitious in lives, not in a hurry to muddle along and live in no guilty.

Analysis: The author added the object "weather" after "complaints" and added the conjunction "because" to make the sentence more fluent and logical. The sentence is logical. The subject "the life of the locals" has been added before "calm and almost peaceful", which makes the reference clearer and does not cause ambiguity. In the third sentence, the gerund "in lives" is added to explain the state of local people's lives in the latter sentence. This translation has achieved syntactic equivalence.

(2) ST: 那一年, 这个城市的火葬场还没有搬到郊区, 竟然在清凉山, 不算市中心, 可也差不多了, 高大的红砖的烟囱直入空中, 会有烟冒出来, 一大股一大股的, 浓黑的, 稠的, 顺风一吹, 会有极细微的黑色颗粒落在路过的人的肩头, 孩子们提起来, 会怕。(in Chinese)

TT: That year, the city's crematorium has not moved to the suburbs, which was surprisingly in the Qingliang Mountain, not the city center, but also almost the city center. The tall red brick chimney

straight into the air. A large stream of smoke, thick and black, blowing with the wind, fell on the shoulders of passers-by. The children would be afraid of that.

Analysis: In this translation practice passage, the author has added two points to the translation. The first one is "not quite downtown, but almost downtown". The location of the second half of this paragraph is not clear, although it is not difficult to understand in Chinese, but when translating into English, it is still necessary to add a clarification of this location. The second place is the last sentence, "The children will be afraid when they mention it". At this point, in connection with the above, it is natural to think that the children are afraid of the smoke coming out of the crematorium, so the author added a pronoun "that" to refer to the black smoke that had appeared.

### 3.2 Subtractive Translation Method

The subtraction method is used when the meaning is contained in the translation without any additional explanation. The purpose of using the subtraction method is to avoid redundancy and redundancy in language and to make the expression more concise and clear. The purpose of using the subtraction method is to avoid redundancy and redundancy, and to make the expression more concise and clear.

(1) ST: 她挺着大肚子, 在窄小的家中来来去去, 臃肿笨拙得象一只大鹅, 低头做事的时候, 嘴会不自觉地嘟出来, 破坏了她原本美好的唇形, 使得她看上去象一个不认识的人, 或是一个不相干的人。(in Chinese)

TT: Heavily pregnant, she walked up and down in the narrow home. Bloated and clumsy like a goose, when she lowered her head and did something, her mouth would protrude out, which destroyed her original beautiful lip shape, and made her look like an irrelevant person.

Analysis: This passage reflects the hardships of a mother during pregnancy. At the end, the word "unknown" is actually equivalent to the word "irrelevant", so it is possible to choose either one or the other. This passage focuses on the changes of the mother herself after pregnancy, so these details of the mother's pregnancy should not be omitted in the translation practice.

(2) ST: 又过了半个月, 消息越发地紧了, 老天爷也好像给出了一点预示, 这号称火炉的城市, 原本热得象下火似的七月, 竟然时常地阴天, 天空低沉得象要扑跌到大地上,

天边还会有滚滚的乌云, 隐隐的沉闷的雷声一声紧着一声。  
(in Chinese)

TT: After another half month, the news was getting much tighter. God also seemed to give a little foreshadowing. The city, known as the furnace, originally liked the hot July, surprisingly becoming cloudy from time to time. Rolling dark clouds, the sky was low as to flutter down to the ground, following a series of faint dull thunder.

Analysis: This is the warning of nature before the earthquake. The author writes this scene to emphasize the helplessness of the Qiao's children at this time, the father's lack of concern, the mother's departure, the four children who have not experienced many storms at this time to face the earthquake, quite sympathetic and heartbreaking. In the sentence, "July was as hot as the fire", heat and fire are one and the same, and July means heat, so the translators only need to express that July is very hot. "The sky was so low that it looked like it was going to fall to the ground, and there were dark clouds rolling around the sky."

### 3.3 Conversion Method

The translation process converts the word types, sentence patterns and inflections in the original sentence in order to make the translation conform to the expressions, methods and habits of the target language. Specifically, in the lexical aspect, nouns are converted into pronouns, adjectives, and verbs; verbs are converted into nouns, adjectives, adverbs, and prepositions; and adjectives are converted into adverbs and phrases. In terms of sentence components, convert subjects into gerunds, determiners, objects, and epithets; convert predicates into subjects, determiners, and epithets; convert determiners into gerunds and subjects; and convert objects into subjects. In terms of sentence type, parallel sentences are turned into compound sentences, compound sentences are turned into parallel sentences, and gerunds are turned into definite clauses. In terms of morphology, you can change the active voice into the passive voice.

