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Dylan Thomas in China: Sociology, Paratext and Text

Yu, Jinquan

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Dylan Thomas in China: Sociology, Paratext and Text

Jinquan Yu

A thesis

submitted to Bangor University

in fulfillment of the requirements for the degree of

Doctor of Philosophy

School of Languages, Literatures and Linguistics

January 2019

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I hereby declare that this thesis is the results of my own investigations, except where otherwise stated. All other sources are acknowledged by bibliographic references. This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree unless, as agreed by the University, for approved dual awards.

Yr wyf drwy hyn yn datgan mai canlyniad fy ymchwil fy hun yw'r thesis hwn, ac eithrio lle nodir yn wahanol. Caiff ffynonellau eraill eu cydnabod gan droednodiadau yn rhoi cyfeiriadau eglur. Nid yw sylwedd y gwaith hwn wedi cael ei dderbyn o'r blaen ar gyfer unrhyw radd, ac nid yw'n cael ei gyflwyno ar yr un pryd mewn ymgeisiaeth am unrhyw radd oni bai ei fod, fel y cytunwyd gan y Brifysgol, am gymwysterau deuol cymeradwy.

Jinguan Yu

31 March 2019

Abstract

This thesis looks at the selection, production and reception of Dylan Thomas's works in China from a sociological approach, with a focus on the role of translation agents. The study begins with the reception of Thomas's works in China. It shows that as one of the reception modes, the translation of his works in China has been governed by China's political and cultural norms in the specific historical periods. By examining the critical reception of Thomas's works and approaching the paratexts accompanying their Chinese translations, it demonstrates that translation agents have contributed to the discourse of the largely invisible status of Thomas's Welsh cultural minority and have highlighted the literary canonicity of his works in China.

Based on Bourdieu's concepts of field and capital, this thesis explores the selection and promotion mechanisms for Thomas's works in China within the transnational translation field and Chinese publishing field. By taking the Chinese translations of Thomas's works published by Foreign Language Teaching and Research Press, People's Literature Publishing House, Nankai University Press and Lijiang Publishing House as case studies, it argues that the convergence of the linguistic, cultural and symbolic capital of Thomas's works, the potential symbolic and economic capital for Chinese publishers and the multiple roles of translation agents has contributed to their selection and promotion in China.

Drawing on Bourdieu's concept of habitus, this thesis further examines the role of translators in the textual production of Thomas's works. By taking Chinese translations of Thomas's poetry by Hai An and Wu Fusheng as case studies, it argues that Hai An's textual agency in the form of adopting transcreation strategy is influenced by his habitus as a poet translator while Wu's textual agency in the form of employing literal translation, classical Chinese and out-text notes results from his habitus as a scholar translator.

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Chapter 1: Introduction

This thesis seeks to examine the multiple roles of agents such as publishers, translators and critics in the translation process of Dylan Thomas's works into Chinese, using sociological approaches as its chief methodology. Specifically, drawing on Pierre Bourdieu's core concepts of field, capital and habitus, the thesis analyses the roles that agents of translation have played in the selection, production and reception of Thomas's works in China with a combination of macro and micro analyses. By pursuing these aims, the thesis will demonstrate the following three arguments. Firstly, with respect to the reception of Thomas's works in China, the study of the critical and translational paths aims to show that the reception has been conditioned by China's political and cultural norms in the relevant historical periods, on the one hand, and that the agents such as critics, translators and scholars have contributed to the discourse of the general invisibility of Thomas's Welsh cultural minority in China on the other. Secondly, relying on approaching the paratexts and selection mechanisms of Thomas's works in China at the macro level, the thesis tries to reveal the interconnected roles that agents of translation such as critics, translators, editors, publishers and reviewers have played in shaping the discourse of literary canonicity with regard to Thomas's works in China, thereby promoting their reception according to certain specific paths and accumulating various forms of capital for themselves. Thirdly, as regards the production of the Chinese translations of Thomas's works at the textual level, by taking the translations of his poetry by Hai An and Wu Fusheng as case studies, the thesis attempts to indicate that Hai An's habitus as a poet translator influences his textual agency in the form of transcreation, whilst Wu's habitus as a scholar translator results in his textual agency in the form of employing literal translation, classical Chinese and out-text notes.

Bourdieu's core concepts of field, capital and habitus offer useful analytical frameworks for carrying out this research. The concept of field is here deployed to explore the transnational translation field, the Chinese publishing field as well as the field of the translation of foreign literature in China, thereby shedding light on the

constant struggles for various forms of capital and power relations between languages and cultures in these interrelated fields. The exploration of these fields aims to contextualise the translation process of Thomas's works in China, ranging from translation selection to textual production. As a resource that agents compete for in the field, capital is employed not only to explain the reasons for the selection of Thomas's works for translation in China, but also to demonstrate the implications of the capital accumulated by agents such as critics, translators and publishers on constructing the literary canonicity of his works and promoting their reception in China. *Habitus*, developed in the field and shaped by norms, is utilised to study translators' agency with the aim of exploring the dynamic interactions between translators' habituses and their textual agency in the Chinese translations of Thomas's poetry.

The translations into Chinese of Thomas's works constitute a productive case study for sociological approaches to translation studies for a variety of reasons. Firstly, this translation activity in China is embedded in social, cultural and political settings and cannot be understood without considering the active roles that various agents have played in it. According to Annie Brisset, sociological approaches to translation studies focus on exploring "the external conditions of production and circulation of translations and their functions in the cultural field of which they are a part" as well as revealing "the role of the agents who act throughout the process of their production and distribution" and "the power relations and agendas underlying exchanges" (Brisset 2010, 74). In this sense, sociological approaches offer an apt methodological set for this thesis, as they help elucidate the external factors and the role of agents in the process of translating Thomas's works in China.

Secondly, Thomas and his works represent a productive site for the exploration of the transnational literary field and the circulation of literary works via translations between nations and cultures, including those that are contested, stateless or subaltern. Born in Wales, Thomas is commonly conceived as an Anglo-Welsh writer whose works are rooted in Wales, Welsh culture and Welsh traditions (Johnston 1994; Ackerman

1991a, 1998; Wigginton 2007). Hence, his works have been largely categorised, particularly in recent decades, as Welsh literature and specifically Welsh literature in English. Due to the subordinate cultural and political position of Wales in the world, Welsh literature is considered as a minor literature, which makes it difficult to be translated in major cultures. The position of a culture is largely determined by cultural prestige, which is closely related to soft power, but the accumulation of soft power is not in sync with the gain of hard power (Cao 2014; Chang 2017, 659; Wu 2017, 474). In this regard, although China has significantly enhanced its hard power in recent years, its soft power and cultural prestige have not improved accordingly, thus are still inferior to that of America and Britain (Chang 2017, 658). In light of this fact, compared with majority cultures such as American culture and British culture, which occupy dominant positions in the cultural field and are empowered, both Chinese culture and Welsh culture can be construed as minority cultures that are relegated to peripheral positions and are therefore disempowered. However, it is noteworthy that majority cultures and minority cultures are often relational. As Suzanne Gearhart argues, it is “not logically inconceivable that there could be a ‘majority’ culture that is also a ‘minority’ culture, or a ‘minority culture’ that is also a ‘majority’ culture” (Gearhart 2005, 28). When juxtaposed with Welsh culture, Chinese culture is undoubtedly more dominant in terms of China’s national and international political power, as well as cultural visibility. Hence Chinese culture can be considered as a majority culture in comparison with Welsh culture. In this sense, the translation of Thomas’s works in China is subsumed under the category of translation flows from a dominated culture to a dominant culture.

However, Thomas is also a canonical figure in Wales, who is considered to be “the only Welsh writer to mount a serious challenge to an English/metropolitan hegemony” (Davies 1998, 304). In this sense, his works not only belong to Welsh literature, but also fall into the category of globally canonical literature. Moreover, Thomas’s writings are all composed in English rather than Welsh. English is the most central language in the world and is also the most widely translated language today (Brisset 2017, 267).

The linguistic capital of English is able to help Thomas's works gain more visibility in the world literary system than those rooted in a minority culture or written in peripheral languages. As demonstrated by a variety of scholars, the global field of translation is a highly asymmetrical, core-periphery structure (Heilbron 1999, 2000; Casanova 2004, 2010; Venuti 2016). English is undeniably at the pole of core languages, while Chinese occupies a peripheral position in the international translation system (Heilbron 2000, 14). In this regard, the translation of Thomas's works into Chinese is a translation flow from the core to the periphery. Such a contradictory integration of dominated culture, literary canonicity and dominant language in Thomas's works makes it a fascinating and worthwhile case study, because it can expand this research area by challenging the binary opposition between core and periphery and the dichotomy between minor and major literature that are dominant in the discussions on intercultural dialogues.

Thirdly, Thomas's works have been extensively translated in the last decades and have received wide critical attention in China. Hence there exists rich data for carrying out this research. However, despite this favourable condition, no critical study has been devoted to the translations of Thomas's works into Chinese to this date. In this regard, focusing on exploring the role of agents in the selection, production and reception of their Chinese translations, this research can not only enrich the study of Thomas and his works in China, but also expand the field of translation studies in the Chinese context.

Following this concise discussion about the primary focus of this thesis and the rationale for studying the Chinese translations of Thomas's writings through sociological approaches, the next section engages with the research questions that this thesis intends to address.

Recent years have witnessed an increasing awareness of the social nature of translation among its scholars. In Michaela Wolf's view, the act of translating "is undeniably carried out by individuals who belong to a social system" on the one hand, and "the translation phenomenon is inevitably implicated in social institutions", on the

other (Wolf 2007, 1). Such an awareness of the social aspect of translation has led scholars to draw on the theoretical framework of sociology, Bourdieu's sociology in particular, to study the role of agents and of certain social factors involved in translation, contributing to a "sociological turn" in translation studies (Wolf 2014, 8; Angelelli 2014b, 1). In this context, this thesis views the translation of Thomas's works into Chinese as a socially embedded activity, that is, as a result of complex and interrelated interactions among the different agents involved in the process of translation. In order to illuminate the roles of agents in the reception, circulation and production of the translations of Thomas's works in China, this thesis will address the following questions:

- (1) What has been the reception of Thomas's works in China? What factors have influenced the reception? To what extent have the cultural minority and literary canonicity of Thomas and his works been dealt with by agents of translation in China?

The reception of Thomas's works in the Chinese context consists of the critical reception, translation and paratexts. In this regard, in order to explore the reception, my thesis will map out the scholarly reviews and translational history of Thomas's works and analyse the paratexts accompanying their translations into Chinese. By virtue of analysing the existing critical reviews of Thomas and his works in China, it will demonstrate that Chinese scholars and critics have tended to highlight discourses around the literary canonicity of Thomas's literary legacy, while downplaying those aspects related to cultural minority in it. Through exploring the translational history of Thomas's works in China, this thesis will reveal that the translation of his works in this context has been determined by the norms shaped by political, ideological and cultural factors in the corresponding historical periods. Furthermore, the scholarly reviews and the translations in the Chinese context are interdependent. Hence, exploring them will

also shed light on the interactions between the critical reviews and translation of Thomas's works in China.

The paratexts surrounding the Chinese translations of Thomas's works are of crucial importance to their reception in China. Just as Gisèle Sapiro points out, reception "is first meditated by the editorial work on the text and by the paratext" (Sapiro 2016, 322). From this stance, the discursive materials that accompany the Chinese translations of Thomas's compositions can help us gain an insight into how Thomas and his works are positioned, marketed and commodified in the Chinese context. At this juncture, it is also noteworthy that these paratexts are produced by translation agents such as translators, editors and publishers. In this sense, analysing these paratextual apparatuses also helps us understand the roles of translation agents in promoting the reception of his works in China by constructing their literary canonicity.

(2) What have been the selection and promotion mechanisms for Thomas's works in China?

By addressing this question, the thesis explores the reasons why Chinese publishers have selected Thomas's works for translation; in parallel, it also examines the roles that translation agents have played in this selection process, as well as in the processes of promoting the reception of his works in China through a macro-analysis. As Annie Brisset points out, "translation was subjected to a plurality of agents and state or commercial bodies-for mediation, funding, publishing, promotion, marketing-which intervene in the circuits of production and distribution for translated books" (Brisset 2010, 73). In light of this view, the roles of translation agents in the production of Chinese translations of Thomas's works will be examined by focusing on how translation agents exploit their various forms of capital to select his works for translation and promote them in China. The translation agents scrutinised at this level include translators, editors and publishers. Furthermore, a macro approach will also be

employed to probe into the structures of transnational literary field and Chinese publishing field, thereby contextualising the translation of Thomas's works in China. Based on Bourdieu's cultural production theory, Chinese publishers involved in the translation and publication of Thomas's works will be divided into large-scale and small-scale publishers. Exploring the positions of these publishers in the Chinese publishing field will pave the way for explaining their strategies of selecting Thomas's works for translation. Additionally, by answering this research question, the thesis will reveal the interrelations between the translation agents' various forms of capital and the selection and promotion of Thomas's works in China.

- (3) How have Thomas's works been translated into Chinese? What textual agency have translators displayed in the translation of his works? What's the dynamic interactions between translators' habitus and their textual agency?

These questions will be addressed through examining the Chinese translations of Thomas's poetry by Hai An and Wu Fusheng as case studies. Bourdieu's core concept of habitus has been extensively applied to studying translators and interpreters in the field of translation studies (Inghilleri 2003; Sela-Sheffy 2005; Meylaerts 2010; Xu and Chu 2015; Hanna 2016; Guo 2016). Habitus is defined as a system of durable and transposable dispositions through which an individual takes actions and makes decisions in light of his or her life conditions and social trajectory (Bourdieu 1977, 72). Such a definition of habitus shows that it is a useful concept to study individual translators. Hence, habitus is employed as an analytical framework here for exploring the implications of Hai An's and Wu Fusheng's habituses on their textual agency in the translation of Thomas's poetry by carrying out textual analyses of their translations. By so doing, the thesis will demonstrate that the two translators' habituses exert a decisive influence on their textual agency.

1.1 Theoretical Framework

This thesis examines the selection, production and reception of Thomas's works in China by focusing on the roles of translation agents and taking cognisance of various factors interrelated to the translation process. This research line is inseparable from examining the cultural, social and political context in the target culture on the one hand, and explores a variety of agents such as critics, translators, editors and publishers on the other. In this sense, the thesis pursues target-culture oriented research that is embedded in society. Therefore, this thesis will draw on target-culture oriented theories in translation studies, namely Itamar Even-Zohar's polysystem theory and Gideon Toury's translation norms as well as sociological theories, especially Bourdieu's sociology. These theories are not only interconnected but are also complementary with each other. What follows will spell out their relevance to this study.

Drawing on Russian Formalism's notion of literature as a system, Itamar Even-Zohar developed polysystem theory in the early 1970s. He defines polysystem as "a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent" (Even-Zohar 1990, 11). He then explains that the term "polysystem" is "more than just a terminological convention" and intends to highlight "the conception of a system as dynamic and heterogeneous" (1990, 12). In this regard, Jeremy Munday points out, "this 'dynamic process of evolution' is vital to the polysystem, indicating that the relations between innovatory and conservative systems are in a constant state of flux and competition" (Munday 2016, 171).

Even-Zohar developed polysystem theory to "explain the function of all kind of writing within a given culture-from the central canonical texts to the most marginal non-canonical texts" (Gentzler 2004, 114). It is notable that he has directly touched on the topic of translation studies and conceived "translated literature as not only as an integral system within any literary polysystem, but as a most active system within it"

(Even-Zohar 2012, 163). He further points out that translated literature operates as a system in two ways: in the way target culture selects source texts for translation and in the way they adopt specific translation norms, behaviors and policies with the influence of other home co-systems (2012, 162–163).

Through polysystem theory, Even-Zohar has also explored the dynamic roles and positions of translated literature in the literary polysystem in certain historical moments. According to Even-Zohar, translated literature may occupy a central position or a peripheral position in the polysystem (2012). On the one hand, if it assumes a central position, “it participates actively in shaping the center of the polysystem” (2012, 163). As regards the situation where translated literature maintains the central position, Even-Zohar provides three major cases: (1) when a young literature is in the process of being established; (2) when a literature is peripheral or weak or both; (3) “when there are turning points, crises, or literary vacuums in a literature” (2012, 163–164). In the first two cases, translated literature can provide a repertoire that the host culture needs and help it create original literature, thus enriching its literary resources. In the last case, established models are no longer sufficient to meet the needs of young generations or existing works are no longer acceptable, resulting in a literary vacuum. In such a situation, the target culture needs translated literature more than any other time to fill this gap. Hence, it is not surprising that translated literature may assume a central position in such historical moments. On the other hand, if translated literature occupies a peripheral position, it presents a peripheral system within the polysystem. Accordingly, it exerts no major influence on the central system and even ironically becomes a conservative element, conforming to literary norms conventionally established in the target culture (2012, 165). Even-Zohar points out that this peripheral position assumed by translated literature seems to be “normal” (2012, 166).

