

# The Complexity and Brevity between Chinese and English from the Perspective of the Border Town

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## Abstract

This paper takes the *Border Town and Other Stories* and two English versions translated by Yang Xianyi and Dianna, and Jeffrey C. Kinkley respectively as examples to analyze the differences between Chinese and English in terms of complexity and brevity from three perspectives: integrating parts into whole parts, opening up at the end of a sentence and opening up at the beginning of a sentence, and turning hidden content into explicit content and turning explicit content into hidden content. Through the analysis, it is proved that English attaches importance to clarity and integrity of structure, while Chinese attaches importance to agility and liveliness, and the logical relationship between sentences depending on the context. These differences are mainly caused by the differences in the thinking patterns, national character and translators' style between the East and the West. By analyzing these differences and their causes, translators should flexibly use the strategies of "simplify into complexity" and "transforming hidden content into explicit content" in the process of Chinese-English translation, so as to make the translation more rigorous and in line with the writing habits of the target language, so as to better promote Chinese culture to go abroad and promote the great prosperity of world culture.

## Keywords

Complexity; Brevity; The Border Town and Other Stories.

## 1. Introduction

*The Border Town* by Shen Congwen takes the tea cave at the border of Sichuan and Hunan as the background. With the style of "exquisiteness and pastoral" (Xia Zhiqing, 2016:230), it depicts the unique local conditions and customs of the western Hunan in the 1930s. Through the girl, Cuicui and the two sons of the boat general Nuo Song and Tianbao's entangling love and the final tragedy, it shows the goodness, innocence, and beauty of human nature (Huang Qin, Xie Pan, 2019). The novel's language is unique and distinct. It has absorbed the spoken dialect of western Hunan, the strengths of written language and classical Chinese, and flexibly uses rhetorical techniques to refine the language, to fully reflect the elegance and modernity of the whole language of *Border Town*.

## 2. Literature Review

Scholars have been studying *Border Town* endlessly, taking *Border Town* as the study text to study the translation methods of culturally loaded words in it. Chai Congli and Ding Zhibin chose Yang Xianyi and Dianna's translation as the study. It is found that the translation mainly adopts the foreignization and domestication to provide new ideas for the study of culture-loaded words. "Dianna respects and recognizes Chinese culture, and at the same time, she takes full care of her reading habits and feelings in English. She has accomplished the task of spreading Chinese literature and culture brilliantly, thus striking a perfect balance between reproducing ethics, norm-based ethics and service ethics" (Deng Hongchun; Ma Yuehua, 2013).

When it comes to the translation of folk customs, Yang Xianyi's "*Border Town*" uses the annotation method in many parts of the translation, which can be divided into two types: transliteration + annotation and literal translation + annotation. As a native American, American Sinologist Jeffrey C. Kinkley had a profound study and insight into Shen Congwen and Xiangxi culture. "When he translated *Border Town*, he adopted a literal translation strategy with annotations for the names of people, festivals and geographical nouns in our culture." This literal translation is a foreignizing translation strategy. Foreignizing translation strategy is a translation strategy that deliberately breaks away from the conventions of the target language and preserves the exoticism of the original. "For the translation of dialects and colloquialisms, the translator Yang Xianyi used the naturalization method." Naturalization is a translation method that aims to minimize the exoticism of the translated text and provide the target language reader with a natural and fluent translation. "He chose to ignore and discard the rich and diverse folk culture in the original text. In the English version of *Border Town*, the translator Jeffrey C. Kinkley used a large number of alienation techniques to present the folk culture contained in the original work more comprehensively." (Li Weitang, 2016). From the perspective of ecological translation, in terms of the "three-dimensional" translation of *the Border Town*, "the translator has carried out multi-level and multi-faceted adaptive selection and transformation of the original language from the language dimension. "The outstanding advantage of this translation is the adaptive selection and transformation of the cultural dimension. Through thick translation, detailed translation and flexible use of foreignization and domestication, the translation adapt to the cultural system of the original. In the communicative dimension, there is room for improvement." (Tang Liling, Yao Ling, 2013)

Through combing previous scholars' research, the research is mainly focused on the study of *Border Town* differences in translation, but a few scholars to analyze the difference between English and Chinese contrast and translations, and comprehensively analyze the causes from the culture, so this article to discuss the influence of the differences between Chinese and western thinking pattern on translation has a certain impact, but also can provide a reference for the translation practice of the translators.

