

Analysis on Character Image in Lu Xun's Novels and Translation Strategies from the Perspective of Konnektive Struktur

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ABSTRACT

The combination of Konnektive Struktur and Medio-translatology brings the innovation of theoretical perspective and the focus of research object for the study of character image translation in novels. From the perspective of Konnektive Struktur, the character image of the novel as the research object is carried out on the social and time level with the name as the carrier, and the "wiederholung" and "vergegenwärtigen" as the links. From the perspective of cultural comparison of Medio-translatology, the research on the translation strategy of characters transcends the linguistic level, trying to reach the spiritual and social characteristics of the characters. This paper takes the character image of Lu Xun's novels as an example, especially the two types of character image elements, namely the character portrait and character language of the protagonist Run Tu in "Hometown" and its two English versions, and investigates the shaping strategy of specific character image elements in different translations, shaping effect and its formation mechanism. According to text comparison, it is found that Julia Lovell tends to use the "vergegenwärtigen" reference, shaping more vivid and profound portraits with strong image contrast. Yang Xianyi and Gladys Yang use the "wiederholung" referencing method, supplemented by the "vergegenwärtigen", accurately and vividly conveying the characters' language characteristics. And the identity of the translator plays an important role in the formation of translation strategies.

Keywords: *Medio-translatology, character image, translator's identity, Lu Xun's novels*

I. INTRODUCTION

Lu Xun is a leading figure in the New Culture Movement (around the time of the May 4th Movement in 1919). From the first classical Chinese novel "Nostalgia" [1]¹²⁴ with "new novel", "content", "spirit" or "artistic conception" published in "Novel Monthly" (Volume 4, Issue 1) in 1913, to vernacular novels such as "Call to Arms", "Wandering" and "New Stories", Lu Xun's novels span the May Fourth Movement, reflect the critical spirit of nationality [2] and modernity [3], [4], and are precious cultural memories of the Chinese nation.

There have made extensive and in-depth discussions on Lu Xun's novel translation such topics as translation

strategies [5-8], translation review [9], language style [10] and literary outlook [3]. There have few researches on objects such as specific linguistic and cultural phenomena. [7], [11] And there are few studies on the character image as the object of literature research. [12] The character description method at the language level is mainly used, which is not enough to fully explore the profound cultural characteristics of the characters in Lu Xun's novels, that is, the spiritual and social characteristics of the characters under the specific cultural background. In the study of literary character image translation, theoretical perspectives involve ideology [13], appraisal meaning [14], translator's social environment [15], contextual culture [16], flattening [17], etc., and it is still to be explored in depth with the characteristics of the text.

The study of translation from the perspective of cultural memory theory is a new topic [18-20]. "Konnektive Struktur", one of the key concepts in the theoretical system, has not been paid much attention to.

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This conceptual perspective is helpful to the study of novel characters and their translation. In view of the insufficient research on the translation of the characters in Lu Xun's novels, this paper first analyzes the characters in Lu Xun's novels from the perspective of *Konnektive Struktur*. Secondly, from the perspective of cultural comparison in translation, this paper takes the image of Run Tu, the protagonist of Lu Xun's novel "hometown", as an example to explore the shaping strategies, shaping effects and formation mechanism of the characters in the translated works, so as to promote the development of the theory and practice of Chinese culture translation.

II. KONNEKTIVE STRUKTUR AND CHARACTER IMAGE IN NOVELS

Cultural memory and *Konnektive Struktur* are closely linked and interwoven. "Every culture produces a *Konnektive Struktur*". From the social level, *Konnektive Struktur* can "connect" people and the people around them. From the time level, it can "connect" yesterday and today. From the social and time levels of Kohärenz network, each *Konnektive Struktur* contains "wiederholung" and "vergegenwärtigen" referencing methods. The interaction between them promotes the structure to be "upgraded, stable, loose and disintegrated", thus shaping or reshaping cultural memory. "wiederholung" means "folgen" and "vorschrift", while the "vergegenwärtigen" goes beyond the "vorschrift" itself, realizing "textuelle Kohärenz" [21]⁶⁻⁷. With each *Konnektive Struktur* as the core, meaning is related to the two levels of society and time. With the interaction between *wiederholung* and *vergegenwärtigen*, a new *Konnektive Struktur* emerges.