(1) ST: 小姑娘穿着白衬衫与花裙子, 露着雪白的小腿, 她的衣领和裙边上都有很细很细的蕾丝花边, 是全班全年级小姑娘羡慕的对象, 她带绊的黑皮鞋上溅了一些泥点。(in Chinese)

TT: Wearing a white shirt and a flowered skirt and showing her fine white calves, the little girl, whose collar and skirt had very fine and thin lace on the edge, and whose black leather shoes with trips were splattered with some mud spots, was the

most admirable person of the whole class in young girls throughout the year.

Analysis: This sentence depicts the description of the appearance of the little girl that little Qiao Yicheng has a crush on. From the point of view of her dress, there is a big difference between her and little Qiao Yicheng. Because of little Qiao Yicheng's own psychology, such a crush eventually ends. The author directly extracts the main stem in the translation, "The little girl is the envy of the whole class of young girls in the whole year", and the other verb-object phrases that do parallel components are converted into gerunds and definite clauses. Although there is no syntactic equivalence, the content and form are still equivalent.

(2) ST: 文清华穿着白衬衫, 和一件米色的列宁装, 蓝布裤, 半新不旧的布鞋, 衣服裤子都磨得毛了, 可是, 却那么整齐妥贴, 他的五官其实并不英俊, 周身却洋溢着一种让乔一成感到陌生的奇妙的气息, 慢慢地乔一成才明白, 那叫书卷气。文老师戴着宽边的眼睛, 温文地笑着, 用略沙哑的声音跟学生们打招呼。(in Chinese)

TT: Wen Qinghua was wearing a white shirt, and a beige Lenin suit with blue cloth pants and half-new cloth shoes. Although worn hairy, clothes and pants were so neat and proper. His was not handsome, but a strange and wonderful aura, called bookish known slowly by Qiao Yicheng, was overflowing around him. Wearing wide-rimmed eyes, Mr. Wen smiled warmly, and greeted the students with a slightly hoarse voice.

Analysis: These lines are describing Mr. Wen's appearance. The original text shows that Mr. Wen, as an intellectual in the 1960s and 1970s, dressed in ordinary but not unkempt clothes. Despite such changes as the Cultural Revolution, he still manages to maintain the bones of literati, teach and educate people, and give full play to his values. The appearance of Mr. Wen has a great influence on the main character Qiao Yicheng. He motivates Qiao Yicheng to have a more ambitious goal and to work hard for it to eventually succeed and prove his worth. The translation practice of these sentences not only drills several parallel verb-object phrases into gerunds and determiners, but also turns an active voice into passive voice, which is "this kind of breath makes Qiao Yicheng understand what is bookish".

#### 4. DIFFICULTIES IN TRANSLATION

Qian Zhongshu (1979: 97) once said, "There is inevitably a distance between one text and another, and often a distance between the translator's

experience and his own ability to express it. It is an arduous process to start from one text and cross that distance by inches and feet to reach the other text safely. In the process of this translation practice, the author has deeply experienced the meaning of this sentence. First of all, the difference between English and Chinese makes the author sometimes unable to find the counterparts of the source words and phrases directly in the translated language, so he has to give up the formal equivalence to pursue the content equivalence. Secondly, due to the author's own translation quality, sometimes he is unable to express his own experience and understanding properly. Finally, every translation of a novel is a process of re-creation, and to reproduce the essence and style of the source text well requires a high level of linguistic and literary skills. These are the main reasons that make this translation practice more difficult, and they are mainly reflected in the translation of names and titles, the translation of the meaning of simple sentences and the translation of personalized language in the object.

#### 4.1 Translation of Superlatives

Superimposed words, also called "superimposed words", are a method of writing that repeats the same word, form or sound (He Shanxiu, Li Zong, 2008). They reflect the beauty of Chinese culture in terms of form, meaning and sound. However, due to the different characteristics of Chinese and English cultures, it is difficult to find the corresponding words in English to accurately convey the meaning of Chinese while preserving the characteristics of Chinese, usually choosing one of accuracy or contextual beauty, so Chinese superlatives are a major difficulty in English translation. Therefore, Chinese superlatives are a major difficulty in English translation. In the text of this translation practice report, most of the superlatives are in the form of "AA type" and "AAB type". For example:

(1) ST: 尽管男人不争气, 不顾家, 孩子多拖累重, 又没有什么光鲜一点的衣服穿, 可是, 隐隐的, 总还有两分秀色。(in Chinese)

TT: Despite the fact that the man is not striving to take care of the family, the children are a heavy drag, and there are no brighter clothes to wear, but, vaguely, there are always two points of beauty in her face.