The position assumed by translated literature in the polysystem has an impact on the translation strategies adopted by translators (2012, 166–167). If translated literature occupies a central position, translators tend to violate existing conventions in the target

culture and create new models. On the contrary, if translated literature assumes a peripheral position, translators often make great efforts to follow the existing norms of the target culture and produce a non-adequate translation.

The foregoing discussions about polysystem theory indicate that viewing translated literature as a system, polysystem theory is conducive to the exploration of the dynamics of literary translation across different nations and cultures. Specifically, it has expanded the scope of translation studies by inspiring scholars in the field to explore the contexts and roles of translation in a literary system. Just as Edwin Gentzler points out, polysystem theory not only allows for a combined study of literature and the social and economic forces of history, but also draws attention to the exploration of translation within the cultural context (Gentzler 2004, 119, 123). In a similar vein, Michaela Wolf argues that polysystem is able to help us gain a “fruitful insight into the functioning of translated literature within broader literary and historical systems of the target culture” (Wolf 2007, 6). In sum, as Jeremy Munday rightly concludes, polysystem theory moves translation studies forward into “a less prescriptive observation of translation within its different contexts” (Munday 2016, 174).

Despite its contribution to the development of translation studies, polysystem theory has also attracted much criticism. The most serious criticism of polysystem theory, as Nam Fung Chang summarises, is concerned with its “over-emphasis on systemicity at the expense of the agency of the translator, text orientation, inability to deal with power and ideology” (Chang 2011, 331). One of the main critics is Theo Hermans, who has voiced a series of reservations about polysystem theory. He contends that although polysystem theory has an awareness of the social embedding of cultural system, it fails to pay sufficient attention to “actual political and social power relations or more concrete entities such as institutions or groups with real interests to look after” (Hermans 1999, 118). In this sense, he concludes that “polysystem theory remains thoroughly text-bound” (1999, 118). With a similar view, Gentzler observes that polysystem theory relies too much on abstract models and analyse little of the real

conditions of the production of translation (Gentzler 2004, 121). With respect to the depersonalisation of polysystem theory, Wolf holds the view that Even-Zohar fails to integrate agents and institutions into his frameworks of polysystem theory and “prefers to focus on the description of the existing relationships between them” (Wolf 2007, 7). Similarly, Hermans also argues that polysystem theory gives prominence to models and repertoires but neglects the role of agents in the system (Hermans 1999, 118).

The above criticism of polysystem theory demonstrates that this particular theory does not engage with the economic, social and political power involved in the translation process and the role of agents in the translation system. In this sense, polysystem theory may not be able to provide a framework for exploring the roles of agents involved in the production and reception of the translations of Thomas’s works in China. However, despite such weaknesses, polysystem theory has raised translation scholars’ awareness of the functions of translated literature in the host culture and the importance of exploring the translation context. In this regard, polysystem theory is relevant to this study in that it is conducive to dealing with the particular conditions and contexts under which Thomas’s works are translated in the Chinese context.

Apart from Even-Zohar’s polysystem theory, Gideon Toury’s notion of translation norms is also of great importance to the present thesis. Working with Even-Zohar in Tel Aviv University, Gideon Toury has developed the concept of norm based on the polysystem theory. He defines norms as “the translation of general values or ideas shared by a community—as to what would count as right or wrong, adequate or inadequate—into performance ‘instructions’ appropriate for and applicable to concrete situations” (Toury 2012, 63). These norms are sociocultural constraints that reflect specific culture, society and time. Breaking norms may bear a risk of negative or even punitive sanctions.

Toury introduces the concept of norm into descriptive translation studies and considers translation as a norm-governed activity, highlighting translation as a socio-cultural practice (2012, 68). In this critical line, translational behaviour is seen as a

social behaviour and translation norms are construed as “internalized behaviour constraints which embody the values shared by a community” (Schäffner 1999, 5). According to Toury, norms not only influence “translation of all kinds, but also at every stage of the act” (Toury 2012, 81). In other words, different stages of decision-making in the translation process are governed by norms. Hence, with a view to explaining translators’ decision-making at different stages of the translation process, Toury proposes three types of translation norms: the initial norms, preliminary norms and operational norms (2012, 79–85).

The initial norms are basic in the sense that they are related to an overall choice made by translators (2012, 79). Translators can choose to be subjected to the source-oriented norms or the target-oriented norms. If translators adopt the source-oriented norms, they will attempt to produce an adequate translation and reflect the norms embodied in it, which may result in their translations incompatible with the normal target culture practices. Conversely, if the target-oriented norms govern their translations, their translations will be acceptable, thus reducing the features of the source text to a secondary position as a constraining factor. Preliminary norms account for two main sets of interconnected considerations by translators: “translation policy” and “directness of translation” (2012, 82). Translation policy refers to the determining factors that influence the selection of texts for translation in a particular culture or language at a specific time (2012, 82). Directness of translation deals with whether translation takes place through an intermediate language. Operational norms direct decisions made during the act of translation, often including matricial norms and textual-linguistic norms (2012, 82–83). As Munday concisely summarises, matricial norms “relate to the completeness of the TT” while textual-linguistic norms govern “the selection of TT linguistic material: lexical items, phrases and stylistic features” (Munday 2016, 180).

Norms cannot be directly observed but can be reconstructed through examining the “norm-governed behaviour” (Toury 2012, 87). In this regard, Toury suggests two

major sources of data for reconstructing translational norms: textual sources and extratextual sources (2012, 87). Textual sources are primarily about the translations themselves while extratextual sources includes statements made about norms by translators, publishers, reviewers and other agents who participate in the translation process (2012, 87–88).

Toury's concept of norms consolidates the social essence of translation by stressing "the nature of norms as social categories which are particularly crucial factors in the socialization process of translators" (Wolf 2010, 338). Furthermore, norms also provide a useful framework for explaining translators' behaviours in the process of translation, such as selection of texts for translation and adoption of specific translation strategies, as translation is seen as a norm-governed activity. From this point of view, Toury's notion of norms can be drawn upon partly to explain the selection mechanisms and translation strategies for Thomas's works in the Chinese context.

However, norms explain translators' behaviours through their translations without taking the wider social context into account. Just as Wolf points out, Toury highlights the social role of norms without "conceptualizing them in terms of their socially conditioned context and of the factors involved" (Wolf 2007, 9). What is also worth noticing is that translation norms aim to describe the collective behaviour of translators at a specific culture, society and time. As Gentzler points out, descriptive studies based on the concept of norms tend to document "the conformity, not the exceptions" (Gentzler 2004, 130). As a result, the norm-based studies "makes the study of collective, depersonalized behaviour of translators more important than the investigation of individual translation agencies" (Hanna 2014, 63). Therefore, with an aim to explore the social factors impinging upon the translation of Thomas's works in China and fully explain the translation agency of individual translators, this study also points to Bourdieu's sociology as a theoretical framework to complement Toury's translation norms.

Bourdieu's sociology is a theory of cultural production that transcends the

traditional dichotomy between objectivism and subjectivism. Relying upon the three core concepts of field, capital and habitus, Bourdieu's sociology gives prominence to the interaction between social structure and social agents' actions. Field, as Hermans explains, is "a structured space with its own laws of functioning, its structure being determined by the relations between the positions which agents occupy in the field" (Hermans 1999, 132). It is an autonomous social space full of struggles and competitions. Agents in the field compete for capital, which determines their positions in it. Borrowed from the language of economics, capital, according to Bourdieu, can be categorised into three fundamental types: economic capital (money and material assets), cultural capital (education and knowledge) and social capital (such as networks of contacts) (Bourdieu 1986, 243). When these forms of capital are recognised as legitimate and institutionalised, they will be transformed into symbolic capital (accumulated prestige and honour). In addition, any one form of capital can be converted into another on certain conditions.

Habitus is anything but a new concept, which can date back to Aristotle who refers to it as "hexis" (Simeoni 1998, 15). Bourdieu acknowledges the Aristotelian-Thomistic roots of his concept of habitus but has rethought it (Vorderobermeier 2014b, 9). He explains how he appropriates the concept of habitus as follows: "the use of the notion of habitus, an old Aristotelian and Thomist concept that I completely rethought, can be understood as a way of escaping from the choice between a structuralism without subject and the philosophy of the subject" (Bourdieu 1990a, 10). He utilises the concept of habitus to overcome the dichotomy between the subjective view of individuals and the objective social facts. Habitus is "a set of dispositions which incline agents to act and react in certain ways", and dispositions are acquired "through a gradual process of inculcation", which are durable, generative and transposable (Thompson 1991, 12). According to Bourdieu, habitus is also both structured and structuring (Bourdieu 1990b, 53).

It should be pointed out that Bourdieu's core concepts of field, habitus and capital

are interrelated and cannot be understood in isolation, as they are “intrinsically woven together, such that none can be defined without recourse to the others” (Gouanvic 2005, 148). The agent’s habitus is formed by virtue of a variety of dispositions developed in a given field. Conversely, habitus is of great importance to field and needs to be understood in relation to field and capital. The field “thrives on the habitus of its individual agents and exists as a result of the investments made possible by habitus” (Vorderobermeier 2014b, 12). And the different types of capital such as economic, cultural and symbolic capital, which is an expression of the “intrinsic logic” between habitus and field, decide the positions of agents in the field (2014b, 12).

Moreover, Bourdieu’s sociology can act as a complement to Even-Zohar’s polysystem theory and Toury’s translation norms. As mentioned above, Even-Zohar’s polysystem does not necessarily pay attention to the economic, social and political power relations involved in translation and the role of relevant agents. Unlike the depersonalised feature and text-bound approach of polysystem theory, Bourdieu’s sociology with its concepts of field, capital and habitus takes individuals, institutions and structures into account and reveals individual agents’ struggles for all forms of capital in the field based on their habituses. As Angela Kershaw comments, Bourdieu’s sociology “offers a valuable sociological underpinning to the analysis of the specific functioning of the mechanisms of cultural exchange, something which polysystems theory has tended to address primarily at text level” (Kershaw 2010, 5). In contrast with Toury’s norms, which focus on the translated texts and collective behaviours of translators, Bourdieu’s concept of habitus takes the wider social contexts of translation into account and provides an analytical framework for exploring the agency of individual translators. In this way, Bourdieu’s habitus can serve as a complement to norms to bring the social contexts of translation and the agency of individual translators to the fore.

As one of the most decisive turning points in the history of translation studies, the “cultural turn” has drawn attention to the power relations underlying the translation

activity and has positioned translation in the cultural context, revealing the fact that translation is never neutral (Bassnett 1998, 137). Despite its considerable contributions to the expansion of research areas in translation studies, it does not highlight translation as a social activity and neglects the roles of social agents in the translation process. With the development of translation studies, it has opened up to “broader context going beyond the claims of ‘cultural turn’” and scholars in translation studies show a burgeoning interest in exploring the social factors and agents that revolve around the production of a translation (Wolf 2011, 2).

In this context, scholars in translation studies have increasingly drawn on sociological theories, Bourdieu’s sociology in particular, to deal with translation issues, which can be evidenced by a myriad of publications in the last decade or so. In 2005, the journal *The Translator* published a special issue entitled *Bourdieu and the Sociology of Translation and Interpreting*, focusing on the application of Bourdieu’s sociological theories, especially his notions of field, capital and habitus, to translation studies (Inghilleri 2005a). Two years later, a book entitled *Constructing a Sociology of Translation* was published, which was a milestone of the sociology of translation, having provided theoretical frameworks and methodologies for carrying out research on it (Wolf and Fukari 2007). In 2014, another two books *The Sociological Turn in Translation and Interpreting Studies* (Angelelli 2014a) and *Remapping Habitus in Translation Studies* (Vorderobermeier 2014a) were published, reflecting the recent research results in the sociology of translation. In 2016, Sameh Hanna published his monograph *Bourdieu in Translation*, in which he explored the relevance of Bourdieu’s sociology to translation studies and further proved the effectiveness of Bourdieu’s sociology as an explanatory framework for drama translation by taking the translation of Shakespeare’s dramas in Egypt as an illustrative case study (Hanna 2016). Apart from these studies, a large number of articles on the sociology of translation have appeared in journals and books, covering the topics of the influence of sociological theories on translation studies, translator’s habitus and flows of translated literature, to

name but a few (Sela-Sheffy 2005, 2008; Chesterman 2009; Gouanvic 2010; Kershaw 2010; Buzelin 2014; Sapiro 2015; Yu and Xu 2017).

As Moira Inghilleri points out, Bourdieu's sociology draws translation critics' attention to "what must be involved in the construction and observation of the object of practice and research in the field of translation and interpreting studies" (Inghilleri 2005b, 143). With its core concepts of field, capital and habitus, it provides analytical frameworks for exploring the social and cultural conditions impinging on the production and circulation of translations, shedding light on the political, cultural and economic power relations underlying the international translation field, as well as revealing the roles of the agents who are involved in the production and reception of translation. In this regard, Bourdieu's sociology has been extensively employed to explore the flow of translation products across borders and translators.

Drawing on Bourdieu's core concepts of capital and field, the current research into the flow of translation products focus on examining how translation functions within the field of international exchanges and what factors influence the circulation of literary works beyond their borders. Inspired by the theory of world systems and the sociology of cultural goods, Heilbron accounts for the uneven flow of translations between language groups (Heilbron 1999, 2000). He argues that the international translation system is a hierarchical structure, with central, semi-peripheral and peripheral languages and that the direction of the flow of translation is often from the centre to the periphery (1999, 2000). For Pascale Casanova, translating literature from a dominating literary field into a dominated one will divert its literary capital to the dominated field while translating literature in the opposite direction will consecrate the literature in the dominated field, giving recognition and reputation to the author (Casanova 2004, 134–135). Thomas Franssen goes beyond the translation flows within a transnational literary field to focus on the translation flows within the relatively autonomous genre subfields in the transnational literary field (Franssen 2015). He proposes five hypotheses in terms of the translation in the Dutch literary field and tests them by collecting and analysing

the data on the translation of different genres in Dutch from 1981 to 2009, concluding that the translation of four main genres (poetry, literary fiction, crime fiction and romance novels) displayed different characteristics in the Dutch literary field (2015). Pursuing the critical line of exploring the factors influencing the flow of translation products, Angela Kershaw probes into the factors for the success of Irène Némirovsky's *Suite française* in Britain (Kershaw 2010). She argues that Irène Némirovsky's symbolic capital accumulated in France and the theme of *Suite française* contribute to its translation and success in Britain (2010). In a similar fashion, Cosima Bruno collects the data of and discusses the contemporary Chinese poetry in English translation from the 1980s to the present, arguing that translating Chinese poetry into English is to meet Western readers' expectation and image of China so as to acquire economic capital (Bruno 2012).

Meanwhile, a variety of scholars have studied translators based on Bourdieu's concept of habitus. Simeoni introduces Bourdieu's habitus to the field of translator research in his seminal article entitled "The Pivotal Status of the Translator's Habitus", in which he argues that habitus has both functions of "structured" and "structuring" and that subservience is an invariable component of translator's habitus (Simeoni 1998, 7, 21–22). Calling into question the notion of subservience as a defining feature of translator's habitus, Rakefet Sela-Sheffy analyses the positive role of Israeli literary translators to demonstrate her view that the submissiveness of translators is not applicable to all cultures (Sela-Sheffy 2005). In a similar vein, Hélène Buzelin revisits the subservience hypothesis and examines it via the textual analysis of two French versions of the American textbook entitled *Marketing Management* (Buzelin 2014). Adopting a different approach, Xu Minhui explores the influence of translator's habitus on translation strategies by taking Jeffrey C. Kinkley's English translation of Shen Congwen's novella *Bian Cheng* (2009) as a case study, reaching a conclusion that Kinkley's habitus as a scholar determines his translation strategies (Xu 2012).

These existing studies clearly indicate the effectiveness of Bourdieu's sociology

as an analytical framework for exploring the external factors and the role of agents revolving around the production and circulation of translations. As aforementioned, the examination of various roles of agents such as translators, editors, publishers and critics in the selection, production and reception of Thomas's works in China is precisely my primary concern in this thesis. Consequently, Bourdieu's sociology is undoubtedly a productive theoretical framework for this study.

The above critical reviews of Even-Zohar's polysystem theory, Toury's translation norms and Bourdieu's sociology demonstrate their relevance to this study. Furthermore, they also illustrate the interconnections and complementarities of these theories. Therefore, these theories are combined to provide analytical frameworks for answering the above research questions.

1.2 Methodology

The thesis's methodology consists of macro and micro analysis, paratextual analysis, textual analysis, case studies and interviews. They are interdependent and complement each other, contributing to achieving the goal of answering the research questions that drive this study. The macro and micro analyses will be deployed throughout the thesis to explore the roles of agents in the translations of Thomas's works in China from a sociological perspective. As regards the macro-level analysis, the thesis will shed light on the reception of Thomas and his works and explore the factors and the roles of agents that influence the selection, production and reception of Thomas's works in China. Specifically, the reception of Thomas will be discussed through the examination of the translational history and academic criticism of his works in China. The mechanisms of the selection, production and reception of Thomas's works in China will be revealed through a paratextual analysis of the translations in combination with a macro-analysis of the international and Chinese literary translation field and of the roles of translation agents such as translators, editors and publishers. With respect to the micro-analysis, the thesis will carry out a detailed textual analysis of two Chinese translations of

Thomas's poetry.