### 3. Introduction about Translators

There have been four translations of *Border Town*: Emily Hahn (1905-1997), an American woman writer; Simmel, a Chinese translator; Chinese translator Kinkley Di and American writer Bai Ying (Robert Payne) as: *The Frontier City*; Translated by British translator Gladys Yang and Chinese translator Yang Xianyi: *The Border Town and Other Stories*; the sole translation by the American Sinologist Jeffrey C. Kinkley, titled *Border Town: A Novel*. Among these four translations, three are co-translations by native Chinese translators and native English translators, and one is a solo translation by native English translators.

This study aims to explore the differences between English and Chinese, and to appreciate the differences between the translations of different translators — Dianna and Yang Xianyi and Jeffrey C. Kinkley.

"In terms of translation activities, the translator's cultural identity (including gender, language, nationality, occupation, etc.) will inevitably have a decisive impact on his translation, and lead to different translation behaviors and translation results." (Fu Wenhui, 2011). "Dianna and Yang Xianyi are professional translators, and Jeffrey C. Kinkley is an economist translator" (Zhang Bei, 2020), our translator is very clear that their readers are mostly scholars and students, and there may be a small number of readers outside academia, as a result, they may be more emphasis on translation accuracy, which can fully show the original style. They view translation as understanding the ideas and cultural influence that the author conveys through the original text.

Ecological translators use the translation as a booster to guide readers to the original Chinese and even to learn Chinese. Professional translators are more concerned with the appeal of the target language to readers who will never have the time to learn Chinese and will give up if they find the translation boring. Using Pinyin in a translation does make the reader realize that they are reading a translation, and that they are reading a story set in China, not the United States.

In Yang Xianyi's cooperative translation, Dianna has less freedom and Yang Xianyi's translation view is dominant. Yang Xianyi and Dianna have their different mother tongue. "mother tongue culture identity leads to two people's translation is not entirely the same, the difference of two people in a certain extent, reflects the Yang Xianyi's original state-centric approach. In terms of translator translation of flexibility, Yang Xianyi believes that the translator should "make every effort to faithfully convey the meaning of the original to another reader, so they can try to understand the content of the original", and the translator "should not be too much to put their opinions". It is not in translation but in creation."(Yang Xianyi, *civilized countries*, 2010:11).

Dianna holds the idea that readers' awareness is very important. In terms of the translation of "Chinese literature", the literal translation method is too rigid. "We said that make readers often don't understand what is meant by". This kind of circumstance appears because "we not only translate for American or Australian, also for Asian and African people who understand English". The target audience is not clear. She advocates that translators should be "more creative" and rewrite the original text to some extent to suit the readers. "Heavy Wings" was originally 280,000 words. In the English translation, Dianna did not follow the original work exactly, but greatly cut it. It can be seen that Dianna's action is to eliminate the estrangement of English readers from the unfamiliar Chinese social background and conform to their reading expectations. Dianna's attention to the female dimension of her works is also reflected in the specific translation strategies. To highlight the female characters, Dianna uses the technique of alienation to deal with the names of the main characters. As a native English speaker who has lived in China for half a century, Dianna is unique that her practice demonstrates the subjective initiative that female translators can exert in revealing female consciousness. Women care attitude more moderate harmony, adopting the strategy is also due to the differences in English language condition, but her author's creation intention from the gender, presenting the author's identity and gender consciousness, but also reflected their gender consciousness, intentionally or unintentionally, providing Chinese female translators an useful reference.

## 4. Complexity and Brevity

### 4.1. Integrity and Parting

Integrating some parts into a whole and separating a whole into parts by using some grammatical means. Various means of expressing relations and connections can be used, such as prepositions (phrases), conjunctions, relative pronouns, relative adverbs, conjunctive pronouns, conjunctive adverbs, non-predicate verbs (phrases), word morphisms (such as endings, cases), and so on. Compared with Chinese, these means of connecting words and words in English are very rich and flexible. English, on the other hand, has almost unrestricted length of phrases and clauses, and clauses can also have a clause, combined with a variety of additional components (such as an appositive, parenthesis, independent component), especially all kinds of modifier, as a result, the length of these various elements, through the rich and flexible means of connection, an English sentence can be connected into a "towering tree".