Analysis: The word "隐隐的" in this sentence is "AAB style" which means the state of being

vaguely, not being able to see it without careful observation. If you translate it as an adjective in the translation, it will cause ambiguity, whether the adjective is to modify "秀气" or to modify the face. In order to ensure that there is no ambiguity in the sentence, the superlative should be converted into an adjective in the translation.

(2) ST: 邻居的阿姑阿嫂阿婆们私底下就会阴阴地笑: 他的种? 噢哟, 他以为是他的种呢! (in Chinese)

TT: The neighbors' aunts and sisters-in-law would laugh privately: his kid? Oh, he thought it was his kid!

Analysis: In this sentence, "阴阴地" is "AAB style", which is used as an adverb in the original text. The original meaning of the word "shadowy" is a kind of sneaky and secretive meaning. In the context of the original sentence, it is also the willingness of the word, so it can be directly translated as privately.

(3) ST: 乔一成不能听别人说母亲的坏话, 但其实, 最不能接受母亲怀孕的, 恰恰是他自己。(in Chinese)

TT: Qiao Yicheng can't listen to the bad things that what others say about his mother, but in fact, the one who can't accept his mother's pregnancy the most is precisely himself.

Analysis: 3. In this sentence, "最最" and "恰恰" are "AA style", and "最最" can be understood as the highest level. If the word is translated directly, it is a combination of two most, which is not in line with the grammatical structure of the sentence. "If the word is translated directly, it is "appropriately", which is not in line with the original context, so it is translated as "precisely".

## 4.2 Translation of Idioms

Idioms are a unique linguistic phenomenon in Chinese language, which can best reflect the essence of national culture. Nowadays, cross-cultural communication among countries is very frequent, and with the "going out" of Chinese culture, the translation of Chinese idioms into other languages has become very important, which also puts forward higher requirements for translation. The translation of Chinese idioms is not only the literal conversion, but also the expression of the ideas and cultures in different languages, in order to enable the readers of the translated language to understand and communicate. Naida's dynamic equivalence theory focuses on the communicative purpose of translation and requires the translator to reproduce the information of the source language

with the nearest natural equivalence in order to obtain the same degree of reading comprehension between the readers of the translated text and the readers of the original text. For example:

(1) ST: 回到家被乔一成爸臭骂了一通, 连带着街道干部与阿姑阿嫂阿婆们也吃了一通夹枪带棒指桑骂槐。(in Chinese)

TT: When my mother got home, she was scolded by Qiao Yicheng's father, and even the street cadres and aunts and sisters-in-law were cursed roundly with hard and harsh words.

Analysis: The phrase "夹枪带棒" and "指桑骂槐" both mean the same thing, and here it is possible to translate only one of them. Therefore, the author chooses to translate the phrase "harsh words". The phrase "with a gun and a stick" refers to the sarcasm hidden in the words. The direct translation of "夹枪带棒" is "gun with a stick clip", but the sentence describes Qiao Zuwang's mean and sharp speech, not the actual cursing with sticks. Therefore, the idiom should be translated as "harsh words".

(2) ST: 他看着青色的屋顶, 瓦楞间有草冒出来, 乱七八糟的一蓬又一蓬, 青黄交杂, 初夏橙红色的落日挑在屋檐上, 跟假的似的, 好象伸手可触。(in Chinese)

TT: He looked at the green roof, where the grass emerged from the tiles, a mess of tufts and tufts, a mixture of green and yellow, the orange-red sunset in early summer on the eaves, as if it was fake, as if it could be touched.

Analysis: In this sentence, the idiom "青黄交杂" means the color of the sky in the evening, but in fact it refers to the fact that Qiao Yicheng's mother's life is coming to an end. This is to lay the groundwork for the funeral ceremony for his mother. The author believes that both direct and literal translations of this idiom are possible, but in order to make the translation practice simpler, the author chooses to translate it literally.

(3) ST: 乔一成坐的那辆车稍后一点, 他听见二姨急惶惶的声音: 同志, 麻烦你快一点。快一点。声音被迎面扑来的风打散了, 七零八落地落入乔一成的耳朵里。(in Chinese)

TT: Qiao Yicheng sat a little behind the car, he heard the second aunt anxious voice: Comrade, please hurry up. Hurry up. The sound was broken up by the oncoming wind and fell into Qiao Yicheng's ears in pieces.