Lu Xun's novels focus on depicting the image of characters and aim at "reflecting social life" [22]⁵⁰; Lu Xun's novels take the depiction of the image of morbid cultural workers as the starting point. From the perspective of cultural memory, the characters referencing to deep-rooted bad habits of *Konnektive Struktur* at that time interweave into a network at the social and temporal levels. And the *wiederholung* and *vergegenwärtigen* of language at different levels become ways of dynamic construction. At the social level, the characters in the novel are contrasted and related with each other by their similarities and differences in personality, occupation and identity. On the one hand, for images of a group of characters, Ding Haibo [23]¹⁻¹⁴⁸ divided into four types of characters, namely, "character group", "braided group", "female group" and "gentry group". Xu Jian [22]⁵⁰ described the characters created in "Call to Arms" and "Wandering" into four categories: the image of the authoritarian, the image of the defender, the image of the awakened, and the image of the insulted and damaged. On the other hand, the contrast and Kohärenz of the characters form

the relationship between the "typical characters" and the "group images of the characters" [22]¹⁰⁷. At the time level, the image of the characters embodies the Confucian culture from different perspectives, such as "current perspective" and "Lu Xun's perspective" [23]¹⁴. In terms of the dynamic mechanism of cultural process, Lu Xun's textualization of the objects he tried to criticize, and even the re-writing of the current research and translation of Lu Xun, made Lu Xun, his related works and their characters become a *Konnektive Struktur* that inherits and updates each other, constructing the cultural memory of the May 4th Movement of the Chinese nation dynamically.

As an entry point of cultural memory theory, *Konnektive Struktur* has reference value and limitations for this study. Character image is an abstract and complex concept, and the structural perspective can clearly and fully define the research object. From the perspective of *Konnektive Struktur*, the character image is a Kohärenz network which takes the name as the carrier, develops at the social and temporal levels, and takes "wiederholung" and "vergegenwärtigen" as the clues, which is the reference value of the theoretical perspective. The limitation lies in the fact that the Asmans' cultural memory theory is characterized by the analysis of "historical memory culture" and "the privilege of highly civilized objects", emphasizing the "homogeneity and relevance" within the nation and culture [24]²⁶², thus inevitably neglecting the homogeneity between nationality and culture, as well as the dialectical unity between homogeneity and heterogeneity, which is exactly *Medio-translatology* tries to reveal and make up for.

III. KONNEKTIVE STRUKTUR AND THE TRANSLATION OF CHARACTER IMAGE IN NOVELS

A. *Konnektive Struktur, Medio-translatology and character image in novels*

Based on the above-mentioned reference value and limitations, the combination of *Konnektive Struktur* perspective and cultural comparison perspective of *Medio-translatology* can complement each other and be used in the translation and introduction of novel characters. "*Medio-translatology*" originates from the perspective of "media science in comparative literature", and increasingly studies "translation" and "translated literature" from the perspective of "comparative culture". It takes "translator, translation works or translation behavior" as the "research objects", "how to communicate among nationalities, cultures and societies" as its "research perspectives", and "mutual understanding" and "mutual interaction", "mutual misunderstanding", "mutual exclusion" and "cultural distortion and deformation" in "communication as the "research focuses", focusing on the "influence,

acceptance and dissemination" of the translated works from the "open perspective" and "analysis and investigation" [26]⁸⁻⁹. It can be seen that Medio-translatology can make up for the lack of cultural comparison of Konnektive Struktur, thus breaking through the scope of ethnography of the latter. And the perspective of Konnektive Struktur can give a clearer and more substantial definition to the novel characters, a new research object of Medio-translatology. To sum up, in the field of Medio-translatology, this section attempts to explore a research path of interpreting characters from the perspective of structure and examining the shaping strategies, effects and cultural motivations of specific character image elements in different translations.