例 1:或翠翠与黄狗皆张着耳朵,听祖父说些城中多年以前的战争故事。

Sometimes Emerald and the dog listen intently to her grandfather's tales of fighting in the town in years long past.(戴乃迭,1981:5)

Or Cuicui and the dog would prick up their ears while Grandpa told them stories of war in the city many, many years ago. (金介甫, 2009:6)

例 2:那么,酩酊的烧酒,从大瓮里用竹筒舀出,倒进土碗里,即刻就来到身边案桌上了。

Then rich yellow wine is ladled out of the vat into an earthen bowl and brought promptly to the table. (戴乃迭, 1981:9)

Potent white spirits were then dipped out of the wine vat with a wooden ladle into an earthenware bowl set immediately upon the table. (金介甫, 2009:15)

例 3:代替了天,使他在日头升起时,感到生活的力量,当日头落下时,又不至于思量与日头同时死去的,是那个伴在他身旁的女孩子。

Fate, in his case, is the girl at his side who makes him feel the lure of life at sunrise and stops him from brooding about death at sunset. (戴乃迭, 1981:9)

It was the girl keeping him company who was heaven's agent, letting him feel the power of life as the sun rose, and stopping him from thinking of expiring along with the sunlight when it faded at night. (金介甫, 2009:2)

例 4:小溪流下去,绕山岨流,约三里便汇入茶峒的大河。

The stream winds down three li or so through the rocks to join the big river at Chatung. (戴乃迭, 1981:3)

As the stream meandered on, it wrapped around a low mountain, joining a wide river at Chadong some three li downstream, about a mile. (金介甫, 2009:1)

From example 1 to example 4, the Chinese sentences are dominated by sense, and there are few explicit connectives, so they are scattered and scattered. English, as a form language, between example 1 and 4, there are very explicit conjunctions, such as example 1, “或翠翠与黄狗皆张着耳朵” and “听祖父说些城中多年以前的战争故事”. Between the two small clauses, Yang used the preposition “to” to connect this two clauses to express the purpose, while Kinkley translated through the conjunction “while” to represent the two actions.

By comparing Chinese flow-line sentences with English complex sentences, it is found that the reason behind the differences in external sentence constructions, such as subject-predicate core structure, cohesion mode and boundary of whole sentences, lies in the strong spatial characteristics of Chinese and the strong temporal characteristics of English. Chinese running sentence with strong spatial character usually does not need to establish the core structure of “subject + predicate”, so its syntactic structure is blocky and discrete. Strong timeliness and English is the most direct embodiment of its attention to the predicate verb, concrete manifestation is: English complex sentence is usually with a “+” “for the core principles and the main clause predicate verb is a core of order. Clause verb must reflect its order. All the gods gather and the forms disperse. Connectives are rarely used in Chinese, so their syntactic representation is to reduce the redundancy and complexity, and the meaning and richness of words.

The former is static, the latter dynamic, the former abstract, the latter concrete. Obviously, the latter has a stronger sense of process than the former. The verbs in example 2, such as “scoop out”, “pour in” and “come up”, fully show the dynamic characteristics of Chinese language.

However, when translating the original text into English, Yang and Kinkley both paid attention to the differences between English and Chinese, selected the main verb of the sentence, and replaced the Chinese verb with a preposition and a conjunction. Chinese consists of five small sentences, but Yang translates English into one sentence, concise and clear.

Yang's translation is shorter than Kinkley's, because Yang pays more attention to the result, while Kinkley pays more attention to the Chinese procedural description of the process. In example 1, Dianna translated “listen to intently”, which implies the process of “opening the ear”

to further semantics and take the result. More broadly, Kinkley defined it as “prick up their ears”, describing a state and process of “prick up”. He Zhuan (2016) pointed out that “Chinese translators tend to use the thinking mode and conceptual structure with Chinese behavior-oriented process in their English translation, while the thinking mode and conceptual structure in English tend to express the whole or result of the behavior. Pragmatically, Chinese expression is extended, that is, describing each specific action in detail, while English expression is condensed, that is, focusing on the final state or direct result of the behavior. Dianna’s translation is more concise than Jeffrey C. Kinkley’s, mainly because Dianna pays more attention to the result and abandons the process description in translation.