The Chinese translations of Thomas's works contain a variety of paratexts including translator's prefaces, notes, covers, blurbs, editors' introductions and reviews in newspapers. According to Claire Squires, paratexts can act as an invitation to readers, which "is one of marketing's methods of appeal, by which texts are represented to the potential reader" (Squire 2007, 75). With a similar view, Valerie Pellatt argues that paratexts are able to "alter and shape readers' perceptions" (Pellatt 2013c, 87). Paratexts are also endowed with the capability of assigning "meaning to the translated text" in the target context, thus they must be taken into account when studying the reception of translated works (Sapiro 2008, 163). In this regard, paratextual analyses of the Chinese translations of Thomas's works are employed to gain an insight into the mechanisms of their reception and commercialization

When exploring relevant factors revolving around the selection and reception of Thomas's works in the Chinese publishing field, this thesis will take the Chinese translations published by Foreign Language Teaching and Research Press, People's Literature Publishing House, Lijiang Publishing House and Nankai University Press as case studies. These four publishers have contributed to the translations of Thomas's works into Chinese in recent years and their publications have encompassed a variety of genres such as his poetry, short stories and prose. Furthermore, they assume different positions in the Chinese publishing field and boast different forms of capital. As long-established and prestigious publishers in China, both Foreign Language Teaching and Research Press and People's Literature Publishing House are situated at the pole of large-scale production and occupy dominant positions in the Chinese publishing field. Congruous with their dominating positions, they have accumulated sizable amounts of economic, cultural, social and symbolic capital. By contrast, both Lijiang Publishing House and Nankai University Press are small but professional publishers, which are located at the pole of small-scale production and assume dominated positions in the Chinese publishing field. Correspondingly, they have possessed symbolic, social and

cultural capital in their niche markets but limited economic capital. Hence, employing them as case studies is conducive to revealing diverse publishing strategies and different roles of editors and translators in the process of the production and reception with regard to the Chinese translations of Thomas's works.

With regard to exploring the role of translators enacted in the textual production of the Chinese translations of Thomas's works, it also adopts the method of case studies. Taking the translations of Thomas's poetry by Hai An and Wu Fusheng as two illustrative case studies, it aims to demonstrate the implications of habitus for understanding the textual agency of translators. Selecting the translations of his poetry for analysis serves to test the viability of Bourdieu's concept of habitus in the domain of studying poetry translation. Moreover, the reason of selecting Hai An's and Wu's translations for analysis lies in the fact that Thomas's poetry has diverse versions in China, among which their translations are produced in the same year on the one hand, and they are its primary translators on the other. As experienced and prolific translators, they have possessed much cultural and symbolic capital, having occupied dominant positions in the Chinese translation and literary field. In this sense, selecting Thomas's poetry translated by Hai An and Wu for textual analyses is productive for examining the influence of translators' habituses on their translations.

To probe into the mechanisms of the selection, production and reception modes of Thomas's works in China and translation agents' role in this process from a sociological perspective needs a considerable amount of background information about the publishers, editors and translators. Although the modern technology provides us much easier access to all kinds of information than before, some specific information revolving around the translation and publication of Thomas's works in China is not readily available. In this context, this thesis also employs the method of interviewing to collect first-hand information. As Anthony Seldon points out, interviews can provide interviewers with new materials or other assistance to help them interpret data (Seldon 1996, 358–359). With respect to the particular case of interviews with translators,

Munday observes that “the main benefit consists of the opportunity to question them about their own background, translation career, the specifics of translation decisions, the context in which a translation took place, and so on” (Munday 2014, 70). In light of this view, three editors and two primary translators of Thomas’s works in China have been interviewed to gather information about the selection processes, translators’ social trajectories, translation strategies and promotion activities for his works. The three editors are Zhao Yaru, Li Jianghua and Lu Yuan, and the two translators are Hai An and Wu Fusheng. Zhao Yaru is an editor from Foreign Language Teaching and Research Press, who was responsible for the publication of the translation of Thomas’s poetry by Hai An in 2014. Li Jianghua is a guest editor from People’s Literature Publishing House, charging over the publication of the translated Thomas’s poetry by Hai An in 2015. Lu Yuan is a commissioning editor from Lijiang Publishing House, who contributed to the translation and publication of Thomas’s *Portrait of the Artist as a Young Dog* (2014) and *Quite Early One Morning* (2015) in China. Hai An is the most prolific translator of Thomas’s poetry in China, having brought out three versions so far, while Wu Fusheng, another experienced translator, has provided the first annotated version.

Due to the inconvenience caused by distance, face-to-face interviews and “Internet-mediated interviews” were combined in this study (Saldanha and O’Brien 2014, 186). The interview with Hai An was conducted face to face while the reminder of the interviews took place via the Internet. Specifically, the interview with Lu Yuan was conducted via the video call in WeChat and the rest of the internet-mediated interviews were conducted in written form via email. In addition, with the exception of Wu Fusheng’s response in English, all the other interviews were conducted in Mandarin Chinese. When interviewing Hai An and Lu Yuan, I was equipped with a set of topics and questions to guide the interviews rather than a fixed and predetermined list of questions for them. In this sense, the interviews with Hai An and Lu Yuan were semi-structured with open-ended questions, while others were not, as the list of questions that I sent to the other interviewees were fixed. These interviews helped me collect

empirical data directly from the agents involved in the translation of Thomas's works and acquire first-hand materials about their publishing strategies and translation behaviours.

In sum, this thesis combines a variety of research methods to collect qualitative data, which are analysed to explore my research questions revolving around the role of agents in the translations of Thomas's works in China.

1.3 Notes on Terminology

Beyond the thesis's central theoretical concepts of field, capital and habitus, which have been briefly discussed above and will be explored in detail in the ensuing chapters, two further key terms need clarification, namely canon and agent.

In its original religious sense, the term "canon" refers to "human recognition of divine, eternal value" (Emmerich 2013, 393). With respect to this etymology of the term "canon", Michael Emmerich argues that the three-decade history of canonisation studies in the United States has given "it a new, specifically literary meaning that allows us to see value as something given rather than recognized" (2013, 393). However, just as Qian Menghan points out, canon is "notoriously resistant to definition", thus no absolute or uncontested canon does exist (Qian 2017, 298). A variety of other scholars have provided different understandings of the literary canon. According to Even-Zohar, canon is legitimated by the norms while the norms are shaped by the dominant group that governs the polysystem (Even-Zohar 1990, 15). In this respect, it is noteworthy that the dominant position of the existing group and its canon may be superseded by some other group and its corresponding canon in certain cultural, historical or social context. In this sense, canons are "socially and historically constructed" (Qian 2017, 299). In line with this critical view, Susan Bassnett suggests that "other factors than purely aesthetic criteria come into play" when it comes to the development of a literary canon (Bassnett 1998, 134). From Even-Zohar's and Bassnett's perspectives, canons are transitory and susceptible to redefinition in different contexts, thus the value of a

canonical work is not viewed as inherent in the text but shaped by external factors. By contrast, Harold Bloom influentially argues that “aesthetic strength” is a key for a literary work to enter the canon, highlighting the contribution of the text’s inherent aesthetic value to its canonical status (Bloom 1994, 29). Arguing against the transitoriness of the canon, Rakefet Sela-Sheffy contends that the canon is “widely shared, accumulative, and durable” (Sela-Sheffy 2002, 145).

In this thesis, the understanding of canon is based on a combination of the above stances. On the one hand, the canon here gives prominence to the aesthetic value of the text itself and is persistent to the point of transcending cultural and historical particularity. In China, the literary merits of Thomas’s works, especially his poetry, have long been recognised and acknowledged among scholars and critics, thus his compositions are often considered as canonical literature in the Chinese context. On the other hand, the thesis also takes cognisance of the non-literary factors that function in the canonisation mechanism of Thomas’s works in China. In this respect, it is worth noting that poetry is the mainstream of Chinese literature and “China is a country of poetry” (Yuan 2018, 8). Hence, unlike the margin position of poetry translation in other countries such as France and America, the translation of poetry, the canonical one in particular, is rather important and popular in China. The translation of canonical poetry provides the best and essential readings for the Chinese readers to gain some insights into the source culture and for Chinese writer to “learn what was possible within literary parameters” (Sun 2018, 111). In this sense, the translations of Thomas’s works are of great significance both to Chinese readers and writers, promoting “a dialogue with world culture and literature” in China (Wang 2018, 473). In addition, according to David Damrosch’s three-tiered model of literary canon, Thomas can be subsumed under the category of “hypercanon” that consists of older “major” authors who have established themselves in the literary field (Damrosch 2006, 45). In short, Thomas’s works are understood as canonical literature in the sense that they are viewed as masterpieces that enjoy “a certain timeless nature” and are “prestigious and important

enough” to be imported into China (Van Poucke 2019, 199).

With respect to the notion of agent in translation studies, scholars have provided various definitions. In Juan Sager’s view, an agent is a person who is “in an intermediary position between a translator and an end user of a translation”, including a reviser, an editor and a publisher (quoted from Milton and Bandia 2009, 1). Based on Sager’s definition of the term agent, John Milton and Paul Bandia expand it by including translators and non-human agents such as magazines, journals and institutions among the agents of translation (Milton and Bandia 2009, 1). In other words, as Buzelin observes, for Milton and Bandia, an agent of translation can be any entity “involved in a process of cultural innovation and exchange” (Buzelin 2011, 6). In a similar vein, Anthony Pym maintains the view that anything such as “people, texts, or institutions” can be termed “agents” (Pym 2007, 745).

With the increasingly expanded definition of the concept of agent in translation studies, the current discussion of agents has extended from “pre-translation stage through the actual translating process and well beyond the publication” (Qi 2016, 43). In this context, the agents of translation or translation agents examined in this thesis refer to the critics, translators, editors, publishers and reviewers who play “key roles in the preparation, dissemination and fashioning of translations” (Munday 2016, 240) of Thomas’s works in China. They are “cultural gatekeepers and brokers” (Chung 2013, 109) who have a decisive influence on whether and how to publish and translate Thomas’s works in China.

1.4 The Organisation of the Thesis

The present thesis is structured as follows. This introductory chapter has presented the thesis’s overall critical arguments, introduced the theoretical frameworks, explained the methodologies and clarified two important conceptual terms (canon and agent). Below is a chapter synopsis.

In Chapter 2, the reception of Thomas and his works through critical and

translation paths are examined in a historical way. The chapter argues that the critical reception and translation of Thomas's works in China can be divided into four stages, namely the stage of emergence and stagnation (1948–1976), the stage of revival (1977–1998), the stage of steady development (1999–2009) and the stage of flourishing (2010–2017). It also demonstrates that the critical reception and the translation of his works in China are interdependent and mutually enforcing. More importantly, it illustrates that the cultural minority of Thomas in the modality of Welsh identity is largely invisible while the literary canonicity of his works is constructed by agents such as critics, scholars and translators in China; and the critical reception and translation of Thomas's works in China are governed by the cultural, political and economic norms in the relevant historical periods.

Chapter 3 carries out paratextual analyses of all existing Chinese translations of Thomas's works published in book form, specifically eight translations consisting of his poetry, prose and short stories. Starting with an introduction to the concept of paratext proposed by Gérard Genette, this chapter articulates its relevance to translation studies with a literature review of paratextual research in this field. Having explained the concept of paratext and sketched out its existing research in translation studies, the chapter concentrates on an in-depth analysis of the paratexts surrounding the Chinese translations of Thomas's works including titles, covers, introductions, prefaces, afterwords, notes and book reviews. With such an analysis, this chapter reveals that Thomas's compositions are presented and marketed as canonical works in China, and that translation agents such as translators, publishers and editors play an important role in constructing the canonical image of Thomas and his works, thereby promoting their reception in China.

Chapter 4 focuses on the selection and promotion mechanisms for Thomas's works in China at the macro level by drawing on Bourdieu's core concepts of field and capital. It explores the structures of the transnational translation field and Chinese publishing field to contextualise the translation of Thomas's works in China. By taking the Chinese

translations published by Foreign Language Teaching and Research Press, People's Literature Publishing House, Nankai University Press and Lijiang Publishing House as case studies, this chapter explores the social, cultural and economic reasons for selecting Thomas's works for translation on the one hand, and the roles of translators, editors and publishers in this process for different publishing houses, on the other. Meanwhile, it also sheds light on how various forms of capital accumulated by Thomas, translators and publishers affect the selection and reception of Thomas's works in China.

Chapter 5 focuses primarily on the translators and their translation practices at the textual level, to demonstrate how Thomas's works have been translated in China. By drawing on Bourdieu's core concept of habitus, this chapter explores the implications of habitus for understanding the textual agency of translators, with Chinese translations of Thomas's poetry by Hai An and Wu Fusheng as two illustrative case studies. With a macro-micro approach, it carries out a macro analysis of the social trajectories of Hai An and Wu with the aim of revealing Hai An's habitus as a poet translator and Wu's habitus as a scholar translator on the one hand, and a micro analysis of their translations of Thomas's poetry to shed light on the influence of their habituses on their textual agency, on the other. By so doing, this chapter shows the role of translators in the textual production of Thomas's works in China.

Finally, Chapter 6 provides a summary of the findings and makes suggestions for further research through the discussion of the originalities and limitations in this thesis.

Chapter 2: The Reception of Dylan Thomas's Works in China: Critical and Translational Paths

This chapter focuses on exploring the reception of Thomas's works in China through critical and translational paths. With regard to the critical path, the chapter examines the critical reception of Thomas's works in China with a view to demonstrating that the agents such as critics, scholars and translators have formulated the discourse of the largely invisible status of Thomas's cultural minority in the form of Welsh identity, but highlighted the literary canonicity of his works in China. With respect to the translational path, by virtue of mapping out the translational history of Thomas's works, this chapter argues that their reception is governed by the political, cultural and economic norms in the relevant historical periods in China. By fleshing out the critical overview and translational history of Thomas's works in China, the present chapter also provides the background necessary for approaching the paratexts and sociology of their Chinese translations with a combination of macro and micro analyses in the ensuing chapters. Before that, the following sections will begin by reviewing the scholarly criticism of Thomas's oeuvre in the Anglo-American literary field, contextualising the study in this chapter.

Thomas's literary oeuvre spans a variety of genres including poetry, short stories, prose and drama, although he has gained world-wide literary acclaim chiefly through his poetry. As a poet, Thomas stands out in literary history for the "artistry and lyrical power of his poetry" (Johnston 1994, 100). He is also considered as "the most influential young poet of the 1940s and was the last British poet to have an impact on both American and world poetry" (Goodby 2013, ix). His works have not only been widely published in their original language, English, but also been extensively translated into many other languages around the world including almost all European languages as well as Arabic, Korean, Japanese and Chinese (Goodby 2014, 217). In this sense, Thomas's works have undoubtedly long become part of, to use David Damrosch's term, "world literature" (Damrosch 2003, 4). Moreover, literary collectors

all over the world have been enthusiastic about his works and he is admired by many readers including former US president Jimmy Carter and Nobel Literature Prize winner Bob Dylan (Perkins 1995, 83; Heinzelman 2015, 574). In this way, Thomas becomes one of a few Welsh authors who have acquired global literary reputation.

Thomas's global fame has attracted many critical commentaries concerning the question of identity, the Welshness in his works and the obscurity of his poetry. The question of his Welsh identity continues to be a matter of critical discussion, and even controversy, at times. As Goodby observes, it is "a perennial problem in deciding what kind of writer he (Thomas) is and how to place him" (Goodby 2014, 205). Saunders Lewis, the leader of Plaid Cymru and an outstanding nationalist Welsh-language writer, claims that an Anglo-Welsh writer is a "Welshman who writes of Wales and of Welsh life in the English language" (Lewis 1939, 5). In line with his definition of Anglo-Welsh writers, Lewis further argues that Thomas belongs to "the main stream of the English literary tradition... there is nothing hyphenated about him. He belongs to the English" (1939, 9). In a similar vein, Walford Davies shows a willingness to recognise Thomas's place in the mainstream of English literature by conceding that his works being drawn towards English literature is a cultural gain (Davies 1986). Recently, Goodby has regarded Thomas's work as a "major English poetic voice" and further commented that he "was of larger, British and international significance" and is "too powerful to be confined to a literary region which defines itself over-narrowly" (Goodby 2013, 4–5).

By contrast, other critics have placed Thomas in the tradition of Welsh writing in English. Raymond Garlick, for example, has written in the journal *Dock Leaves* that the Welshness of Thomas is beyond doubt, arguing that "the topography of Wales is his Map of Love" and *Under Milk Wood* is a "major work of art born of modern, bilingual Wales" (Garlick 1954, 2). In line with Garlick's view of promoting Thomas's Welsh identity, John Ackerman has elucidated the relationship between Wales and Thomas's works, concluding that "Thomas's needs as an artist became increasingly rooted in his love for Wales" (Ackerman 1991a, 183). Moreover, Christopher Wigginton also

considers Thomas as a Welsh writer due to the fact that the evidence of his “later work’s engagement with Wales” is easy to be found (Wigginton 2007, 101).