The novel "Hometown" is included in Lu Xun's first collection of vernacular novels "Call to Arms". The protagonist Runtu and its Kohärenz make it a Konnektive Struktur representing the criticism of national character. From the social level, on the one hand, Run Tu and other characters in Lu Xun's novels form a symbolic meaning system through the "wiederholung" of common deep-rooted bad habits and the "vergegenwärtigen" of relevant research literature, which carries the residual feudal memories from the perspective of the new culture of May Fourth Movement. For example, Run Tu, Kong Yiji and Mistress Xiang Lin were identified as "self-identity" type in the "character group images" by Ding Haibo. [23]¹⁻¹⁴⁸ Run Tu and Hua Laoshuan in "medicine", Qijin in "Fengbo" and Ah Q in "The True Story of Ah Q" were defined as "the typical image of poor farmers and ordinary citizens" by Xu Jian [22]³⁰ in "the image of the insulted and damaged. On the other hand, Run Tu and other characters in "Hometown" such as "I", nephew hong'er, "my parents, and sister-in-law Yang, etc. form the relationship between "typical characters" and "group images of characters" around in the form of "background" and "focus" [22]¹⁰⁷. Secondly, the Konnektive Struktur of Run Tu skillfully connects the innocence of the youth with the ignorance and numbness at the middle age. The strong contrast at the time level, in the form of betrayal of the juvenile image, points to Lu Xun's criticism of prohibition — the national character destroyed by feudal autocratic etiquette. At the same time, as a "great writer", "great thinker and great revolutionary" [27]⁶⁹⁸, Lu Xun's works were included in Chinese teaching materials of the primary and secondary school, such as "Run Tu" in the first volume of the sixth grade of the Chinese people's education press. These works constantly make the "wiederholung" and "vergegenwärtigen" of the original characters in "a way of recalling culture". As a result, the "self-image" of society can be "constructed" in imagination, and "carried on through the generations" [21]¹⁸⁻¹⁹.

From the perspective of Konnektive Struktur, this paper finds that literal translation on the surface of language expresses the translator's approval of the reference works by means of "wiederholung", while the non-literal translation strategy achieves stronger "text interpretation" by means of "vergegenwärtigen" reference. "Hometown" focuses more on the contrast between young and middle-aged Run Tu. Therefore, this section focuses on the translation of Yang Xianyi and Gladys Yang in 1980 and Julia Lovell in 2009. As for the portrait description and language description of Run Tu, the two aspects can be divided into different elements, so as to compare the local translation strategies adopted by the two versions to translate the unique image of Run Tu. There is no consensus on the definition of translation strategy. According to Jääskeläinen's interpretation, "translation strategies" refer to the combination of "global strategies" and "local strategies". The former involves "consideration of translation style" and "hypothesis of readers", and are "strategies for the whole translation task"; the latter refers to "more specific operations" [28]¹¹⁰.

B. "Wiederholung" and "vergegenwärtigen" of the translation strategies of portraits

Based on the original text of "hometown" and the two translated versions, according to the image of Run Tu at the time dimension, namely, youth and middle age, as well as the face, hand, accessories and facial expression of the portrait, the local translation strategies of the two versions are shown in "Table I" with vocabulary and sentences as the comparative units of translation strategies.

In this paper, it has made the comparison of the original text and the two translation of the description of portrait words and sentences. On the one hand, literal translation at the linguistic level can be regarded as the "wiederholung" of the corresponding connotation and extension of the original work (or the reference translation), such as "round face", "bright silver collar", "bright red eyes", "wrinkles" and "extremely thin cotton padded clothes". A consensus in the translator's mind implies a common or similar cultural identity, thus generating a common or similar linguistic expression. As Jan Asmans said, "through wiederholung, action route becomes "common cultural element to be identified". On the other hand, from the perspective of translator's choice motivation, the local translation strategies other than literal translation in the above table can be regarded as the "vergegenwärtigen" of "vergegenwärtigen" of Runtu, that is, they have the function of text interpretation, especially in Julia's translation (referencing to Yang's translation). Every choice of non-literal translation means that there is insufficient explanatory power at the level of sign, concept, culture or intention in literal translation, promoting the change of local translation strategy.