Example 3 fully embodies the characteristics of “parataxis” in Chinese. It is difficult to find the subject-predicate structure of a sentence at a glance in Chinese, but it is very easy to find the subject-predicate structure of two translations. In Dianna’s translation, the main sentence is “Fate is the girl”, and in Kinkley’s translation, the main sentence is “It was the girl”, and the rest of the sentence is centered around the main sentence. Dianna uses “who” to connect attributive clauses to sentences, while Kinkley uses the present participles “keeping”, “letting” and “stopping” to connect the accompanying adverbials, and uses “who” and “when” to connect attributive clauses and time adverbials respectively. English sentence pattern is more complicated than Chinese sentence pattern.

“Chinese emphasizes the process, while English emphasizes the result. The translator should set the target audience of the target text as the native English-speaking people and reflect the result-oriented pragmatic orientation in the target text.” (Jian Guowang, 2014), *the Border Town* in translation, complicated and brief differences can also come from their attitude towards the process and result of different explanation, mainly reflected in the “在日头升起时”, “当日头落下时” which were translated into “at sunrise,” “At sunset” giving it the beauty of English form, whereas Kinkley would translate it “the Sun rose”, “the sunlight when it faded at night” using the verbs “rose” and “faded”. However, the literal translation is slightly more complicated than Dianna’s translation.

In example 4, Dianna joined clauses mainly through the prepositions “through” and “to”, while Kinkley joined sentences through the adverbial “joining” and the preposition “at”. From the point of view of the speed of the rhythm reflected, Dianna’s translation can best reflect the picture of the rushing water, followed by Jeffrey C. Kinkley’s translation alone. On the whole, *the Border Town* describes the quiet natural scenery of the rural areas in western Hunan, and Dianna’s translation of the result is a little excessive. There may be a suspicion that Dianna’s translation is too result-oriented and leads to literary damage. When Kinkley translated “三里” into “three li”, he adopted the translation method of alienation and interpreted it as “about a mile”, which was more convenient for foreign readers to understand the original text.

#### 4.2. Closed End and Open End

English sentences are characterized by a closed beginning and an open end. The modifiers and parentheses can be postfixed, and the related conjunctives are connected with the modifier, so the sentence can be extended to the end of the sentence. English also commonly used antecedent pronoun “it” and other preferential pronoun, the real subject or object moved to the back according to the need. English sentences can be extended backward and linearly, which leads to a much higher sentence completion than Chinese, and also makes the sentences become complicated.

Chinese sentences are characterized by opening at the beginning and shrinking at the end. Although the beginning of the sentence can be open, the backward can be extended. The Chinese sentence can only extend forward inversely linear feature leads to the sentence length is much less than English, so the sentence appears short.

例 1:本来应当休息了,但天不许他休息,他仿佛便不能够同这一分生活离开。

It is high time the sturdy old man retired, but evidently fate has willed otherwise: no throwing in his hand for him.(戴乃迭,1981:4)

It was time for him to have his rest, but Heaven didn't agree. He seemed tied to this work for life.(金介甫,2009:3)

例 2:由四川过湖南去,靠东有一条官路。

The highway running east from Szechuan to Hunan...(戴乃迭,1981:3)

An old imperial highway running east from Sichuan into Hunan province..(金介甫,2009:1)

例 3:这地方城中只驻扎一营由昔年绿营屯丁改编而成的戍兵。(沈从文,2017:10)

Changdong and its environs were defended by a lone battalion of garrison troops reorganized from the Green Standard Army's farmer-soldiers of yesteryear.(Shen,2009:12)

例 4:后来老船夫的神气倒为另外一个人看出了,就问他是有什么事情。

It is someone else who notices his tense expression and asks if he has business.(戴乃迭,1981:190)

It was another man who took note of the old ferryman's discomfort and asked if he had something to discuss.(金介甫,2009:145)

In example 1, the subject in Chinese is "he", while in the English translation, Dianna uses the emphatic sentence pattern of "it", indicating that the boatman has reached the age of rest. Kinkley uses "it" as the subject of the sentence form, and the real infinitive "to have his rest" serves as the real subject of the sentence, and connects the sentences by "but". Though Kinkley says "it's as if he can't live with this part of his life." Translated as a separate sentence, but Dianna interprets the previous sentence after the punctuation colon. Through this comparison, it can be found that the beginning of English sentences is closed, but the end of sentences can be expanded by various means, making sentences become complicated. In the treatment of "affinity", "give" and "went to" are procedural verbs with strong dynamics, and "win" means "win" and emphasizes results. When translating "rest", Dianna translated it as "retire". In fact, although the original expression is "rest", the essence semantic is retire. Here Dianna's translation is further semantic, that is, closer to the result orientation, and the translation is more brief.