Analysis: In this sentence, the word "七零八落" refers to the fact that Aunt's voice was broken by the wind, sometimes audible, sometimes not.

According to the context, the mother was in a critical state of labor at this time, reflecting the anxious mood of the second aunt and her children at this moment. Therefore, the idiom of "in pieces" can be interpreted to mean that Aunt's voice has become fragments blown apart by the wind, which is also more in line with the writing style of the novel. If translated directly, it would mean that things have become scattered and sparse. The purpose of the original text is not achieved.

### 4.3 Translation of Character Personality Traits

The form and style of language can make the characterization subtle, wonderfully evocative, and highly compelling and authentic. Therefore, simple equivalence of content and information does not necessarily reproduce the style of the original text perfectly. In order to create the same wonderful artistic image, the translator must grasp the linguistic structure and vocabulary that highlight the characters' personalities, explore the creative intent behind these forms and styles, and achieve equivalence in content, message and style. This practice report uses the example of one of the main characters, Qiao Yicheng, to analyze the linguistic characteristics of the character's personality. For example:

(1) ST: 这话被小少年乔一成偶然听到了, 他并不是特别的明白, 却本能地觉得不是什么好话。于是恨恨地瞪着说闲话的人。恨不得眼里飞溅出火星子, 把那些三姑六婆身上烧出一个洞来。(in Chinese)

TT: The words were heard by the little Qiao Yicheng by chance. Although he did not particularly understand, he instinctively felt that it was not good words. So glared at the gossipers with hatred, he would like to splash sparks out of the eyes to stop his relatives and neighbors talking bad words of his beloved mother .

Analysis: At this time, the young Qiao Yicheng had just lost his beloved mother, and because he was still young, he did not understand the gossip of his neighbors, nor would he use sharp words to refute those remarks. At this time, Qiao Yicheng could only use his own eyes to try to shoot those who slandered his mother. At this time, Qiao Yicheng was still young, so in order to fit Qiao Yicheng's age characteristics, the translation should choose more straightforward words from the perspective of a young Qiao Yicheng, so "I would like to splash sparks out of my eyes and burn a hole in those three aunts and six grannies. It can be

understood "Little Qiao Yicheng tried to stop those relatives and neighbors from saying something bad about his mother with his eyes

(2) ST: 乔一成看着蹲在地上吃饭的这个高大沉默的男人, 脑子里想起那些三姑六婆们背后的议论, 那些让他似懂非懂的传闻, 让他不安不快, 让他觉得屈辱, 可是, 在心底里, 他想, 为什么这个人不是我爸呢? (in Chinese)

TT: Qiao Yicheng looked at this tall, silent man eating squatly on the floor, and he remembered the rumor, making him uneasy and unhappy, and feel humiliated, behind the backs of those big mouths, made him not fully understand. But, in the depths of his mind, he still thought, "Why is he not my father?"

Analysis: At this time, Qiao Yicheng is maturing because of his mother's departure and his father's inaction. However, deep down he can still hope to have a responsible father to rely on. The character of Qiao Yicheng has already matured a little at this time, and the term "三姑六婆" has already appeared for the second time here, which can be translated as "big mouths". At this time, the translation should be with strong feelings, to fully express Qiao Yicheng's inner desire, more relevant to the image of the character.

(3) ST: 乔一成想了好几个晚上, 翻来复去地想, 终于下了决心。只有这一个法子了, 不断了他那个根, 他永远不会想到自己的儿子女儿们。于是十四岁的少年乔一成做了这辈子第一件勇敢的事儿。(in Chinese)

TT: Turning over and over again, Qiao Yicheng thought about it for several nights , and he finally made up his mind. Only by this way, did his father will think of his sons and daughters by cutting his abuse of gamble. So the fourteen-year-old boy, little Qiao Yicheng did the first brave thing in his life.

Analysis: During this period, Qiao Yicheng has already had an independent and mature mind. He begins to plan life for his younger siblings and begins to have the courage to rebel against his inactive father. The language at this time can be translated according to an adult's language thinking. The word "根" needs to be interpreted to mean Qiao Zuwang's addiction to gambling. In cases where there are multiple verbs, it is necessary to identify the pragmatic verb to emphasize the body of the sentence to make the lines flow better and the translation readable.