Following the critical line of regarding Thomas as an Anglo-Welsh writer, a number of scholars have further explored the Welshness in his works. According to John Ackerman, the Welsh influence on Thomas is present in the following three forms: “the direct and inevitable influence of a particular community with particular traditions”, “other Welshman writing in English” and “the tradition of culture existing in and through the Welsh language” (Ackerman 1991a, 3). Reaffirming Ackerman’s view regarding the influence of other Welshman writing in English on Thomas’s works, Peach points out that Anglo-Welsh writer Caradoc Evans has exerted the most important influence on Thomas’s works, especially in terms of his engagement with rural Welsh communities as a source of literary matter (Peach 1988, 6). Later, in his book *Welsh Dylan* (1998), Ackerman further claims that Thomas is under the influence of the “cyngghanedd metres of Welsh poetry” on the assumption that Thomas’s father, who spoke and taught Welsh, introduced this tradition to his son (Ackerman 1998, 12). However, Ackerman’s assumption seems arguable on account of the fact that “his father refused to allow him to learn Welsh and even gave him elocution lessons so that he would not speak English with a Welsh accent” (Peach 1988, 2). Furthermore, what is also worth noting is that Thomas himself denied the influence of Welsh poetry during his lifetime, by remarking that: “I’m not influenced by Welsh bardic poetry. I can’t read Welsh” (quoted from Peach 1988, 12).

Despite these facts, there is no doubt that Thomas’s works are associated with Wales on many levels, as they do contain numerous references to Wales, ranging from “Swansea stories”, “Laugharne-charted poems” to “gossiping incorrigibly human Welsh life” (Ackerman 1998, 29). In this sense, the Welshness in Thomas’s works is often viewed referentially, pointing to the actual Welsh locations or allusions to places in Wales. Numerous critics have drawn their attention to these phenomena. When discussing the relationship between Thomas’s poetry and Wales, Perkins argues that

many of his poems “have references to Swansea or have Swansea settings or associations” and many other poems “come directly from West Wales or other parts of the Principality”, taking “The Hunchback in the Park”, “Especially When the October Wind” and “Over Sir John’s Hill” as examples (Perkins 1995, 71). With a keen awareness of the importance of places in Thomas’s works, James A. Davies devotes an entire monographic study to them, elaborating on the relationship between the places described in Thomas’s works and actual places in Wales (Davies 1987). This critic points out that Thomas had little knowledge of most of the places in Wales and further argues that many places in his works do find an origin in Wales but are subsequently formed through his imagination (1987, 7). Focusing on Thomas’s prose writing, Peach expresses the view that “it is through his prose rather than his poetry that Thomas developed his concern with Wales”, pointing out the appearance of earlier, rural Wales settings in his short stories (Peach 1988, ix, 2). Similarly, Wigginton comments that references to Wales not only abound in Thomas’s prose, but are also discernible in his poetry (Wigginton 2007, 101–102).

In addition to the critical concern with Thomas’s identity and the Welshness in his works, the obscurity of his poetry is another focus among critics. In *Llareggub Revisited* (1962), David Holbrook vehemently criticises the obscurity of Thomas’s poetry and denies its value, stating bluntly that “I find 42 of 90 poems in Dylan Thomas’s *Collected Poems* meaningless, or yielding no meaning worth possessing even with the most considerable effort” (Holbrook 1962, 127). Such extreme criticism offered by Holbrook has been doubted by Philip A. Lahey, who argues that Holbrook’s observation is in relation to his own critical view that good poetry should be good prose, in other words, should be paraphrased (Lahey 1993, 54). However, the problem of its obscurity does exist and has been treated as such in the critical literature. For example, when discussing Thomas’s poetry, Glyn Jones observes that “one of the difficulties in dealing with Dylan Thomas’s poems is that we very often don’t know what they mean” (Jones 2001, 184). In a similar vein, in his guide to Thomas’s poems, Walford Davies also admits their

obscurity but is convinced that they are largely “approachable and manageable” (Davies 1986, 7).

With the above critical considerations in mind, this chapter will focus on exploring two aspects of the reception of Thomas’s works in China, namely the critical and translational paths, with an aim of arguing that Thomas’s cultural minority with regard to his Welsh identity is largely invisible in China and that their Chinese translations have been conditioned by China’s political, cultural and economic factors. The critical path engages with the commentaries of Thomas’s works by scholars, critics and translators appearing in academic journals, book chapters as well as introductions to fragmentary translations of Thomas’s writings until 2017. For its part, the translational path concentrates on outlining the history of the Chinese translation of Thomas’s works. When mapping out this translational history, the present chapter will take into account all different modes of publication until 2017, including translations in book form and the ones appearing in periodicals, magazines and book chapters.

As we shall see, the critical review and translation of Thomas’s compositions in China are interconnected in diverse ways. First and foremost, there seems to exist an interdependent and interactional relationship between them. Specifically, the criticism of Thomas’s works has been conducive to enhancing his reputation and drawing publishers’ attention to his works, thus contributing to the publication of translations in escalating fashion. This view can be confirmed by the fact that Foreign Language Teaching and Research Press published Thomas’s poetry in 2014. According to Zhao Yaru, one of the commissioning editors from Foreign Language Teaching and Research Press, Thomas’s poetry has been selected for translation because it has gained sufficient critical acclaim in China (Zhao 2017, personal communication). In turn, with the consecration brought about by the publication of the translations, Thomas’s works have subsequently attracted further critical attention in China. Additionally, as will be shown below, the translations of Thomas’s works are often accompanied by scholars’ or translators’ critical reviews. They are instrumental in helping Chinese readers have a

better understanding of Thomas's works, thereby promoting their reception in China.

Given such a relationship between the critical review and translation of Thomas's works in China, this chapter will investigate them in conjunction in a chronological way. The present chapter proposes that the criticism and translation of his works in China have undergone four distinct stages: emergence and stagnation (1948–1976), revival (1977–1998), steady development (1999–2009) and flourishing (2010–2017). In this regard, the following sections will elaborate on each stage, demonstrating the different observable patterns in the critical and translational paths of reception, as well as how these may have been influenced by political, cultural and economic factors and norms that condition the field of foreign literature translation in China.

2.1 The First Stage (1948–1976)

The first stage of the reception of Thomas's works in China could be summarised into two phases: initial emergence and subsequent stagnation. The initial emergence was brought about by Yang Xianyi's translation of Thomas's poetry. However, since the publication of Yang's translation, the reception of Thomas's works in China in the period between 1948 and 1976 was interrupted. That was mainly because the cultural and political norms held sway in the Chinese literary context during this historical period made it impossible for the criticism and translation of foreign literary works that were not fit well into the dominant political ideological needs for socialist development.

According to the available data, the first translation of Thomas's poetry in China dated back to 1948, when his poem "Where Once the Water of Your Face" was translated by Yang Xianyi (1915–2009) and published in an anthology entitled *Contemporary English Poems* (Yang 1948, 46). Yang is a prestigious translator in China, who has translated a variety of foreign literature into Chinese as well as classic Chinese literature into English in collaboration with his wife Gladys B. Tayler (1919–1999) including *Dream of the Red Chamber* (1978–1980). His translation of the poem "Where

Once the Water of Your Face” inaugurated the reception of Thomas’s works in China.

However, apart from Yang’s translation of his poem, no criticism or translation of his works could be found over the period between 1949 and 1976, leading to a subsequent stagnation of their reception in China. Such a stagnant phenomenon was by no means accidental. Rather, as we shall see, it was an inevitable result of the cultural and political turbulence in that period both in the geopolitics and in China.

The People’s Republic of China was established in 1949 with the ensuing three decades witnessing great cultural and political upheavals that were exemplified by the Cold War (1947–1991) in the world and Cultural Revolution (1966–1976) in China. Between 1949 and 1965, China was subjected to the extreme control of a dominant ideological line defined by the Communist Party. The entire circuit of foreign literature translation, ranging from the selection of translation titles to the distribution of translated works, was censored and manipulated by the central government authorities during this period (Kong 2005, 121; Tan 2015, 333; Zha 2016, 220). Meanwhile, the world was largely embroiled in the Cold War, during which it was basically divided into two opposing camps with the socialist camp led by the Soviet Union and the capitalist camp headed by the United States. In the first few years since the establishment of New China, China participated in the brutal and costly Korean War (1950–1958) led by the United States. During this period, China relied heavily on the support and assistance from the Soviet Union for its social, cultural and economic development. Therefore, China “had no choice but to throw itself into the camp dominated by its benefactor” and looked up to “the Soviet Union as the ‘big, elder brother’, as the ‘teacher’ and the Soviet Union’s today as China’s tomorrow” (Qi 2012, 121). In this context, it is not surprising that Marxism and Leninism had a decisive impact on the ideology in China in this historical period. Just as Tan rightly points out, Chinese literary and, by extension translation criticism basically followed the Soviet model during those early years, which was “a Marxist–Leninist materialist realism aimed at eradicating the ‘bad influence’ of bourgeois works of the West and making

translated foreign literature serve the needs of the Chinese people” (Tan 2015, 332). In a similar view, Zha Mingjian also observes that a new socialist ideology based on the theory of Marxism and Leninism was established in China after 1949 and that “the political ideology dominated the Chinese cultural polysystem”, thus the literary translations published during this period were largely ideologically motivated (Zha 2016, 220). Furthermore, China’s then President Mao Zedong suggested that art and literature should serve social and political functions rather than abide by the principle of art for art’s sake or that of self-expression. Under the influence of such political ideologies and cultural orientations, “translators were encouraged or only permitted to translate literary works of the socialist countries, especially those of the Soviet Union” (Lin 2002, 166). As a result, the translated works in this period had to follow the political poetics of socialist realism and were exploited to produce the desired ideological effects, as opposed to literary merits. By so doing, the publication of foreign literature resonated with Mao Zedong’s view on the need for arts and literature to serve social and political functions. In this context, as Zha Mingjian’s research on foreign literature translation in China during the 1950s and 1960s suggests, the literary works from Soviet Union and other socialist countries that met the criteria of socialist and communist ideologies dominated the field of translated literature, whereas many works of eminent English and American writers such as T. S. Eliot, Yeats or Hemingway were deliberately neglected or rejected for the purposes of translation because they came into conflict with the socialist ideology (Zha 2004, 90–91).

What’s worse, in 1966, the Cultural Revolution was launched in China, a movement aimed at eliminating capitalist and traditional elements in Chinese society and enforcing socialism. This cultural and political movement resulted in great damages to the social, economic and cultural development of the country. As regards the translation and publication of foreign literature, they almost came to a complete standstill during this chaotic decade. Just as Zha points out, “foreign literature was forbidden, and newly published translated works were nowhere to be found” during the

Cultural Revolution (Zha 2016, 223). Due to the ultra-leftist upheaval, numerous translators who lived in China were suppressed or persecuted and the translation of foreign literature that was not considered to be “proletarian” was totally out of the question. The control of power and ideology over the selection of materials for translation reached an extreme level at that time. When exploring the literary translation in China during the Cultural Revolution, Xie Tianzhen argues that “the literary translation during this period was used not only as the instrument of different cliques of the ruling party to fight each other, but also as the instrument of different parties in the world to fight each other” (Xie 2009, 23). Owing to such a political context and dominant ideology in China during this period, “the literary works from capitalist countries such as America, Britain and France, especially contemporary and modern works, were considered as means of promoting bourgeois thinking and life, which basically cannot be translated” (2009, 31). With respect to American and English literature, “only those exposing the dark side of capitalist society were deemed worthy of translation” (Lin 2002, 179).

The above brief outline of Chinese cultural politics during the period from 1949 to 1976 demonstrates that political and ideological considerations determined foreign literature translation norms in China at that time (Toury 2012, 81). The literary works produced in capitalist countries were largely banned from translation in China because they were “associated with bourgeois thought and regarded as something that would contaminate the Chinese people’s revolutionary spirit and undermine China’s progress in socialist construction” (Guo 2011, 798). Only a few writers from capitalist countries were qualified for translation, such as Victor Hugo, Charles Dickens, Thomas Hardy and George Bernard Shaw in that they were praised by Karl Marx and Friedrich Von Engels or revealed “the corruption and cruelty of capitalism” (Zha 2016, 222). In this regard, given the fact that Thomas is a writer from Britain, a capitalist country, it comes as no surprise that there existed little chance for Thomas’s works to be translated. What’s more, the themes of his works revolve around “love, birth, death; joy and grief

and the heart's affections; our kinship with all living things; the wonder and blessing of life" without any political inclinations (Jones 1992, 18). In this sense, his works gave prominence to universal themes such as love, birth, life and death, but contained no potential themes in line with the prevalent discourse of criticising capitalism and enforcing socialism in China. Consequently, they were incompatible with foreign literature translation norms in China in such a given historical context. Therefore, none of Thomas's works being translated in China during this period was an inevitable outcome. With regard to the criticism of Thomas and his works in China, it was also impossible as the dominant ideology and cultural orientation were hostile to literature produced in the capitalist bloc. The literary critics then must focus on the socialist literature and employ the Marxist view of literary criticism, otherwise they would be openly criticised for "having fallen prey to the idealism of the capitalist class" (Cheung 2002, 153). What is also worth noting is that "all literary journals shut down and the work of almost all publishing house was suspended" at the onset of the Cultural Revolution (Volland 2016, 373). Hence there were few channels for critics to publish their works, which may constitute another reason for the absence of the critical reception of Thomas's works. In sum, the stagnation of the reception of Thomas's works during the period from 1949 to 1976 in China was the result of the enforcement of China's political, ideological and cultural norms.

2.2 The Revival (1977–1998)

The revival of the reception of Thomas and his works in China over the period between 1977 and 1988 developed in tune with China's enthusiasm for learning from other countries, particularly Western countries, and its implementation of reform and opening up policy after the repercussions of Cultural Revolution.

The cultural cost caused by the Cultural Revolution was beyond measurement. As Qi Shouhua comments, "the ten-year Cultural Revolution was a period of stifled creativity and silenced voices" and "the whole country was an artistic, literary

wasteland” (Qi 2012, 127–128). In this way, the Cultural Revolution created both a vacuum and a turning point in Chinese literature, which contributed to an increasingly central position of translated literature would come to hold during the period between 1977 and 1998 (Even-Zohar 2012, 163–164; Zha 2016, 223). After the catastrophe of the Cultural Revolution, the long-starved Chinese readers were eager to learn from foreign literature about how other peoples live and work (Qi 2012, 138). Likewise, Chinese writers wanted to gain inspiration from foreign works to develop and enrich their techniques and expressions (Sun 2018, 116). Meanwhile, in the late 1970s, China began to implement reform and opening up policy, which brought about “a sudden influx of new ideas, new values, new ventures, new excitements” (Cheung 2002, 160).

In this context, China witnessed “a second tide of ‘emancipating the mind’, ‘learning from Westerners’ and ‘opening to the world’” (Jiang and Quan 2015, 178). Instead of preventing translators from introducing foreign works, the Chinese authorities welcomed such practices more than ever, by gradually lifting the restrictions on the import of foreign culture and reducing censorship (Tan 2015, 333). China spared no efforts to advance its social, economic and cultural development by learning from other countries, especially the developed countries, thus the translation of foreign works became a priority rather than a necessity. Such favourable conditions for introducing foreign works brought about, to use Lin’s words, “a fifth wave of translation” in China (Lin 2002, 168). Translators had more freedom than ever to choose their materials, contributing to numerous foreign literature with a full range of genres translated into Chinese: literature, economics, philosophy and linguistics, to name but a few. Meanwhile, literary critics also acquired freedom to review writers and their productions of their own accord. Therefore, despite the aftermath of the Cultural Revolution, manifestations of a critical reception of Thomas’s works reappeared in 1981 and showed a strong momentum of revival in China in the period between 1977 and 1998.

2.2.1 Pioneering Scholarly Introductions to Dylan Thomas's Works in China

Although Yang Xianyi was the first translator who translated Thomas's poem for Chinese readers, he did not provide any relevant information or literary criticism. Scholars Yuan Kejia, Wu Ningkun and Hu Zhuanglin were the pioneers in China who introduced Thomas and his writings. They touched on Thomas's identity and his works, but they did not carry out an in-depth analysis of their contents and features. Despite this fact, their efforts were valuable in that they offered Chinese readers an opportunity to become acquainted with Thomas and his compositions.