Example 2 and example 3 have something in common. Both of them reflect the characteristics of opening at the beginning and shrinking at the end of Chinese sentences. In example 2 "官路", all the elements in front of the word "road" are used to modify the word "官路". In example 3, there are a series of elements in front of the word "garrison".

These two sentences reflect that Chinese modifiers are generally placed before nouns and central elements. Due to this feature, Chinese sentences with modifiers are generally short, so as to avoid "continuous" words and avoid making people confused. Compared with the translation, in example 2, Dianna and Kinkley both start the sentence with "highway" and put the modifier after the central component. In example 3, the modifier after "a lone battalion of garrison troops" is the modifier, which shows the open character of the end of English sentences. If conditions permit, English sentences can be extended indefinitely without affecting comprehension.

Compared with Kinkley's translation, "戍兵" and "昔年绿营屯丁改编而成" are very important in Shen Congwen's writing, which not only carry the border city in the text.

The history of the town also refers to the author's attitude towards the relationship between the civil and the government. The understanding of the plot and the identity of the characters in the original text is crucial, so it is necessary for the translator to accurately translate such words. Kinkley's translation of "Green Standard Army" is more professional and precise than



Dianna's translation of "Green Battalion." Although Dianna's translation is shorter, it is somewhat distorted.

In example 4, the Chinese sentence is composed of two clauses, which Dianna and Kinkley translate into an emphasis sentence, and change the position of "someone" and "another man" to "who". The sentence structure is complete. The same meaning is changed from two clauses in Chinese to one complete sentence in English, which reflects the open end of English sentences and the difference between English and Chinese.

### 4.3. Explicitness and Implicitness

例 1:担心到那只渡船会早已压在崖石下面去了。

They wonder if the cliff has collapsed, burying their boat beneath it!(戴乃迭,1981:197) Both of them were sure that the hanging cliffs by the stream bank must have caved in! (金介甫, 2009: 148)

例 2:再走过去前面去看看溪里一切,才知道溪中也涨了大水,已漫过了码头,水脚快到茶缸边了。

WalKinkley forward she sees that the swollen stream has submerged the wharf and is lapping round their pitcher.(戴乃迭,1981:197)

Going over to the stream, she could see that the water had risen so high that it was already brimming over the dock. Soon it would reach the tea vat. (金介甫,2009:151)

例 3:张耳听听,便可听出远处鼓声比较繁密,从鼓声里使人想到那些极狭的船,在长潭中笔直前进时,水面上画着如何美丽的长长的线路!

Straining her ears, Emerald catches louder drumming in the distance which conjures up visions of the narrow boats shooting forward from Changtan, leaving long, beautiful wakes. What a glorious festival this is.(戴乃迭,1981:101)

Straining their ears,they could hear the faraway drum-beats picKinkley up their pace, and from that they could picture the very slender boats dashing straight ahead across the Long Depths,their wakes leaving long and exquisitely beautiful lines in the water. (金介甫,2009:75)

例 4:天气好时就在碾坊前后隙地里种些萝卜,青菜,大蒜,四季葱.水沟坏了,就把裤子脱去,到河里去堆砌石头修理泄水处.水碾坝若修筑得好,还可装个小小鱼梁,涨小水时就自会有鱼上梁来,不劳而获!