TABLE I. TRANSLATION STRATEGIES OF THE PORTRAIT OF RUN TU IN YANG'S TRANSLATION AND JULIA'S TRANSLATION

Dimension	Element	Original text	Yang's translation	Julia's translation
Teenage	Face	紫色的圆脸	round crimson face	round, sun-burnt face
	Hands	红活圆实	plump red	strong, pink
	Accessory	毡帽	cap	hat
		颈上套一个明晃晃的银项圈	gleaming silver necklace at his neck	gleaming silver necklace at his throat
Expression	哭	cry	sob	
Middle age	Face	灰黄	sallow	sallow grey
		肿得通红(的眼睛)	with rims swollen and red	puffy and red-rimmed
	Hands	皱纹	lines and wrinkles	wrinkles
		加上了	acquired	etched
	Accessory	头上是一顶破毡帽	wore a shabby felt cap	beneath a battered felt hat
		身上只一件极薄的棉衣	wore...just one very thin padded jacket	thin padded cotton jacket
		手里提着一支长烟管	carry...a long pipe	a long pipe were carried
	Expression	脸上现出欢喜和凄凉的神情	mixed joy and sadness showing on his face	a combination of joy and sorrow registering on his face

C. "Wiederholung" and "vergegenwärtigen" of language translation strategies

In terms of language description, Yang's translation strategy, which takes "wiederholung" as the main task (embodied in literal translation) and supplemented by "vergegenwärtigen" (embodied in word selection and interpretative translation), shapes the characters more appropriately. There are two examples:

Example 1: "要管的是獾猪，刺猬，獾。月亮底下，你听，啦啦的响了，獾在咬瓜了。你便捏了胡叉，轻轻地走去……"

Yang's translation: "What we have to look out for are badgers, hedgehogs and zha when you hear a crunching sound under the moonlight, made by the zha biting the melons, then you take your pitchfork and creep stealthily over..."

Julia's translation: It's badgers and hedgehogs and zha we're worried about. Soon as the moon's up, you hear this snuffling sort of noise: that's your zha, eating melons. Then you get your pitchfork, and go over, quiet as you can..."

The original text (1) forms intertextuality with the portrait description of the youth Run Tu. The simple and colloquial jargon (such as the accurate name of the animal) outlines the image of the boy in the countryside, who is naive, bright, naughty and confident, and has a close relationship with "I". On the whole, the two translators continue the original language style and characters in the way of "wiederholung", which is manifested as the local translation strategy of literal translation. Specifically speaking, Yang's translation aims to faithfully convey the image of the original characters. Its vocabulary and sentence patterns basically correspond to the original text, and supplemented with necessary diction techniques to compensate for the spiritual level of characters that cannot be reached by literal translation. Individual

transmission inevitably fails to take into account the habits of the target language. However, Julia's translation is more from the perspective of English readers and uses sentence pattern conversion and perspective shift from time to time. In the process of transmission, the language of some original images is smooth and idiomatic, while the connotation is reduced or deviated. There are three points worth noticing in vocabulary translation. The first is the "咬" of "咬瓜", which is translated into "biting" by Yang and "eating" by Lan. The former accurately expresses the original image. In the melon field in the moon night, a charmingly naive badger-like wild animal is biting melon. This word "biting" is more specific and wild than "eating". However, this kind of Chinese thinking is what Julia Lovell, who is based on English readers, tries to correct it. In the second place, the cheerful onomatopoeic word "啦啦" echoes the aforementioned "biting melon". Yang translates it into "crunching", and this word means "to crush hard food loudly between the teeth..." (dictionary.cambridge.org). And the Chinese translation is "咬碎；嘎吱嘎吱地咬嚼". This English expression is accurate and corresponding to "biting", while Julia's translation "snoring" in the above dictionary definition 2 is "(of an animal) to breathe in quickly and repeatedly through the nose while smelling something", which is often translated into Chinese as "嗅；抽鼻子". Due to the lack of understanding of the words with Chinese rural characteristics, such as "獾", "咬", "啦啦", the connotation of image transmission is reduced or deviated. The third is "轻轻地走去". Combining the context with the word selection skills, it is translated as "creep stealthily", which makes the meaning of the original text unspoken obvious. And Julia's translation of "go over, quiet" failed to convey the naughty image of the young Run Tu. In terms of sentence pattern, the first sentence is "要管的是……", with the significant difference. Yang's translation is "What we have to look out for", highlighting the subject

color of "我们", making the "wiederholung" of form and tone of the original sentence and the naive, wild image of the village boy. Julia's translation converts the sentence pattern to emphatic sentence, emphasize the object into "the badger pigs, hedgehog, badger-like wild animal". The expression "we're worried about" was put at the end of the sentence. It means being worried or anxious, shows that Lan doesn't have a good grasp of the characters' image in many aspects, so some of the image elements conveyed are contradictory or not clear enough.