It was not until 1981 that the Chinese readership began to gain some knowledge of Thomas and his productions, mainly thanks to Yuan Kejia's introduction. In 1981, *Selection of Foreign Modernist Works* (1981) edited by Yuan Kejia, Dong Hengxun and Zheng Kelu was published by Shanghai Literature and Art Press (Yuan, Dong and Zheng 1981). It collected Thomas's five poems translated by Wu Ningkun, namely "Do Not Go Gentle into that Good Night", "And Death Shall Have No Dominion", "The Hand that Signed the Paper", "The Force that through the Green Fuse Drives the Flower" and "When All My Five and Country Senses See" (1981, 319–325). Wu's translation is influential, which was exemplified by the fact that they were often collected into other scholars' anthologies, such as Wang Zuoliang (1988, 755–760), Yuan Kejia (1991, 713–718), Fei Bai (1994, 696–697) and Qian Zhifu (2007, 865–866). Prior to the translations, Yuan Kejia offered a brief introduction to Thomas's poetry with special attention to the translated five poems. He pointed out that Thomas was an important British poet after W. H. Auden and could be subsumed under the school of surrealism (Yuan 1981, 319)¹. By so doing, Yuan constructed an initial image of Thomas as a British poet in parallel to W. H. Auden in China.

Four years later, Wu Ningkun published an article entitled "A Glimpse of Dylan Thomas's Works" in the journal *Foreign Literature*, where he made a critical survey of

¹ It only reflects Yuan Kejia's view (also see p.42). In fact, Auden is not generally considered as a surrealist poet.

Thomas and his works (Wu 1985). In his critical introduction to Thomas, he described Thomas as a meteor across the field of British and American poetry without highlighting his Welsh background, thereby putting him in the category of British poets as well (1985, 12). He also sketched out the social trajectory of Thomas and provided a brief overview of his works including his poetry and collections of short stories and prose. At the same time, he highlighted the fact that Thomas wrote not only poetry but also short stories and prose by conducting a critical analysis of “The Peaches” and “One Warm Saturday” from his collection of semi-autobiographic short stories *Portrait of the Artist as a Young Dog* (1985, 12). By so doing, Wu helped Chinese readers secure a glimpse of the achievements of Thomas and some features of his works.

Later in the same year, Hu Zhuanglin, another famous scholar from Peking University, paid special attention to the sound patterns of Thomas’s “Do Not Go Gentle into that Good Night” by exploring its rhythmic structure (Hu 1985). Meanwhile, he also provided his own translation of the poem alongside with the original (1985, 15). What is also worth mentioning is that Hu set out his article by pointing out that Thomas was a Welsh poet, bringing his Welsh identity to light in China (1985, 14). However, he only focused on analysing the rhythms of the poem and did not further explore any issues related to his Welsh identity.

2.2.2 Early Attempts: Translating Dylan Thomas’s Poetry

The early translation stage of Thomas’s poetry was characterised by a development from fragmentary translations to a relatively comprehensive version. In 1988, Lu Meng, Fu Hao and Li Dingjun translated ten poems by Thomas into Chinese, which included “And Death Shall Have No Dominion” and “The Hand that Signed the Paper”. They were collected as a section entitled “Selected Poems of Dylan Thomas” in the anthology *International Poetry* (1988) published by Lijiang Publishing House (Wang, Yang and Wu 1988). In addition to the translation of his poems, there was concise criticism of Thomas and his works, in which he was praised as the most important British poet

following W. H. Auden. Congruent with such projection of Thomas, his poetry was collected in the same volume in conjunction with other prestigious poets' works, such as the poems by D. H. Lawrence and Hilde Domin. Two months later, Wu Ningkun's translation of five poems by Thomas ("Do Not Go Gentle into that Good Night", "And Death Shall Have No Dominion", "The Hand that Signed the Paper", "The Force that through the Green Fuse Drives the Flower" and "When All My Five and Country Senses See") were collected into *An Anthology of English Verse* (1988), which was edited by Wang Zuoliang, a renowned critic and translator of foreign literature in China, and published by Shanghai Translation Publishing House (Wang 1988). Prior to the translation, Wang Zuoliang provided a critical survey of Thomas's poetry with a special interest in the translated five poems (1988, 754–755). He commented that Thomas was a poetic genius in Wales in the twentieth century but proceeded to observe that he “二十岁成名，如彗星一样划过英美文坛，三十九岁就死去了” (gained his reputation at the age of twenty but died only at thirty-nine, like a comet going across the British and American literary field) (1988, 754).² In this way, Wang shed light on Thomas's Welsh identity but immediately categorised him into the British and American literary tradition. This practice indicated Wang's inclination towards presenting Thomas as a British and American poet in China.

It is also worth noting that a significant progress was made with respect to the Chinese translation of Thomas's works in 1989, when China International Culture Press published *Selected Poems of Dylan Thomas* translated by Wang Ye and Shui Qin (Wang and Shui 1989). The original text of their translation derived from the *Selected Poems of Dylan Thomas* (1952) published by J.M. Dent & Sons in 1952 as well as another version edited by Walford Davies and published by J.M. Dent & Sons in 1974. It was the first collection of Chinese translation of Thomas's poems that was published in book form, providing a relatively comprehensive picture of his poetry. Generally, the critical

² All translations from Chinese into English are mine unless otherwise noted.

reception of foreign writers and their works tended to follow their translations in China. In light of such a tendency in China, this first relatively comprehensive translation of Thomas's poetry paved the way for the Chinese scholars' early critical reception of his works.

2.2.3 Early Criticism of Dylan Thomas's Works in China

The early critical studies of Thomas's writings in China appeared in the 1990s. As we will see in this section, much of this body of critical works was devoted to demonstrating Thomas's literary status in the British and American literary traditions and analysing his individual poems as examples of his sophisticated poetic skills. In 1990, for example, Fu Hao published two journal articles, namely "An Announcement of the Movement: Pure Words of British Poetry" in *Foreign Literature Review* and "Literature Patriotism of the Movement" in *Foreign Literature Studies*, in which he mentioned Thomas and considered him as a representative of British poetry in the 1940s (Fu 1990a, 1990b). In the same year, Yuan Kejia devoted a section to Thomas and his poetry when tracing the mainstream in British and American poetry. Although introducing Thomas as a "child prodigy" from Wales, Yuan carried out his discussions about the surrealist elements in Thomas's poetry in the tradition of British and American poetry, pointing out that Thomas was a poet who "奥登以后真正引起广泛注意" (had actually attracted wide attention after Auden) in the school of British and American surrealism (Yuan 1990, 39). To accentuate the important literary status of Thomas in the British and American poetry tradition, he also argued that the death of Thomas signified "活跃于上半世纪的英美现代主义诗歌，作为一个主流，宣告结束" (the end of British and American modernist poetry as a mainstream in the first half of twentieth century) (1990, 39). In this way, it seemed that Thomas's Welsh identity was overshadowed by his considerable influence and active presence in the field of

British and American poetry.

Starting from 1992, Chinese critics began to turn to focus on Thomas's individual poems as examples for an in-depth analysis rather than introduce and present the overview of his poetry. By so doing, the critics aimed to present the literary value of Thomas's poetry through explaining its themes and linguistic styles. The first Chinese scholar in this critical line was Luo Ruobing. In his article "Immortal Poems Challenging Death" published in *Appreciation of Famous Literary Works* in 1992, Luo concentrated on examining Thomas's two poems on the theme of death, namely "Do Not Go Gentle into that Good Night" and "A Refusal to Mourn the Death, by Fire, of a Child in London" (Luo 1992). He presented Thomas as an outstanding modern poet in Britain at the beginning and then demonstrated the background of creating these two poems and their rhythm schemes. Having analysed the contents of the two poems, Luo argued that "托马斯写死亡，旨在征服死亡" (Thomas writing about death was to conquer death) (Luo 1992, 70). Meanwhile, he also attached his own translation of the two poems at the end of his article, which confirmed the inextricable relationship between translation and criticism in terms of foreign literature in China. Two years later, Luo Ruobing contributed another article to Thomas's poetry, turning to the exploration of language and stylistic features in his poem "Fern Hill" (Luo 1994). He found that "Fern Hill" was full of rhythms thanks to Thomas's arrangements of sound, and its artistic features were embodied by his well-designed structures (1994, 54). In 1995, when discussing Thomas in the British and American contexts, Liu Sheng commented that his first collection of poems, *Eighteen Poems*, helped Thomas build a reputation in the British and American literary field, contributing to the establishment of his status as a leader in the circle of British poetry in the 1940s (Liu 1995, 47). Having explored paradoxical images in "The Force that through the Green Fuse Drives the Flower", he argued that Thomas took advantage of all effective elements of poetry to "营造了一个表现生命悖论的诗的仪式" (create a ritual of poetry that displayed paradoxes of life)

(1995, 49). The second stage of the reception of Thomas's works in China came to an end with Lin Yupeng's criticism of his poetry in 1998. Like Luo Ruobing (1994), Lin also paid special attention to Thomas's "Fern Hill" and carried out a detailed analysis of its linguistic artistry from the perspective of linguistic variations (Lin 1998). Based on his analysis of "Fern Hill", Lin concluded that "狄兰·托马斯诗的语言在偏离常规的陌生化方面十分典型" (the language of Dylan Thomas's poetry was typical in terms of defamiliarisation through deviation from the norm) (1998, 29).

The above reviews of the criticism and translational trajectory of Thomas's works in China suggest that the reception of his works began to revive in 1977 due to the vacuum in Chinese literature caused by the Culture Revolution as well as the favourable cultural and political conditions created by the implementation of reform and opening up policy in the late 1970s in China. However, Chinese critics' and translators' knowledge of Thomas and his works during the period between 1977 and 1998 was rather limited, which was reflected by the scope of their translation and criticism of his works as well as their understanding of his identity. As regards the Chinese translations of Thomas's works, they were restricted to his poetry, although his writings covered a variety of genres including poetry, short stories and prose. By contrast, it is worth noting that the translation of his poetry evolved from fragmentary translated poems appearing in academic journals or collected as chapters in books to a relatively comprehensive version of his poetry published in 1989, which seemed to have encouraged the critical reception of his poetry in China. With respect to the critical reception of Thomas's works, Chinese scholars tended to categorise Thomas as a British poet and criticise his poetry in the British and American literary tradition. Although Hu and Wang regarded Thomas as a Welsh poet, they did not provide any further information about his Welsh identity or explore any connections between Thomas and Wales (Hu 1985; Wang 1988). Like the translations, the criticism of his works in China also focused on his poetry except Wu's concise introduction to his short stories and prose in this stage (Wu 1985).

Additionally, the criticism of Thomas's poetry was characterised by a special interest in studying its linguistic and rhythmic features through analysing individual poems. Although such explorations were not systematic and sufficient for a comprehensive understanding of Thomas's poetry, they not only contributed to the formation of Chinese readers' perception of Thomas as a British poet and his works as canonical literature with considerable literary merits, but also helped Chinese readers and critics gain some insights into his poetic artistry and motivate further research into his works.

2.3 Steady Development (1999–2009)

The year of 1998 witnessed the twentieth anniversary of the implementation of the reform and opening up policy in China. Two decades' development helped China recover from the turbulent years and transform itself from a planned economy into a market economy. The whole country, to some extent, had turned itself into "a colossal construction site, a vast sea of commerce, as everything, literary, artistic, political, cultural, and economic, has become commoditized with negotiable market value, and as material success" (Qi 2012, 142). Meanwhile, China became more open to the outside and Chinese authorities exerted less control on the cultural field (Tan 2017, 55).

Beginning from 1999 onwards to 2009, China entered a decade of steady cultural, economic and political development. During this period, China became a member of World Trade Organisation in 2001, which brought China into a new era to further opening up to the outside and create new opportunities for international cooperation. Moreover, in times of intensified globalisation, with the world became increasingly interdependent and interconnected, people lived in the global village (Wang 2008, 75; Wu 2017, 463). Hence more communications and cooperation between different cultural traditions were needed. In this context, the cultural and economic exchanges between China and other countries became more frequent. Consequently, China entered "a very liberal-minded stage in the era of economic globalisation" (Tan 2015, 334). Thanks to such a stable and favourable cultural, economic and political environment in

China and the benefits brought by globalisation, the third stage of the reception of Thomas's works in China from 1999 to 2009 showed a trajectory of steady development.

This steady development found its expression in multi-dimensional criticism on, and diversified translations of his works. The diversification of the translation manifested both in new translations of his poetry and prose and various retranslations of some poems. In parallel, the critical reception in this stage demonstrated multiple images of Thomas in China, such as a Welsh poet, a British poet, a modernist poet and a green poet. It is also worth noting that some scholars showed a keen awareness of Thomas's Welsh identity, which was qualified by an exploration of the Welshness in his works. In addition, critics displayed continuous efforts to emphasise the literary prestige of his poetry through an analysis of its themes, contents and language.

This stage started with Hou Weirui's relatively comprehensive criticism of Thomas and his works in 1999. In his book *A History of English Literature* (1999), Hou Weirui devoted a chapter to Thomas where he provided a critical review of Thomas's life, works and ideas on poetry writing (Hou 1999). When introducing Thomas, Hou set out by observing that “在威尔士诗人中，迪伦·托马斯是最有成就的一位” (among the Welsh poets, Dylan Thomas is the most accomplished one) and further argued that he “接受了威尔士行吟诗人的传统” (embraced Welsh bardic traditions) and some of his works were based on Wales (1999, 806–807). By explicitly presenting Thomas as a Welsh poet in the first place and further associating his poetry with Welsh bardic tradition, Hou brought Thomas's Welsh identity and the Welshness inherent in his poetry to the fore. By dividing Thomas's writings into early, middle and late stages, Hou explored the themes, styles and features of his poetry in the corresponding stages through detailed analyses of individual poems. Furthermore, Hou revealed obscure and complex images in Thomas's poems in his early stage through a detailed critical analysis of “Altarwise by Owl-light” and “The Hunchback in the Park”; taking “Ceremonies after a Fire-Raid” and “A Refusal to Mourn the Death, by Fire, of Child

in London” as examples, he illustrated the themes of marriage and war in his middle stage; and he demonstrated Thomas’s transformation from an obscure and subjective style in his early stage to a clear and objective style in his late stage through the example of “Fern Hill” (1999, 809–810). By so doing, Hou became the first Chinese scholar who provided a relatively comprehensive interpretation of Thomas’s poetry, contributing to helping Chinese readers recognise its literary value. In addition to his criticism of Thomas’s poetry, Hou observed that Thomas wrote short stories, drama and filmscripts as well. In this regard, Hou pointed out that *Under Milk Wood* was most successful and was derived from the life of a town in Wales, building the connections between Thomas’s works and Wales (1999, 807). By referring to *Under Milk Wood* as an illustrative example, Hou further accentuated Thomas’s Welsh identity and the correlations between Wales and his works, resonating with his projection of Thomas as a Welsh poet at the beginning of his critical review. In short, Hou highlighted Thomas’s Welsh identity and the interrelations between Wales and his works, thereby constructing the discourse of Thomas as a Welsh poet with considerable literary prestige.

In parallel, there were also breakthroughs with regard to the translation of Thomas’s works in China. In 1999, Thomas’s prose “Memories of Christmas”, which was collected in his *Quite Early One Morning*, was translated and included in an anthology *Classic English Prose* (Zhang 1999). This translation constituted the first translation of his prose in China, but it was not accompanied by any critical remarks. In 2000, “Memories of Christmas” was retranslated by Chen Hongwei (2000) and included in the prose collection *Undying Love and Everlasting Friendship*. At the end of her translation, editor and translator Chen Hongwei (2000, 355) introduced Thomas as “威尔士诗人” (a Welsh poet) who also wrote novels, broadcasts and short stories, and observed that the language of “Memories of Christmas” was “诙谐生动” (humorous and vivid). However, his prose did not attract much attention in China, which was indicated by the fact that no more prose was translated into Chinese and the

existing translated prose did not trigger any subsequent criticism during this stage.

In 2001, Chen Xu (2001) contributed a chapter entitled “New Romanticism: Dylan Thomas” to *An Introduction to the Twentieth Century English Literature* (2001) edited by Li Gongshao. Chen began by conceiving Thomas as one of the most important and influential poets in the field of British and American poetry in the 1940s (Chen 2001, 260). He focused on discussing about the themes of life and death in Thomas’s poems, arguing that “生和死是一个过程的两个阶段，它们互相融合，互相承接” (life and death were two stages in the same process and were integrated and interconnected) in his poems (2001, 263). He also made a comparative analysis of techniques between Thomas and the generation of W. H. Auden and T. S. Eliot, pointing out that the generation of Auden and Eliot attached more importance to rational thinking while Thomas adopted an opposite way by drawing his inspiration from emotional experience (2001, 265). Unlike Hou (1999), Chen was not interested in revealing Thomas’s Welsh identity. On the contrary, he obviously attempted to shape Thomas as a canonical poet in China and foreground the canonicity of his poetry by juxtaposing him with Auden and Eliot.