In fine weather he cultivates little plots of turnips, cabbage, garlic and scallion nearby. If his dam caves in, he whips off his trousers and wades into the river for pebbles to mend it. Once he has a good solid embankment, he can fix up a small fish pond. In high water fish will sweep over his dam, caught without his lifting a finger! (戴乃迭,1981:103)

In good weather he went out to the open spaces around the millhouse, where he planted turnips, cabbages , garlic, and scallions. When the millrace got damaged, he took off his trousers and went into the river to pile up rocks so as to plug the leak. Once his dikes were firmly built, he could build a net of branches across the millrace, like a bridge. When the waters rose, fish would swim right over the dike into it, without the miller's having to lift a finger! (金介甫,2009:77)

In example 1, the old boatman and Cuicui were worried that the storm would destroy the ferry. There is no subject in the Chinese sentence. Cuicui goes out to look at the scene after a rainstorm. A large number of non-subject sentences are implicit in Chinese. An important embodiment of sexual expression, and the sentence without subject is difficult to exist in English. Standard English sentences have a strict subject-predicate structure, and are mostly explicit in expression. They pay attention to clarity of context and are indispensable to sentence components. Therefore, in order to conform to the style habits of the target language, it is often necessary to translate some implicit sentence components in the Chinese-English translation process, and the subject is added to the translation of example 1 and example 2 accordingly.

Chinese language does not specify who is the subject of the sentence or who can hear the drum. Chinese doesn't say who the subject is, it is not inappropriate. However, in contrast to the translation, Dianna adds the subject "Emerald", believing that the drums were heard by Cuicui, while Kinkley adds the subject "they", believing that the drums were heard by both Cuicui and grandpa. This translation is more context-dependent. There is a discrepancy between translation 1 and translation 2 on this point. In my opinion, here don't need to add a subject, not only can avoid the embarrassment of the don't know who is the subject exactly. In addition the author thinks that the sentence is just state the facts objectively, can and touch the ear drum, so there is no special reference, no emphasis on the subject. In fact the active sentences can be turned into passive sentences. So that big drum spread to a wide range, then the objective is without ambiguity.

Example 4 does not explain who acts "planting some", "taking off", "piling up", "repairing" and "installing". However, "he" is added as the subject of the sentence in the translation, and the translation method is augmented.

## 5. Reason

### 5.1. Perceptive and Rational Thinking

The difference of sentence structure between Chinese and English reflects the difference of thinking mode and cultural psychological structure between Chinese and English. Under the influence of Confucianism, Taoism and Buddhism, Chinese people tend to use perceptive thinking, that is, inspiration and innovation, so they like to draw inferences by analogy, and suddenly see the light. These are the most popular generalization of perceptive thinking. Influenced by Aristotle's philosophy, westerners pay more attention to rational thinking. English sentences are closed at the beginning and open at the end, which can be said to be influenced by Aristotle's deductive logical thinking mode. English paragraphs and even sentences usually highlight key words or topic sentences, prefer subject-subordinate structure, pay attention to analysis and reasoning, and develop around the main idea in a straight line, orderly and hierarchical way. Information arrangement often adopts "highlighting" word order, from near to far, straight to the point, with short head and long tail, which can be extended.

Chinese sentences are characterized by opening at beginning and closing at the end, which is related to the above Chinese characteristics and also influenced by the thinking mode of Confucianism, Taoism and Buddhism. Chinese language sentence or paragraph, more pay attention to the subject, to "stream of consciousness", to the reason and sequence, often using a deduction. While western people usually put the facts first, and use the evidence to support their opinions. Information is often arranged according to the "natural" order: From far to near. The head is long and the tail is short, "meaning is the boundary", and the point ends, usually showing the beginning of the sentence is open, and the end of the sentence is contracted, so it is difficult to extend and expand successively like English.

### 5.2. National Personality

China is a continental civilization with vast resources and is developing inward, while the west is a maritime civilization and has always advocated outward expansion since ancient times. The "geographical environmental determinism" leads the Chinese to be reserved and circumscribed, while the westerners are straight to the point and direct. Chinese people attach great importance to figurative thinking and like to use concrete words to describe the process of events so as to make the expression more vivid. The emotional expression of Chinese people is reserved and restrained, and the language expression is often euphemistic and obscure. On the contrary, Westerners tend to get straight to the point and be direct in their expressions. The differences in thinking and expression between China and the West determine that in the



process of Chinese-English translation, euphemistic and implicit information must be skillfully translated in a way that accords with the expression habits of the target language, so that the target readers can accurately understand the original and enjoy the beauty of the original while experiencing the exotic flavor.