## 5. CONCLUSION

Through this translation practice, the author's literary literacy has been significantly improved, and at the same time, she has enriched her knowledge and gained a deep understanding of the life background of the 1860s and 1870s, and she is especially impressed by the bond of affection between the siblings. Through this translation practice, the translator deeply realized that in order to translate a work well, one must have good bilingual skills. First of all, the translator must do a lot of pre-translation preparation before translation. The pre-translation preparation should include reading and understanding the original work carefully, checking the information about the author and the related works, so as to correctly interpret the original author's thoughts and feelings and style of writing on the basis of a deep understanding of the original text, and the author's introduction and related works can also help the translator understand the original text. Secondly, translation is guided by theories, and at the same time, it is the test of theories. In this translation, in order to realize functional equivalence, the translator mainly adopts the augmentation method, reorganization method and smooth translation method. In turn, through this translation study, the author found that the theory of functional equivalence has certain feasibility and guidance in novel translation. Finally, translation is a kind of re-creation. Due to the differences between Chinese and English languages and cultures, translators are required to have knowledge of all aspects, not only their own native language knowledge but also knowledge of foreign languages, so as to understand the original text better, so as to make the translation conform to the expression habits of the imported language without translation accent, and to realize the real functional equivalence.

## REFERENCES

- [1] Broeck, R. The concept of equivalence in translation theory: Some critical reflections. *Literature and Translation*, 1978, 40: 29-47.
- [2] Eugene A. Nida *Language, Culture and Translation*[M]. Shanghai: Shanghai Foreign Language Education Press, 1993.
- [3] Eugene A. Nida *Language and culture: Contexts in translation*. Shanghai: Shanghai Foreign Language Education Press. 2001.
- [4] Eugene A. Nida. *Toward a Science of Translation*[M]. Shanghai: Shanghai Foreign Language Education Press, 2004.
- [5] Eugene A. Nida & Charles R. Taber. *The Theory and Practice of Translation* [M]. Leiden: E.J.Brill, 1969.
- [6] Lefevere, A. *Translating literature: Practice and theory in a comparative literature context*. New York: The Modern Language Association of America, 1993.
- [7] Munday, J. *Introducing translation studies: Theories and applications*. New York: Routledge, 2016.
- [8] Guo Jianzhong .*Contemporary Translation Studies in USA* [M].Wuhan: Hubei Education Press, 1999. (in Chinese)
- [9] Guan Xinping, He Zhiping. *Chinese-English Translation in Function Equivalence* [M].South China University of Technology Press, 2006. (in Chinese)
- [10] Jin Di. *Equivalent Translation Exploration*[M].Beijing: China Foreign Translation and Publishing Corporation, 1998.(in Chinese)
- [11] Ni Wanhui, Yang Yin, On the Feasibilities of Nida's Functional Equivalence Theory from the Perspective of Translation's Cultural Substance, *Journal of Xi'an International Studies College*, 2004, (02) : 34-36.(in Chinese)
- [12] Wang Hua. Analyzing the Criteria of Naida's "Functional Equivalence" Theory as a Guide to Translation Practice [J]. *Journal of Language and Literature (Foreign Language Education and Teaching)*, 2010. (in Chinese)
- [13] Wang Hongyang, Equivalence of Textual Function in Translation, *Chinese translation*, 2008: (03): 55-59+96.(in Chinese)
- [14] Wang Yizhu. On charm[C]//Luo Xinzhang, Chen Yingnian. *Traduction Translation*. The Commercial Press, Shanghai, 2009. (in Chinese)
- [15] Shen Lianyun, Interpersonal Function of Discourse: Analysis and Translation, *Journal of Sichuan Foreign Studies Institute*, 2004, (03): 91-96.(in Chinese)

- [16] Ye Zinan. Advanced Course in English-Chinese Translation [M].Tsinghua University Press, 2001. (in Chinese)
- [17] Zhou Dubao. Chinese Stacked Words and Translation [J]. Chinese Translators Journal, 1999, (3): 27-29. (in Chinese)
- [18] Zhang Hongmei, Translation of Chinese Idioms from the Perspective of Dynamic Equivalence Theory — Taking the Russian Translation of Journey to the West as an Example, Inner Mongolia Normal University, 2021.(in Chinese)
- [19] Zhang Li, Summary of Zhang Peiji's strategy of AABB-style superlatives in English translation from Chinese to Chinese as an example of "English Translation of Selected Modern Chinese Prose" [D]. Anhui Literature, 2018, (4): 68-70. (in Chinese)
- [20] Zhao Xiaotao, The Difference between English and Chinese Syntax from the Perspective of Western and Chinese Thinking Mode, Journal of North Central University (Social Science Edition), 2007: 32-35.(in Chinese)