The year of 2002 witnessed the publication of a new translation of Thomas’s poetry entitled *Selected Poems of Dylan Thomas* in China (Hai An, Fu and Lu 2002). This translation, deriving from *Collected Poems, 1934–1952* published by J.M. Dent & Sons in 1977, was an achievement of the collaboration between Hai An, Fu Hao and Lu Meng. In the same year, Su Fuzhong (2002) contributed another translation of Thomas’s renowned poem “Do Not Go Gentle into that Good Night” to *Appreciation on Famous English and American Poems* (2002) edited by He Gongjie. His translation of the poem was accompanied by his critical introduction to Thomas and his works in general on the one hand, and a detailed commentary of his translated poem, on the other. In his critical introduction, Su sketched out Thomas’s main achievements and observed that his poetry was very popular and had many followers in Britain and American,

which “形成了一个新启示运动” (brought about a New Apocalyptic Movement) (Su 2002, 480). Discussing Thomas’s literary status and influence within the British and American literary tradition implied Su’s tendency to show the canonical status of Thomas and the literary canonicity of his poetry in China. In his commentary of the poem, he not only explained the poem’s contexts and contents and analysed its rhyme patterns, but also confessed that he attempted to retain its rhyme patterns in his translation (2002, 483–486). By so doing, Su combined “criticism of translation” with “translation criticism” in Rodica Dimitriu’s words (Dimitriu 2009, 194). According to Dimitriu’s definitions, “criticism of translation” refers to the analysis of translations as if they were originals, focusing on “the author and his/her work(s), and on the context of the source text production without accounting for the translator’s mediation”; “translation criticism” “implies the analysis of translations as translations, highlighting translation problems and describing strategies for dealing with them” (2009, 194). By combining “criticism of translation” with “translation criticism” in his critical review of Thomas and his works, Su both acted as a translator and literary critic, inducing Chinese readers to interpret Thomas’s poetry in a desired way.

In fact, Thomas’s poem “Do Not Go Gentle into that Good Night” attracted considerable attention in this stage in China. Chinese scholars and translators showed persistent enthusiasm for retranslating it and providing their critical analyses. According to the collected data, a total number of twelve books in the period between 1999 and 2009 and five books in 2003 alone contained translation and criticism of “Do Not Go Gentle into that Good Night” by editors and/or translators excluding the translation *Selected Poems of Dylan Thomas* (Hai An, Fu and Lu 2002) that also collected the poem (See Table 1). However, their critical analyses of Thomas and the poem were, to use Dimitriu’s term, “criticism of translation” without any account of translation problems and strategies (Dimitriu 2009, 194). For example, in *Interpretation of Famous English and American Poems* (2003), Liu Shoulun presented Dylan Thomas

as a renowned Anglo-Welsh poet and further pointed out that “在20世纪威尔士诗人中，他和R.S 托马斯是成就最出众的” (he [Dylan Thomas] in conjunction with R. S. Thomas were the most accomplished poets in Wales in the twentieth century) (Liu 2003, 217). When analysing the poem “Do Not Go Gentle into that Good Night”, she revealed that it was written for Thomas’s father and was intended to encourage him to fight against death (2003, 388–389). Meanwhile, she also wrote detailed notes to interpret its contents, observing that Thomas’s poetry was influenced by Shakespeare’s works, and further pointing out that the words such as “gay” and “rage” and the styles employed in this poem betrayed the traces of *King Lear* (2003, 389).

Table 1. Do Not Go Gentle into that Good Night

Year	Editor/Translator	Title	Publisher
2002	Dao Chang	<i>Appreciation of Outstanding Chinese and Foreign Poems</i>	Chinese Language Press
2002	Gongjie He	<i>Appreciation on Famous English and American Poems</i>	Shanghai Jiaotong University Press
2003	Gongjie He	<i>English and American Poems</i>	Anhu Education Press.
2003	Shoulan Liu	<i>Interpretation of Famous English and American Poems</i>	Shanghai Foreign Language Education Press
2003	Jialuan Hu	<i>Explanation of Famous English Poems</i>	Foreign Language Teaching and Research Press

2003	Hao Fu	<i>Selected Poems of Twentieth Century</i>	Hebei Education Press
2003	Suhua Dong	<i>Appreciation and Translation of Two Hundred English Poems</i>	Yanbian People's Press.
2003	Yongqi Zhou	<i>Appreciation and Translation of Two Hundred English Poems</i>	Hainan Press
2005	Hao Fu	<i>Bright Star</i>	Harbin Press.
2005	Li Fu	<i>Reading Book of Twentieth-century English Literature.</i>	Harbin Institute of Technology Press
2006	Yingcui Chen	<i>Most Beautiful Poems in the World</i>	China Machine Press.
2007	Yaixin Chang	<i>The Garden of English Literature</i>	Hubei Education Press

Apart from the translation of “Do Not Go Gentle into that Good Night”, a number of other Thomas’s poems were also translated and collected in books about foreign poetry. In 2003, for example, Wang Jiaxin edited *Selected Modern Poems in European and American Poetry Schools* (2003), which included retranslations of several poems contributed by different translators such as “After Funeral” and “A Refusal to Mourn the Death, by Fire, of a Child in London” (Wang 2003). In 2005, Wang Lixin selected another version of “A Refusal to Mourn the Death, by Fire, of a Child in London” for his *Selected European Modernist Poems and Analysis* (2005) (Wang 2005).

The new translation of *Selected Poems of Dylan Thomas* (2002) and other individual translated poems arguably became a catalyst for further critical review of his poetry in China. In 2004, Wang Jue published a critical article about Thomas's poetic language in *Journal of Sichuan International Studies University* (Wang 2004). In her article, focusing on the reification of word, she discussed modernistic features in the language of Thomas's poems, thereby presenting Thomas as a modernist poet (Wang 2004, 35). She further argued that the reification of word advocated by Thomas highlighted the formal factors and fully displayed the visual and auditory factors of the poetic language (2004, 35). In 2005, Bei Dao, a renowned Chinese poet, devoted a chapter to Dylan Thomas in his book *Rose of Time* (2005), published by Chinese Literature and History Press (Bei Dao 2005). In his book, Bei Dao described his own experience of reading poetry in Cardiff where he met a Welsh girl who helped him answer the questions asked by the audience (2005, 295). With his talk with the girl about Thomas in her home as a point of departure, Bei Dao introduced the Welsh culture, life and poetry tradition, pointing out that Welsh poetry tradition consisted of court poets and bards and that Thomas's middle name, Marlais, was given in honour of his uncle, William Thomas, a minister and poet whose bardic name was Gwilym Marles (2005, 295–297). In this regard, Bei Dao illuminated the relationship between cultural life in Wales and Thomas's poetry by introducing Welsh culture, life and poetry tradition in conjunction with narrating his own experience in Wales (2005). Additionally, he carried out detailed comparative analyses of four Chinese versions of “The Force that through the Green Fuse Drives the Flower”, three versions of “And Death Shall Have No Domination” and three versions of “Especially When the October Wind”, among which one was his own translation. He set out pointing out the unsatisfactory points or mistakes ranging from words, sentences to the entire effect of the poem in other versions before providing his own translations based on them (2005, 288–295, 302–307, 312–318). He attached great importance to the sound, word play and paradoxical rhetoric in Thomas's poems and attempted to reproduce them in his

own translations. By criticising Thomas and his poetry as well as carrying out meticulous comparative analyses of different Chinese translations of Thomas's poems, he combined, in Dimitriu's terms, "criticism of translation" with "translation criticism" (Dimitriu 2009, 194).

In addition to Wang Jue's and Bei Dao's criticism of Thomas's poetry, what is also worth noting is that Zhang Yan, a professor of English and American literature from Beijing Normal University, showed a persistent interest in Thomas and wrote three critical articles about his poetry. In "The Circle of Life and Death, the Co-transformation between Nature and Self" published in *Foreign Literature Review* in 2006, Zhang Yan elaborated on the themes of life, death and nature in Thomas's poetry, and attempted to summarise the craftsmanship of his poems. By carrying out detailed analyses of his poems such as "And Death Shall Have No Dominion", "The Force that through the Green Fuse Drives the Flower" and "Fern Hill", she argued that Thomas combined the irrationality in Surrealism with the imagination in Romanticism in his poems (Zhang 2006). In 2008, Zhang contributed two critical articles about Thomas's poetry. One was entitled "The Fusion of Art and Reality: Dylan Thomas's 'A Refusal to Mourn the Death, by Fire, of a Child in London'", appearing in *Foreign Language and Literature Studies* (Zhang 2008a). The other one was entitled "Green Poet: Dylan Thomas's 'Fern Hill'", which was a chapter collected in his monograph *Pluralism, Integration and Crossing: Contemporary English Poetry and Its Research* (2008) published by People's Literature Publishing House (Zhang 2008b). In "The Fusion of Art and Reality", Zhang demonstrated that Thomas's poetry took a thematic turn to realism during the Second World War, although he was a representative of the twentieth century British Neo-Romantic Poetry (2008a). By interpreting and analysing "A Refusal to Mourn the Death, by Fire, of a Child in London", Zhang argued that this poem typically showed Thomas's detachment from the traditional poetic expression, revealing his creative force in its poetic language and form (2008a). Therefore, she concluded that Thomas's unique artistic conception did not change in spite of the

thematic turn to realism in his poetry (2008a). In “Green Poet”, Zhang drew attention to a close relationship between nature and Thomas’s poetry (Zhang 2008b). She regarded Thomas as a “green poet”, which was “不仅因为他诗中的‘绿色意象’的频繁运用，而是因为他懂得绿色的生态含义” (not only attributing to his frequent use of ‘green images’ in his poems but also attributing to his understanding of the ecological significance of ‘green’) (2008b, 137). Focusing on the green images in “Fern Hill”, Zhang observed that he achieved the integration of nature and self in this poem (Zhang 2008b, 138).

Apart from Zhang’s contributions in 2008, Deng Yongzhong also published two articles about Thomas’s poetry. In them, as we shall see, Deng shed light on Thomas’s Welsh identity and highlighted the crucial importance and considerable literary value of his poetry in a seemingly paradoxical way. On the one hand, he revealed the Welsh association in Thomas’s poetry and explicitly presented him as a Welsh poet, but on the other hand, he centred on his discussion of Thomas’s poetry and its literary value and influence in the wider British and American literary context. In his article entitled “Giving Poems a Momentum to Run: On Dylan Thomas’s Art of Poetic Creation” published in *Journal of South-Central University for Nationalities (Humanities and Social Sciences)*, Deng presented Thomas as a Welsh poet, pointing out that “托马斯继承威尔士行吟诗人的优秀传统” (Thomas has inherited the excellent bardic tradition in Wales) and arguing that his wild imagination and intense images fully displayed frenetic inside of a Welsh poet (Deng 2008, 140). By contrast, when analysing Thomas’s unique imagination, language adaption and image creation, he argued that the art of Thomas’s poetic creation provided his poems an unconstrained momentum and enjoyed a unique status in the history of British and American poetry (2008, 143). In his second critical article on Thomas’s poetry, Deng Yongzhong (2009) emphasised his Welsh identity as well, which could be illustrated by the article’s title “Life, Death and Love of a Welsh: An Exploration of the Themes in the Poems of Dylan

Thomas”. Moreover, Deng reaffirmed his view of Thomas as a Welsh poet by arguing that by employing the force of primitive vitality, wild imagination and unrestrained rhythms, Thomas “抒发了一个威尔士人关于生、死、爱欲的思考和吟唱” (expressed his thoughts and praises of a Welsh over the themes of life, death and love) (Deng 2009, 156). However, when it came to assess the literary prestige of Thomas, Deng discussed the literary value of his works in the British and American literary traditions. Through the exploration of the themes of life, death and love in Thomas’s poems, he maintained that Thomas was influenced by surrealism and carried forward the traditions of British romanticism and Welsh poetry, having initiated a new trend in the history of British and American poetry (Deng 2009, 159). By so doing, Deng acknowledged Thomas’s Welsh identity and accentuated it to Chinese readers while prompting Chinese readers to construe his poetry as canonical literature rather than minority literature only with local significance.

Taken as a whole, having experienced the stage of revival, the reception of Thomas and his works from 1999 to 2009 underwent a process of steady development against the backdrop of globalisation and stable cultural, economic and political environment in China. Such a pattern of development could be detected from the fact that a new translation of *Selected Poems of Dylan Thomas* (Hai An, Fu and Lu 2002) in book form was published and many critical commentaries of Thomas and his works came out in academic journals or as book chapters. Furthermore, the steady development also found expression in the diversification of the translation of Thomas’s works and diverse approaches to the criticism of Thomas and his writings. The translations of Thomas’s productions were no longer limited to his poetry. One of his prose “Memories of Christmas” collected in *Quite Early One Morning* was translated and retranslated once during this period (Zhang 1999; Chen 2000). Some of his renowned poems boasted a variety of versions, which was exemplified by the translation of “Do Not Go Gentle into that Good Night” (See Table 1). With respect to the critical reception of Thomas’s works, they had been considered from myriad critical vantage points, leading to

different formations of his national identity. Many Chinese critics still projected Thomas as a British poet and paid no attention to the connections between Wales and his works, resulting in their negligence of his Welsh identity (Chen 2001; Zhang 2006, 2008a; Su 2002). However, this was also the period during which the first critical engagement with the question of Thomas's Welshness came about (Hou 1999; Chen 2000; Liu 2003; Bei Dao, 2005; Deng 2008, 2009). In addition, some critics constructed different literary images of Thomas through interpreting and analysing his poetry. For example, according to the contents and styles demonstrated in Thomas's poetry, Thomas was constructed as a modernist poet for Wang Jue and a green poet for Zhang Yan (Wang 2004; Zhang 2008). In a word, the development of the Chinese reception of Thomas's writings at this stage was twofold. Firstly, the Chinese critics began to pay attention to Thomas's Welsh identity and even explicitly presented him as a Welsh poet with detailed discussions about the Welshness inherent in his poetry. And secondly, new translations came out and expanded from his poetry to his prose.

2.4 A Flourishing Era (2010–2017)

By 2010, the reform and opening up policy had been implemented for more than three decades in China, which brought considerable economic success to China and contributed to a relatively mature market economy. In this new era, foreign literature translation becomes a means to “construct a vista of world literature in synchrony with its development” (Zha 2016, 226). The Chinese authorities have practically ceased to intervene in the selection and translation of foreign literary works, the power of which is delegated to individual publishers. Hence new economic and literary norms have emerged as the dominant norms that condition the translation and criticism of foreign literature. In this context, the reception of Thomas and his works in China from 2010 to 2017 ushered in a flourishing era. Chinese scholars and critics have granted continuous attention to him and his works from new critical perspectives. Meanwhile, a translation boom of his literature has developed in parallel, which has spawned an

array of translations ranging from his poetry, short stories to his public speeches and prose.

2.4.1 New Perspectives and Multiple Approaches

In this new stage, Chinese scholars and critics have adopted a variety of approaches to Thomas and his writings from new perspectives, providing diversified interpretations of his poems and constructing multiple images of him and his works. In 2011, drawing on Homi Bhabha's concept of hybridity, Wang Qianqian and Gu Xiaogui probed into the hybridity of religious consciousness in Thomas's poems through examining the sanctification of natural things, the worship of female Gods and the Druid in Wales (Wang and Gu 2011). They argued that Thomas inherited cultural traditions and religious beliefs unique to Wales and “通过把威尔士人特殊的宗教观念植入到诗歌当中，破坏了主流社会宗教信仰的权威” (incorporated religious concepts unique to Welsh people into his poems, thereby destroying the authority of religious beliefs in mainstream society) (Wang and Gu 2011, 154). By so doing, they brought Thomas's Welsh identity to the fore and illustrated the influence of Welsh cultural traditions and religions on his poetic creation, projecting him as a Welsh poet. By contrast, Yan Xuejun presented Thomas as a British poet and neglected his Welsh identity in his article “On Dylan Thomas's Poetry” published in *Journal of PLA University of Foreign Language* in 2012 (Yan 2012). Yan elucidated Thomas's love for the countryside, romanticism and modern consciousness manifested in his poems by means of detailed analyses of “Fern Hill”, “We Lying by Seasand” and “I See the Boys of Summer” (Yan 2012). Based on analyses of these poems as examples, he argued that Thomas's poems were characterised by “浓烈的英国性和现代性” (prominent Britishness and modernity) (2012, 94). He also further explained that the Britishness found expression in the influence of British tradition on his poetic creation while the modernity was indicated by the elements of surrealism and Freud's psychology in his poems (2012,

94). In this way, Yan directed Chinese readers' attention to the Britishness rather than Welshness in Thomas's poetry, thereby framing him as a British poet in China.

In 2013, Chang Yaoxin devoted about thirty pages to Thomas in his edited volume *A History of English Literature* to shape him as a Welsh poet through teasing out his ties with Wales (Chang 2013). Chang's work has remained the most comprehensive and systematic investigation of Thomas's life and works in China to date, insofar as his work covered discussions about Thomas's identity and status, introductions to all genres of his writings, as well as explorations of the features of his poetry by combining general introductions with detailed textual analyses. Chang projected Thomas as a renowned Welsh poet from the outset before proceeding to sketch out his life trajectory (2013, 270). When introducing Thomas's works, Chang attempted to delineate a comprehensive picture of his oeuvre by exhaustively listing out his works including *Under the Milk Wood*, *A Child's Christmas in Wales* and *The Death of the King's Canary*, many of which were mentioned in China for the first time (2013, 270–273). However, Chang's focus remained undoubtedly on Thomas's poetry. He discussed the themes, romanticism and forms of Thomas's poetry. When discussing the romanticism of his poems, Chang argued that it was influenced by Welsh culture, specifically, “具有特殊传统的社会的影响” (the influence of a society with a particular tradition), “其他用英语创作的威尔士作家的影响” (the influence of other Anglo-Welsh writers) and “威尔士语言中所承载的文化传统的影响” (the influence of cultural traditions loaded in Welsh language) (2013, 275). This view reaffirmed his projection of Thomas as a Welsh poet. Moreover, he also introduced every collection of Thomas's poetry according to their publication dates and elaborated on important poems as illustrative examples to display the features of his poetry in every stage. Therefore, Chang succeeded in constructing the image of Thomas as a Welsh poet in China and shedding light on the influence of Welsh culture and traditions on his writings through a comprehensive survey and insightful criticism of his works.