There are many clauses and “flowing” sentences in Chinese, which are largely influenced by Chinese traditional culture. Chinese people attach great importance to “face”, so they will not talk too much to hurt face and make others embarrassed in public. Therefore, there are many small sentences, more time to think, say the right thing at the right time, and correct the wrong thing at the right time, which reflects the Chinese way of doing things. However, Westerners attach great importance to individual freedom and value and express their feelings directly, which reflects the western way of thinking and national character.

### 5.3. Translator's Style

Judging from the translation of *Border Town*, it is not difficult to find that Jeffrey C. Kinkley and Dianna are different in complexity and brevity. Compared with Jeffrey C. Kinkley's translation, Dianna's translation shows more result-oriented, and even nearly half of the text in the translation is processed in English. The result is a shorter translation.

From the perspective of the translator's identity and social trajectory, Yang Xianyi, as a Chinese translator, has been restricted by the domestic mainstream translation norms, and has always adhered to the idea that translators should be faithful to the original text, integrate themselves into the original text, and perceive the beauty of the original text according to the author's aesthetic perception. Therefore, in dealing with the translation, based on the principle of seeking truth, he tries his best to be close to the original work and deliver what the author wants and wishes. And the Kinkley, as a western translator, can be said to be the foreign confidant of the original work of Shen Congwen, and is the first person to study Shen Congwen abroad. His translation is free from the constraints of mainstream translation norms in China. Due to his meticulous understanding of the author, he is familiar with the painting of Xiangxi painted by Shen Congwen and knows how to properly convey the painting to western readers. Therefore, his translation is more bold and takes more care of readers' reaction and resonance. Jeffrey C. Kinkley is a scholarly translator (Xu Minhui, 2010), who believes that scholarly translators tend to pay special attention to reproduce the characteristics of the original text, while academic translators, such as Dianna, tend to pay special attention to the taste of readers. Dianna's translation is academic and accurate, but it lacks literary quality. In his opinion, he not only considered the readers, but also tried to consider the reproduction of Chinese culture.

The sponsor of translation and the purpose of translation also affect the translator's translation decision. Yang Xianyi and Dianna work for Foreign Languages Press, so their translation activities are largely restricted by their sponsors, leaving little room for free creation. And Kinkley is not restricted to the peripheral environment but to the love of Shen Congwen's Xiangxi customs. He wanted *the Border Town* will be loved by translation of the Chinese culture to the exotic, passed to the English readers, to enhance the foreign readers understanding of the broad and profound Chinese culture and resonance. This means passing through an interpreter but also his admiration for Mr Shen. As a result, the constraints on his translation are minimal. Kinkley's translation of *the Border Town* is flexible and varied. Outside the translation, Kinkley, as a social person, focuses on “pragmatism” under the social background, and tries his best to express the original appeal hidden behind the text, which greatly enhances the readability of the translation. He takes pragmatism as the priority and pursues truth at the same time. Lu Xun believes that literary translation not only needs empathy, but also intelligence. Therefore, the translation should also appropriately need to be exotic.

When the truth is weak, we should be pragmatic. Pragmatism is based on seeking truth. The two are interrelated and contain each other, but do not exclude each other. (Deng Jie, 2020) The

two versions have their own advantages and disadvantages. Dianna's version is more convenient for foreign readers to read, while Kinkley's version adds more Chinese cultural factors, which is of profound significance for the promotion of traditional Chinese culture.

## 6. Conclusion

The complexity and brevity in English and Chinese differences are mainly reflected in the difference between explicit and implicit, the difference between whole and part, and the opening of the end or the beginning of the sentence. These differences are influenced by Chinese and Western ways of thinking, national character and translator's style. Yang Xianyi's and Jeffrey C. Kinkley's translations have some similarities and personalities. Different types of texts and different translators' performances provide more specific guidance for Chinese-English translation practice. In the process of "going out", Chinese culture not only faces the relatively strong culture, but also faces the relatively weak culture. The culture of rejecting others, especially the weak culture, sometimes will not eliminate the unease and fear caused by "overreaction", but may also make oneself become "confused" and "lost". Some scholars also have a secret view of rejection of the strong culture. Chinese culture should actively contact with western culture to seek cultural contact and common experience. This is also the vision of a community with a shared future for mankind. This is the only way for Chinese culture to go global and for world culture to flourish.

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