Example 2: "阿呀, 老太太真是……这成什么规矩。 那时是孩子, 不懂事……"

Yang's translation: "Oh, you are really too...what bad manners that would be. I was a child then and didn't understand."

Julia's translation: "You're too kind... I couldn't possibly. We were children back then, just children..."

With the same simple words and colloquial style, the original text (2) depicts the middle-aged Run Tu image, who abides by feudal ethics and is familiar with the world, as well as the relationship and culture separated from "I". The translation strategy is similar to that of example (1). Julia's translation is fluent, but the connotation of the original image transmission is weakened or even misplaced. Yang's translation faithfully "wiederholung" the words (including modal words "ah ah" and "truly") and sentence patterns of the original work, and carries out the necessary "exegetic" translation, that is, to enlarge and explain the contents that can't be expressed. [28]¹²³ For example, "这成什么规矩" is translated into "what bad manners that would be", which not only conveys the rhetorical tone of the original text, but also adds the deep meaning of "bad" in the original text, while Lan' translation of "I couldn't possibly" expresses the same meaning of refusal, its tone is somewhat weakened. Another example is "那时是孩子". Yang adds the elliptic subject "I" which seems to be a simple one. If changing it into Julia's translation "we", it would express different identity positions. The latter tends to have equal social status and close relationship with each other, which is inconsistent with the state of being obstructed by the bondage of etiquette and religion in the original text. In a word, Yang's translation accurately and vividly conveys the language characteristics of Lu Xun's youth and middle-aged Run Tu by the "wiederholung" of the form and connotation of the original text, supplemented with necessary "vergegenwärtigen", that is, the local translation strategy of diction and interpretative translation, which accurately and vividly conveys the language features of the youth and middle-aged Run Tu in Lu Xun's works, and creates characters close to the original from the language level, while Julia's translation weakens the transmission of some image elements and even makes the dislocation.

IV. THE FORMATION MECHANISM OF CHARACTER IMAGE TRANSLATION STRATEGIES

The "social dimension" of Konnektive Struktur refers to "common experience, expectation and behavior space among members" or "identity" [29]⁴⁰⁻⁴¹. Identity can be divided into "identity theory" and "social identity theory". The former focuses on the perspective of "interaction between self and society", while the latter focuses on the perspective of "relationship between groups and psychological construction of social self" [30]⁵⁻⁸. Translator's identity refers to the translator's "individual self-positioning" or "the external positioning of the other" [31]¹³. As for the translator's "self-positioning", Zeng Xianghong [31]¹³ made the summary at three levels: the relationship between translators and the original author", "the role played in the translation process" and "what kind of understanding of the profession". With regard to the "external positioning" of the other, Xu Duo [32]⁴⁰⁻⁴¹ has analyzed the translator's "occupation", "nationality" and "translation time node". Wang Hongtao and Wang Haizhu [7]⁷⁵ think that Julia Lovell's "translation material selection", "translation view" and "translation strategy" of Lu Xun's complete works are subject to "scholar's habits" and "translator's habits". Xu Duo [33]⁸⁵⁻⁸⁷ discusses the translator's identity and "pre-translation influence" and "in-translation influence" on the translation of "Romance of the Three Kingdoms" from the perspectives of "educational background, professional experience, and academic vision". Among them, the pre-translation influence is often reflected in the "translation motivation" and "translation choice", and the in-translation influence is reflected in the general translation strategy and local translation strategy. Wang Qian and Zhang Xuzhong [34]⁵² believe that the translator's identity in cultural translation includes the screening and recommender of foreign translation content, the fusion and coordinator of Chinese culture and target culture, the interpreter and disseminator of Chinese culture. According to the characteristics of the corpus, the translation strategies of character images (i.e. influence in translation) are related to the translator's identity and pre-translation influence in varying degrees. There are the following discussions on the translators' identities of Yang Xianyi and Gladys Yang and Julia Lovell and their influences before and during translation.