In 2015, from the perspective of context, Yan Li and Zhou Canmei argued that Thomas's poems manifested double semantic meanings in linguistic and non-linguistic contexts (Yan and Zhou 2015). Taking Thomas's poem "Clown in the Moon" as an example, they explained that the referred meaning of "tears", "petals", "rose" and "earth" in the poem produced in the linguistic context was able to give rise to another meaning in the non-linguistic context (2015, 2). In the same year, Wu Fusheng contributed an article about Thomas's "process poetic" to *Nankai Journal (Philosophy, Literature and Social Science Edition)* (Wu 2015). In his article, with the perception of Thomas as one of the major British poets in the twentieth century, Wu focused on the investigation and explanation of the "process poetic" in Thomas's poetry, rather than exploring any aspects related to his Welsh identity (2015, 84). Wu pointed out that "process poetic" was a term that Western scholars employed to describe Thomas's poetry and further explained the term by referring to John Goodby's definition (2015, 84). According to Goodby, "process poetic" focused on "ultimates, first and last things, which linked body and cosmos and understood the universe from a post-Darwinian, Einsteinian perspective as absolute flux" (Goodby 2013, 8). By analysing "A Process in the Weather of the Heart", "The Force that through the Green Fuse Drives the Flower" and "Fern Hill" as examples, Wu illustrated that Thomas's poetry was informed by a "process poetic", which, in his view, was of great importance to understand Thomas's unique styles and the content of his poetry (Wu 2015, 84). Recently, another critical article about Thomas's poetry written by Zhang Jiahui was published in *Language Planning* (Zhang 2017). In her article, Zhang considered Thomas as the most representative poet of British and American Neo-romanticism, although she also pointed out that his poetry was influenced by Welsh poetry tradition (2017, 28). She focused on analysing the theme, language and images in "Fern Hill" instead of paying any attention to exploring how Welsh poetry tradition influence his poetry. Finally, she concluded that Thomas made an irreplaceable contribution to British and American poetry through "开创了诗歌语言的新风格——运用密集的意象" (creating a new

style of poetry language: use of intense images) (Zhang 2017, 30). Zhang's critical review of Thomas's poetry indicated that Zhang had a tendency to place Thomas and his poetry in the British and American literary tradition to highlight the literary value of his poetry, rather than elaborating on its Welsh connection. As a result, Thomas was actually reframed as a canonical poet endowed with substantial literary prestige, which relegated his Welsh identity to an almost invisible position.

2.4.2 The Translation Boom of Dylan Thomas's Works

In conjunction with the above multiple approaches to Thomas's criticism, a translation boom of his works has emerged in China, resulting in the publication of six translations in book form in recent years. In 2012, the collection *Selected Poems of Dylan Thomas* (2012) translated by Wei Bai was published by Hunan Literature and Art Publishing House. According to the translator's preface, this translation derived from *The Complete Poems of Dylan Thomas* that was reprinted by J.M. Dent & Sons in 1979 (Wei 2012, 8). In 2014, three translations of Thomas's works were published, namely *Selected Poems of Dylan Thomas* (2014) by Hai An, *Portrait of the Artist as a Young Dog* (2014) by Chen Cangduo and *Selected Poems of Dylan Thomas* (2014) by Wu Fusheng. *Selected Poems of Dylan Thomas* translated by Hai An was one of the books in the series of "Classic English Language Poetry: Distinguished Poets and Translators" published by Foreign Language Teaching and Research Press, which also collected poems by other outstanding poets such as William Wordsworth, Yeats and Byron (Hai An 2014). Wu Fusheng's *Selected Poems of Dylan Thomas* was collected in the series of "English Poetry Selected and Translated by Renowned Translators" which contained other five compositions by Emily Dickinson, Robert Frost, Ezra Pound, Thomas Hardy and Gary Snyder (Wu 2014). Consisting of twenty-five poems both selected and translated by Wu Fusheng, this translation was published by Nankai University Press. As a poetry scholar, Wu added a large number of notes to his translation, aiming to help Chinese readers gain an insight into the background, styles and rhymes of Thomas's

poetry.³ In this way, it constituted the first annotated Chinese translation of Thomas's poetry. Drawing attention to Thomas's other literary genres, Lijiang Publishing House published *Portrait of the Artist as a Young Dog* (2014) translated by Chen Cangduo (Chen 2014). Additionally, it showed a sustained interest in his writings by publishing his *Quite Early One Morning* (2015) translated by Zhang Minglin (Zhang 2015). *Portrait of the Artist as a Young Dog* and *Quite Early One Morning* collected a variety of short stories, prose, broadcasts and public speeches. It is also noteworthy that both were translated into Chinese for the first time and thus extensively expanded the translation of Thomas's productions from his poetry to other genres in China. In this regard, they were expected to be of substantial significance to the reception of Thomas's works in that they would provide materials for Chinese scholars to study his short stories, broadcasts and prose.

This translation boom has not occurred in a vacuum, but has been related to China's increasingly frequent cultural exchanges with other countries, the celebration of the 100th anniversary of Thomas's birth in 2014 and the popularity of the blockbuster *Interstellar* (2014) in China. Throughout the year of 2014, there were a variety of events celebrating 100th anniversary of Thomas's birth around the world.⁴ These world-wide celebration activities created a rare commercial opportunity for Chinese publishers, which prompted them to avail themselves of this chance to publish Thomas's works to commemorate him and promote his works. Furthermore, the American blockbuster *Interstellar* (2014) also acted as a catalyst for the Chinese translation of Thomas's poetry, as it attracted Chinese readers' considerable attention to Thomas and his poetry after its release in China.⁵

In sum, it has been a very fertile period for the Chinese reception of Thomas's

³ For a detailed analysis of Wu's notes, see Chapter 5.

⁴ For details about these events, see Chapter 3.

⁵ For details about the relations between the film and the Chinese translations of Dylan Thomas's works, see Chapter 3.

works in the milieu of an increasingly free academic environment and remarkable economic development in China. Scholars and critics have adopted a variety of new approaches to exploring the uncharted territories of his compositions. For example, Wang and Gu have made an investigation of the hybridity of religious consciousness in Thomas's poems from the perspective of Homi Bhabha's concept of hybridity (Wang and Gu 2011). Based on the concept of context, Yan and Zhou have explored the double semantic meanings in Thomas's poetry (Yan and Zhou 2015). What's more, there also emerged more comprehensive and systematic research into Thomas's life and works by elaborating on the main achievements in every stage of his life on the one hand, and introducing the full list of his productions and probing into their features and styles on the other (Chang 2013). Another outstanding feature of the critical reception of Thomas's works was that some Chinese critics became increasingly aware of the Welshness in his writings. In this regard, Wang and Gu argued that Thomas's poetic creation was influenced by cultural traditions and religious beliefs unique to Wales (Wang and Gu 2011). Similarly, Chang Yaoxin also presented Thomas as a Welsh poet and argued that the romanticism of his poems was influenced by Welsh culture (Chang 2013). However, critics such as Yan Xuejun and Wu Fusheng would like to consider Thomas as a British poet, downplaying his Welsh identity in China (Yan 2012; Wu 2015). As regards the selection and translation of Thomas's works, the economic and literary norms came into the fore, contributing to a boom that materialised into the publication of six translations in China. Significantly, two of them, translated into Chinese for the first time, were collections of his short stories, prose and broadcasts, remarkably enlarging the variety of his works in China.

2.5 Conclusion

This chapter has explored the reception of Thomas's works in China through critical and translational paths. By outlining the different factors impinging on these processes as well as their interrelations, the chapter has argued that there exists an interdependent

and mutually enforcing relationship between the critical reception and translation of his productions in China. Examining them in an interconnected way, the chapter has established four distinct stages.

Yang's translation of Thomas's poem "Where Once the Waters of Your Face", collected in his anthology *Contemporary English Poems* (1948), contributed to the initial emergence of the Chinese reception of Thomas's works in 1948. Due to the cultural and political turmoil exemplified by Cold War (1947–1991) in the world and Cultural Revolution (1966–1976) in China, the top priority of literary translation in China was to meet the political needs and serve the socialism. Consequently, the dominant political ideology was to boast socialism and criticise capitalism. In this regard, as a literary manifestation coming from the Capitalist bloc, Thomas's writings were not attuned to the political norms in China during this particular historical period, thus were not allowed to be translated or criticised. In this context, the reception of his works in China entered a period of stagnation between 1949 and 1976.

The Cultural Revolution created what Even-Zohar (2012, 164) called "literary vacuums" in Chinese literature, leading to the central position of translated literature within the Chinese literary field. Meanwhile, with the implementation of reform and opening up policy in the late 1970s, Chinese authorities not only lifted strict restrictions on the translation and criticism of foreign literature, but also encouraged all forms of translations from developed countries to advance cultural, social and economic development in China. Such a favourable cultural and political condition brought about a revival of the Chinese reception of Thomas's works from 1977 to 1998. However, in this early stage, Chinese critics' and scholars' knowledge of his compositions was rather limited. They tended to introduce Thomas as a British poet and criticise his poetry in the tradition of British and American poetry without a strong consciousness of his Welsh identity. Although there was a breakthrough in terms of the publication of a relatively comprehensive translation of his poetry in 1989 (Wang and Shui 1989), the translation of Thomas's productions in this stage were limited to his poetry.

The period between 1999 and 2009 witnessed a steady development in the reception of Thomas and his works in China. This development may be attributed to the stabilisation of the cultural environment as well as the economic and social development in China contributed by reform and opening up policy and globalisation. In this context, both the translation and critical review of Thomas's writings became diversified. Apart from a new version of *Selected Poems of Dylan Thomas* (2002) and a variety of translations of his renowned poems, one of his prose "Memories of Christmas" collected in *Quite Early One Morning* was also translated twice during this period. While many critics still regarded Thomas as a British poet, a few scholars began to be aware of his Welsh identity and attempted to shed light on the Welshness in his works. Moreover, he was also projected as a modernist poet and as a green poet.

The recent years have ushered in a flourishing stage for the reception of Thomas's works in China. Chinese critics have taken multiple approaches to the criticism of Thomas and his productions from new perspectives, ranging from exploring the hybridity of religious consciousness in his poems from the perspective of Homi Bhabha's concept of hybridity to examining double semantic meanings of his poetry based on the concept of context. During this period, it can be argued that critical research on Thomas's life and works has become really diversified in China. What is also worth noting is that several scholars have become increasingly aware of Thomas's Welsh identity, thereby highlighting the influence of Welsh culture, traditions and religions on his poetic creation, although numerous critics still display a persistent negligence of his Welsh identity. Meanwhile, attributing to increasingly frequent cultural exchanges between China and other countries, the celebration of 100th anniversary of Thomas's birth and the "Dylan Thomas Fever" generated in China by the film *Interstellar* (2014), the translation of Thomas's works has also thrived with four collections of his poetry and two anthologies of his short stories, prose, broadcasts and speeches published in China.

In summary, exploring the reception of Thomas's works in the Chinese context

through critical and translational paths suggests that the reception process has been influenced by the politics, ideology, literary culture and economy of specific historical periods in China. Looking back at the reception during these stages, an evolution of the critical reception and translation of his works in the Chinese context can be discerned. The criticism of foreign literature “plays an important part in establishing images of the original writers and their works in the target reading public” (Zhao 2009, 147). In early stages, Chinese critics inclined to discuss Thomas’s works in British and American literary traditions, thereby constructing the image of him as a canonical poet and his works as canonical literature in China. By contrast, in late stages, with an increasing awareness of Thomas’s Welsh identity, some critics have attempted to shape him as a Welsh poet by demonstrating the Welsh elements in his writings while reinforcing his literary canonicity in China. Despite these recent efforts made by these critics, the critical reception of Thomas’s works as a whole demonstrates that Thomas’s cultural minority in the modality of Welsh identity is still largely invisible while the literary canonicity of his works has long been established in China. As regards the scope of their criticism, it has expanded from his poetry to his other genres and evolved from discussions about linguistic and image features of his individual poems to systematic exploration of his works from myriad critical perspectives. In terms of the translation of Thomas’s works, the political, cultural and economic norms in the specific historical context govern the selection and translation in China, leading to the stages of emergence, stagnation, revival, steady development and flourishing. Accordingly, the translation of his works has evolved from fragmentary translated pieces appeared in journals, magazines and sections of books to comprehensive translations published in book form, and expanded from his poetry to short stories, prose and other genres.

Chapter 3: Packaging the Chinese Translations of Dylan Thomas's Works: Approaching Paratexts

Acting as a complement to Chapter 2, this chapter will further explore the reception of Thomas's works in China through examining the translations' paratextual materials. Furthermore, the chapter will also shed light on how Thomas and his works have been presented and promoted by the translators, publishers, editors, reviewers and other agents through analysing the paratexts surrounding the translations of Thomas's works in China. In this way, the chapter argues that these agents have primarily commercialised Thomas's productions by associating them with film and cultural events and constructed an image of Thomas as a canonical poet to promote the reception of his compositions in China.

Like other foreign literature to be received in China, Thomas's works need to move across linguistic and cultural boundaries through cultural mediators, such as translators, editors, publishers and reviewers. They are filtered through a myriad of selection and modification processes before reaching readers in China. When Chinese publishers finally present them, they are "rarely represented in an unadorned state, unreinforced and unaccompanied by a certain number of verbal or other productions, such as an author's name, a title, a preface, illustrations", which French literary theorist Gérard Genette called "paratext" (Genette 1997, 1).

The term "paratext" was coined by Genette in what is now regarded as his classic work *Seuils* (1987). According to Genette, this concept refers to all the materials not only surrounding a book (titles, covers, blurbs, prefaces, afterwords and notes) but also placed outside of it (such as book reviews and interviews) (1997, 1). Paratext is situated somewhere "between the inside and outside" and is a "threshold" between the literary text and the world, which constitutes "a zone between text and off-text, a zone not only of transition but also of transaction" (1997, 2). However, it is noteworthy that Genette originally introduced the term "paratext" in the field of literary studies, thus his discussion of paratexts did not include the paratexts of translations. Moreover, Genette

accentuates the connection between paratexts and authorial intention and strictly links paratexts to authorial responsibility (Genette 1997, 2, 9; Batchelor 2018, 13). In this sense, Genette's concept of paratext cannot be directly applied to translation studies, as the paratexts of translations usually reflect the intentions of translators, publishers, editors and reviewers rather than that of the author of the original text.

In this context, it is necessary, as Kristiina Taivalkoski-Shilov and Maarit Koponen argue, to "redefine paratexts in the context of translation: translated texts are not the same as their originals, and the same applies to paratexts" (Taivalkoski-Shilov and Koponen 2017, 84). Some scholars have made some efforts to adjust Genette's concept of paratext to translation studies. In her article "What Texts Don't Tell", Şehnaz Tahir-Gürçağlar engages with the paratexts of translations and defines the concept of paratext in translation studies as "presentational materials accompanying translated texts and the text-specific meta-discourse formed directly around them" (Tahir-Gürçağlar 2002, 44). Drawing from Genette's concept of paratext, Valerie Pellatt has further expanded the concept of paratext for translation studies by including "any material additional to, appended to or external to the core text which has functions of explaining, defining, instructing, or supporting, adding background information, or relevant opinions and attitudes of scholars, translators and reviewers", which paves the way for studying the paratexts of translations (Pellatt 2013c, 1).

From the above conceptualisations of paratext, there emerges an important function of paratexts, that is, to "enhance the reader's understanding of the text" (Pellatt 2018, 164). In other words, paratexts aim to present the text, shaping, ensuring and promoting its reception and consumption in the world. As Genette points out, paratext often functions as "the means by which a text makes a book of itself and proposes itself as such to its readers, and more generally to the public" (Genette 1991, 261). It functions as a mediator between the text and the reader and exerts a significant influence on the reception of the text among readers (Kovala 1996, 120; Tahir-Gürçağlar 2002, 45; Guo 2010, 892). Conversely, it is also an exceptional window

through which readers may gain insights into how the text is intended to be received (Lee 2015, 255). In addition, it is worth noting that paratexts are produced by various agents, thus they are sites where the roles of agents can be revealed. As Tahir-Gürçağlar argues, paratexts of historical translations may provide “invaluable data about how translators, their patrons, publishers or editors conceptualized and positioned the works in question” (Tahir-Gürçağlar 2018, 289–290). From this perspective, in the case of translated works, paratextual materials can provide clues to their reception in the target culture at a certain time and the roles of translation agents such as translators, publishers, editors and reviewers involved in that process.