A. *Pre-translation influence, translator identity and translation strategies of Yangs' translation*

After returning home from Oxford University in 1940, Yang Xianyi and his wife "joined the national compilation and translation institute" and began to "engage in Chinese-English translation" [35]⁹⁷. They translated 24 Lu Xun's novels from 1953 to 1961, both of whom were translated by experts organized by foreign language publishing house [36]⁵¹. The foreign

language press was officially reorganized by the International Information Bureau in 1952, and its main task has been to introduce China to the outside world. The first edition of Yang's translation was published in 1956 and the second edition was published in 1980. According to the editor's note, this translation version makes the first attempt to introduce Lu Xun's works systematically in English. It can be seen that the translation motivation and choice of Yang Xianyi and his wife are mainly derived from the fact that the national compilation and translation institute and foreign language publishing house conform to the practical needs of new China's dissemination of Chinese literary classics. The identity of the disseminator of national literature plays a leading role in the pre-translation and even in the translation, thus forming the general translation strategy of faithfulness and readability.

On the basis of grasping the spirit of the original, Yang Xianyi and his wife refer to the cultural memory of the Chinese nation in the transitional period by making the "wiederholung" of the connotation of the elements of the original character image. This idea is particularly effective for language translation of Run Tu. Lu Xun's novels are good at "shaping personality" with "profound language confrontation" [22]¹⁰¹. For example, "啦啦地响" and "轻轻的走去" are translated as "chunking" and "creep stealthily" respectively, supplemented by necessary "vergegenwärtigen" methods to make up for the implication. For example, "这成什么规矩" is translated into "What bad manners that would be". They make the "wiederholung" of the language of Run Tu in the way of line drawing, faithfully conveying the image contrast between youth and middle-aged Run Tu. At the same time, "wiederholung" retains the heterogeneity of the source language and its culture to the greatest extent. For example, "獠" and "咬瓜" are translated into "the zha" and "biting the melons" respectively, impacting the cognitive habits of English readers with unique Chinese characteristics or even lack of authentic expression, and stimulating readers' desire to explore the cultural level with the blank space at the language level.

B. Pre-translation influence, translator's identity and translation strategies of Julia's translation

Lan received doctorate in modern and contemporary Chinese literature from the Chinese Department of Cambridge University and is now a professor at the University of London. Julia's translation version, published in 2009, is a representative of the third stage of Lu Xun's novel translation. From the perspective of translation motivation, the translation version is sponsored by Penguin publishing house in the UK and aims to reach general readers. Julia Lovell also hopes to bring Lu Xun to a wider audience [37]²⁻³. According to an interview with Wang Baorong [37]²⁻³, Julia Lovell

chose to translate Lu Xun's novels because of its representativeness in modern Chinese literature and the commission of the publishing house. The educational background and the translation motivation beyond nationality form the general translation strategy of "vergegenwärtigen".

There are two types in Julia's translation strategy of "vergegenwärtigen". The first type belongs to the language-level translation strategy, which aims to achieve more accurate or more authentic expressions, such as "颈上→at his throat" (Yang, "at his neck"), "哭→sob" (Yang, "cry"), "肿得通红 (的眼睛)→puffy and red-rimmed" (Yang, "swollen"), "脸上现出.....神情→registering on..." (Yang, "showing on"). The choice of such translation strategies plays a linguistic role in shaping the characters. However, from the perspective of cultural comparison of Medio-translatology, they are difficult to reach the spiritual or social characteristics of the characters as *Konnektive Struktur*. The second type of translation strategy is the focus of this paper, focusing on the literary or cultural level, aiming to create a more vivid and profound image by strong image contrast. Julia Lovell is particularly handy in transmitting the portrait of Run Tu, and often uses implicit or indirect "vergegenwärtigen". This general translation strategy permeates into the local translation strategy, which is manifested in various forms of non-literal translation. She chooses more accurate, specific and authentic words to highlight the contrast between the portraits of young people and middle-aged people, such as the portrait element "紫色 (的圆脸)→sun-burnt" (Yang, "crimson") and "红活圆实→strong, pink" (Yang, "plump red"). Julia's translation highlights the physical health of youth Run Tu and the mental health that goes for most of the story. "破 (毡帽)→battered" (Yang, "shabby") describing the portrait of a middle-age Run Tu has the double meanings, namely, being worn out and being badly damaged (by gunfire or bad weather). "手里提着一支长烟管→a long pipe were carried" is used to highlight the unique cultural symbol of the subject. It can be seen that the adjectives in the portrait elements such as "紫色的圆脸", "红活圆实", "破毡帽" seem to be simple, but they contain the mental state and social background of Run Tu, which cannot be fully revealed by crimson, red and broken. Therefore, compared with Yang's translation, the image of young Run Tu, which is healthy in body and mind, pure and innocent, and the middle-aged image of Run Tu, which is haggard in body and mind and numb in stupidity, appears on the paper in Julia's version. This huge contrast leaves ample space for ordinary readers to daydream or explore. On the surface, the above two translation strategies seem to be more accurate and authentic in expression. However, if the two versions are compared and combined with the relevant background of Lu Xun's works, it will find that the latter strategy is actually to reach the spiritual and

social level of the characters through the language level, so it plays a key role in the translation of characters.

It is worth noting that the patrons and translators hope that the works will reach ordinary English readers, which means that when faced with the dilemma of two languages and cultures, Julia Lovell will choose the Western cultural position. For example, in the language transmission of Run Tu with extremely rich cultural characteristics, it shows more smooth and idiomatic from the Perspective of Chinese cultural standard, and the image connotation is reduced ("这成什么规矩", "I couldn't possibly"), or deviated ("咬", "啦啦地响" and "轻轻的走去" are translated into "eating", "snuffling" and "go over, quiet"). From the perspective of detached engagement [38]²⁸¹, the fluent, flexible and authentic translation style produced by the "vergegenwärtigen" is a feasible way to promote Chinese literature to go abroad.

V. CONCLUSION

"World literature" usually has three connotations: world literature as the "sum" of national literature, world literature as "classic" of national literature, and world literature as "special literature or research method reflecting world consciousness or inter-civilization communication" [39]¹⁴⁸⁻¹⁵¹. The third connotation especially reflects the characteristics of translated literature. Damrosh [38]²⁸¹ believes that world literature is "elliptical refraction of national literature", which is writing that gains in translation, and is a "transcendent... reading mode" [39]¹⁴⁸⁻¹⁵¹. In this perspective, Yang's version and Julia's version belong to the category of world literature, but they have different degrees of cosmopolitanism. "New translated literature... may help national literature complete the dynamic change of its world literariness representation" [40]⁹⁴. This perspective of viewing translated literature endows it with "relatively independent artistic value" because translation introduces "the original work into a new cultural circle". [41]⁹⁷⁻⁹⁸ The cultural comparative perspective of Medio-translatology corresponds with the third connotation of world literature, and observes the translated literary works in a relatively rational, fair, detached and open attitude.

The combination of Konnektive Struktur and Medio-translatology brings new perspectives and focuses to the translation studies of fictional characters. As an entry point of cultural memory theory, Konnektive Struktur has both reference value and limitations for this study, and it also enlightens the development prospect of Chinese novel translation research and practice. On the one hand, the referential value lies in that the structural perspective endows the research object with a clear and substantial method of definition; on the other hand, it consists of two thinking tools, "wiederholung" and "vergegenwärtigen", which can be used to analyze the motivation for the choice of

literal translation and non-literal translation strategies; the limitation lies in that the cultural memory theory focuses on the homogeneity within the nation, thus the cultural comparative perspective of Medio-translatology and the structural perspective of Konnektive Struktur can complement each other. Based on these two theoretical perspectives, this paper attempts to demonstrate the feasibility of the approaches to the study of the translation strategies of the characters in the two English versions of Run Tu portrait and language description, and analyzes the formation mechanism of the strategies. The theoretical value of this paper lies in the following aspects. The First is innovation of theoretical perspective, trying to apply Konnektive Struktur to translation studies, and combining structural perspective with cultural comparative perspective of Medio-translatology. The second is the focus of the research object. Through the structural perspective, there is a clearer definition of the object of Medio-translatology, namely, the image of characters. Through the comparison of the texts, it is found that Julia Lovell tends to take "vergegenwärtigen" referential approach and creates more vivid and profound portraits with strong image contrast, while Yang Xianyi and Gladys convey the characters' language features accurately and vividly by means of "wiederholung" supplemented by necessary "vergegenwärtigen". The pre-translation influence and translator's identity are the main factors in the formation of character image translation strategies. In view of the actual situation of the original text, this paper only chooses two descriptive dimensions: portrait and language of Run Tu. As a multi-dimensional Konnektive Struktur, the dimension of translation research needs to be further clearly defined and demonstrated, and the "medio-" of Medio-translatology needs to be further explored.

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