Following this critical line, the current chapter will focus on the analysis of the paratexts accompanying the Chinese translations of Thomas’s works by drawing on Genette’s concept of paratext and Pellatt’s expanded definition of paratext for the field of translation studies. According to Genette, paratext can be further divided into “peritext” and “epitext” (Genette 1997, 5). To carry out a relatively comprehensive analysis of these paratexts, this chapter will analyse the titles, covers, introductions, prefaces, afterwords and notes (“peritext” in Genette’s terminology) on the one hand, and book reviews (“epitext”) on the other. By so doing, the analysis of the peritext is, to some extent, balanced by an analysis of the epitext. Relying on an analysis of these paratexts, the present chapter aims to examine the reception of Thomas’s works in China, with a view to shedding light on how his works are positioned, marketed and commodified. Moreover, it also aims to gain insights into the roles that translation agents such as translators, publishers and editors have played in shaping and steering the reception of Thomas’s works in China through the discursive materials that surround their Chinese translations.

When Genette discusses and analyses the paratexts, he privileges the synchronic dimension, showing “the general picture, not a history of the paratext” (1997, 13). On the contrary, Richard Watts prefers a diachronic analysis of the paratexts of the Francophone literature so as to reveal how paratexts may change over time (Watts 2005,

13). As regards the Chinese translations of Thomas's works, they are published in different periods during which the cultural and political climate in China has undergone significant changes. For this reason, with a view to demonstrating the patterns and dynamics of their reception in China, this chapter will analyse the paratexts through a combination of synchronic and diachronic approaches. Before carrying out the such a paratextual analysis, the following section will sketch out the current debates revolving around the study of translations' paratexts.

3.1 Paratextual Research in Translation Studies

In his seminal monograph *Paratexts: Thresholds of Interpretation* (1997), Genette does not directly touch on the paratexts of translations but he indeed mentions translation in his conclusion, claiming that the “paratextual relevance” of translations is “undeniable” (Genette 1997, 405). In other words, he did indeed regard translation as a modality of paratext, introducing a hierarchical relationship between the source text and the target text, thereby situating translations in subordination to the source texts. This implies that “translation, when regarded as paratext, will serve only its original and nothing else” (Tahir-Gürçağlar 2002, 46). This idea runs counter to the fact that translation often plays an active role in the target culture. As Gideon Toury points out, translation is a target-initiated activity and intends to meet the needs of the target culture (Toury 2012, 18). In this sense, the target language and culture have the power to shape the translation, which may extend the meaning inherent in the source text through the manipulations of translators so as to satisfy the demands of the target culture. In essence, viewing translations as paratexts attributes secondary status to translation and imposes huge restrictions on broader views of translation based on a consideration of the functions, reception and role of translations in the target culture.

Despite the fact that his view of translation as paratexts is debatable, Genette's concept of paratext has provided a new domain for translation studies. The pioneering research on paratexts in translation studies dates back to Urpo Kovala's work in 1996.

In his article “Translation, Paratextual Mediation, and Ideological Closure”, Kovala elaborates on the paratextual elements employed by the Finnish publishers in the translations of Anglo-American literature in 1890–1939, revealing the way in which paratexts manifest tendencies towards ideological closure (Kovala 1996). His analysis of paratexts primarily focuses on the peritexts, concluding that the concept of paratext provides a “useful tool for approaching the publication process of translations as well as literature in general” (1996, 140).

Following Kovala’s work, Richard Watts makes a diachronic analysis of the paratexts accompanying the multiple editions of a Caribbean text in different cultures, arguing that paratexts serve as “instruments of cultural translation” (Watts 2000, 29). His article also demonstrates the transfigurations of the paratexts over time and across cultures in tune with the epistemes of “Caribbean culture” and “Francophone Caribbean Literature” in target cultures (Watts 2000). In a similar vein, in his monograph *Packaging Post/Coloniality* (2005), Watts has a detailed discussion of the paratexts to the francophone literature in the colonial, decolonial and postcolonial period (Watts 2005). By comparing the paratexts to Francophone literature in different periods via case studies, he reveals the role of the paratexts in the mediation and translation of the texts’ foreignness for its largely metropolitan French readership (Watts 2005). Moreover, he also sheds light on the discrepancies in the paratexts to Francophone literature in different periods and their influences on the reception of the texts (Watts 2005). In sum, his research gives prominence to the transfigurations of the paratexts of a specific work or body of literature in a target culture over time. In this way, he extends the analysis of paratexts into the diachronic and echoes Genette’s anticipation that:

We are dealing here with a synchronic and not a diachronic study - an attempt at a general picture, not a history of the paratext... To undertake to write that general history, one would have to have available a broader and more comprehensive investigation than this one, which does not go beyond the

bounds of Western culture or even often enough beyond French literature. Clearly, then, what follows is only a wholly inceptive exploration, at the very provisional service of what - thanks to others - will perhaps come after” (Genette 1997,13–15).

In contrast to Watts’s detailed exploration of the various paratexts of Francophone literature, Keith Harvey concentrates on an analysis of the elements on the covers, namely titles, cover photos and back covers (“bindings” in his terminology), of three gay fictional texts translated from American English into French in the late 1970s (Harvey 2003a). He argues that the bindings act as an interface between the domestic readers and the foreign text’s otherness as well as an interface between text and context (2003a, 67–68). He also contends that analysing these bindings is an ideal starting point to “identify the processes of negotiation encoded in translations themselves and to capture essential aspects of the ideological trouble caused by them” (2003a, 68). In *Intercultural Movement* (2003), Harvey expands his research on the bindings of three gay fictional texts to the analysis of their reviews (what Genette has called “epitext”) in France with a view to revealing the “connection between translation and review as manifestations of a problematics of ‘gay’ at the time in France” (Harvey 2003b, 201). He argues that reviews are evident expressions of the socio-cultural and historical preoccupations in the receiving context (2003b, 201). In doing so, he draws on his analysis of reviews of translated literature as a way to explore the social, cultural and historical context in the target culture.

Preoccupied with issues of methodology and historiography, Tahir-Gürçağlar explores the way in which paratexts may be used in historical research with two case studies, after arguing against Genette’s view of translation as paratexts (Tahir-Gürçağlar 2002). In the two case studies from the Turkish system of translated literature in the 1940s, she discusses paratextual elements such as names of writers or translators, visual layout of covers, titles, series titles and prefaces. Based on the two case studies, she

justifies the methodological relevance of paratexts for translation research, arguing that paratexts of translated texts will furnish us with important information of the views of publishers and translators on translation (2002, 59). Her research on the methodology of paratexts in translation studies has paved the way for further study of paratexts in translation studies such as Neslihan Kansu-Yetkiner and Lütfiye Oktar's paratextual analysis of glocalization in Turkey (Kansu-Yetkiner and Oktar 2012) and Roberto A. Valdeón's exploration of how and to what extent paratexts have an influence on the potential reception of translations (Valdeón 2014).

In recent years, scholars of translation studies have paid increasing attention to paratexts, which is exemplified by the publication of two edited volumes and one monograph namely *Translation Peripheries: Paratextual Elements in Translation* (2012), *Text, Extratext, Metatext and Paratext in Translation* (2013) and *Translation and Paratexts* (2018) (Gil-Bardají, Orero and Rovira-Esteva, 2012a; Pellatt 2013a; Batchelor 2018). In *Translation Peripheries*, the editors map out potential areas for the study of paratexts in translation studies, including the history of translation, literary translation and the analysis of ideological discourses in translation (Gil-Bardají, Orero and Rovira-Esteva 2012b, 7–8). Meanwhile, they also point out the dearth of research on paratexts in translations, which acts as a catalyst for the publication of this volume (2012b, 8). The contributors to this volume fill this gap to some degree and provide a myriad of case studies on paratexts in translations. For example, Leah Gerber focuses her analysis on the front covers and illustrations of twelve Australian children's novels translated into German in the period 1957–2003 (Gerber 2012). By delving into these paratextual materials, she demonstrates their mediation role in translation and the role they play in shaping perceptions of Australia and Australianness in German-speaking cultures (2012). Both Ellen McRae and Ulf Norberg devote their attention to the prologues, introduction or prefaces and afterwords in translations. McRae offers us an empirical study of translators' prefaces to literary translation and the role they play (McRae 2012). Through a meticulous analysis of the contents of the prefaces of

contemporary fictional works translated into English from twenty-nine different languages, McRae identifies the main functions of translators' prefaces, arguing that translator's preface is an important channel through which translators can make their voices heard (McRae 2012, 80–81). From a different perspective, Norberg studies six translators' prefaces and afterwords in contemporary translated Swedish literature based on role theory and Bourdieu's cultural sociology (Norberg 2012). By means of interviews with publishers, Norberg sheds light on the conditions under which translators write their prefaces and afterwords (2012).

Similarly, the volume *Text, Extratext, Metatext and Paratext in Translation* focuses on the complex and powerful influences that paratexts have exerted on translation and translated works (Pellatt 2013a). For example, by exploring the paratexts surrounding the English translations of Christa Wolf's *What Remains* in different periods and by different publishers, Caroline Summers demonstrates the function of paratexts in revealing political stances as well as the role of the narratives dominant in these paratexts have played in reframing Wolf's writing through translation (Summers 2013). Furthermore, based on the translation paratexts, Summers also reveals the dramatic changes of Wolf's author-function after the revelation of her relationship with Stasi in the social, political and linguistic contexts of the receiving culture (2013). Giving similar attention to the political and ideological control of the core text by paratexts, Pingping Hou investigates various paratexts of two "official" English versions of *Selected Works of Mao Tse-tung* (1951–1960) (Hou 2013). She also makes a comparative study of two introductory notes from different sources (one is in the *Selected Work* and the other one is written by Timothy Cheek in *Mao Zedong and China's Revolution: A Brief History with Documents*) for the same article contained in the *Selected Works* (2013, 42–44). By so doing, she concludes that paratexts are clearly at the service of ideology (2013, 45). With a different approach, Szu-Wen Kung combines textual and paratextual analyses of the translations in the series "Modern Chinese Literature from Taiwan" published by Columbia University Press, highlighting

the crucial role that paratexts play in providing clues to understanding “the translational phenomena absent or implicit in the translated texts” (Kung 2013, 49).

By contrast, Kathryn Batchelor’s latest monograph *Translation and Paratexts* (2018) provides an in-depth examination of Genette’s concept of paratext and its relevance to translation studies before conducting a systematic investigation of the current research into paratexts in translation, digital and media studies (Batchelor 2018). In order to explore some underrepresented areas in the existing research into paratexts in translation studies, she also carries out three case studies of paratexts in translation contexts, focusing on philosophical translations, scholarly translations and subtitled films (2018). Finally, after dealing with the questions of terminology and typologies of paratexts, she proposes a theory of paratextuality for translation studies, providing research topics and methodologies for future explorations of paratexts in the field of translation studies (2018).

Apart from these three volumes on paratexts in translation studies, recent years have also witnessed the publication of numerous journal articles in this emerging research area (Shread 2010; Bush 2012; Alvstad 2012; Spiessens 2013; Valdeón 2014; Lee 2015; Maher 2016). Through analysing the roles of paratexts in the English translations of several Haitian novels, Carolyn Shread’s article suggests that paratexts often play a colonizing role in the guise of facilitating access to a foreign text and culture (Shread 2010). In a similar fashion, Anneleen Spiessens investigates the forewords, introductions, prefaces and translators’ notes of the translation of Rudolf Hoess’s autobiography to explore the role and position of mediators, concluding that “the mediating agents are never neutral, objective bystanders” and it is necessary to have “a full recognition of the mediator’s agency and ethical responsibility by studying translation and mediation as argumentation” (Spiessens 2013, 15). Giving comparable attention to peritexts and epitexts, Cecilia Alvstad examines the information given on publishers’ websites and advertisements in journal *Karavan* (“epitexts”) on the one hand, and paratexts inside three anthologies of Latin American, African and/or Asian

literature (“peritexts”) on the other in the Swedish context (Alvstad 2012). Her article finds two strategies employed by Swedish publishers in their paratexts: an emphasis on “geography” and a focus on “universalism” (2012, 83, 87). Like Alvstad, Meri Paivarinne carries out an analysis of both translations’ peritexts (prefaces and footnotes) and epitexts (reviews and scholarly writings about the translation) to explore the notion of translation norm (Paivarinne 2012). Unlike Alvstad and Paivarinne, Brigid Maher focuses on exploring such paratextual bindings as titles, cover images and blurbs by five publishers that are committed to making Italian crime fiction available in English (Maher 2016). In doing so, she demonstrates the extent to which the transfer enacted by translation might influence “the debates, images and challenges of a given nation reach a new readership” (Maher, 177). Recently, Huijian Ma and Xingzhong Guan has explored the reasons for the success of Shih-I Hsiung’s translation and production of Peking Opera *Lady Precious Stream* (1934) in the Anglophone world during the 1930s and 1940s through examining the paratexts of the translation (Ma and Guan 2017). They argue that in addition to the translator’s skillful rewriting techniques, the deliberate use of paratexts plays a significant role in contributing to the success and wide reception of the translation in the Anglophone world (2017, 566–567).

Although a plethora of studies on paratexts have been published in the field of translation studies, they have primarily focused on the role of translation paratexts in the European and Anglophone contexts, thus partially betraying the Euro- and Anglo-centric orientations of the study of paratexts in translation studies (Watts 2005; Gerber 2012; Norberg 2012; Alvstad 2012; Hou 2013; Lee 2015; Maher 2016). By contrast, the studies of paratexts in the Chinese translational context remain sparse. However, as Claudia V. Angelelli and Brian James Baer point out, it is necessary to “situate cultural practices within specific social contexts, countering the temptation to universalize findings across languages and cultures, often in tacit or implicit support of hegemonic agendas” (Angelelli and Baer 2016, 7). In this critical line, concentrating on analysing the paratexts of the Chinese translations of Dylan Thomas’s works, this chapter will

address this gap and enrich the study of paratexts in the field of translation studies by expanding the research from the European and Anglophone context to the Chinese context. Moreover, the current research on the paratexts in translation studies attaches disproportionate attention to the peritexts (Shread 2010; Sánchez 2011; Spiessens 2013; Valdeón 2014; Lee 2015; Maher 2016) with obvious dearth of studies on epitexts (Alvstad 2012; Paivarinne 2012). However, epitext is also an integral part of paratext. For this reason, epitexts of the Chinese translations of Thomas's works will be examined as well in this chapter. In this regard, the combination of peritextual and epitextual analyses in the present chapter will, to some degree, improve the currently unbalanced situation of the studies of peritexts and epitexts in the field of translation studies.

What follows will offer a close analysis of paratexts (both peritexts and epitexts) of the Chinese translations of Thomas's works. The peritexts it will analyse include titles, covers, introductions, prefaces, afterwords and notes. With respect to the analysis of epitexts, it will examine the book reviews of the Chinese translations of his works.

3.2 Peritextual Construction of Dylan Thomas's Works in China

Paratext has "spatial, temporal, substantial, pragmatic, and functional characteristics" (Genette 1997, 4). As a manifestation of its spatial characteristic, paratext can be subdivided into peritext and epitext (1997, 5). According to Genette, peritext is situated around the text or within the same volume, thus including the paratextual modalities of titles, covers, prefaces, afterwords and notes (1997, 4). Peritext is the text that is produced by authors and their supporters, editors, publishers as well as translators. Notably, peritext is not an additional ornament to the text. In fact, it engages in the complex mediation among author, editor, translator and reader, as it is a site where editors and translators play an active and often also interventionist role. Moreover, it instructs readers through explaining, contextualising and justifying the text, thereby influencing readers' orientation towards the text before it is read. Meanwhile, peritext

also reveals the reception of the text in the target culture and the role of such agents as publishers, editors and translators in this process. In this regard, as we shall see, the following sections will discuss how agents of translation such as translators, editors and publishers frame Thomas's writings as canonical classics and associate his poetry with the film *Interstellar* (2014) to promote their reception in China via close analyses of the peritextual elements of their Chinese translations.

3.2.1 Titles and Covers: Shaping Readers' First Impressions

A book's title and cover are two key peritextual elements of the text, providing a very initial point of contact with both potential and actual readers. A title, however short, is the "powerful vanguard of the text" and wields substantial power in that it "attracts, inspires and triggers the readers' first schema" (Pellatt 2013c, 90; 2018, 168). Meanwhile, book covers act as key conduits through which negotiations take place between the book trade and readers. They help readers to understand what kind of work they are about to read, giving "an impression of its genre, its tone and the kind of audience it seeks" (Matthews 2007, xi). Moreover, book covers are "an essential part of the marketing of books, in different ways, for different audiences, at different times" (2007, xi). The title along with the cover design of a work must be "its most compelling feature", for they are what shape a reader's first impression and make "a reader pick up the book" (Pellatt 2018, 168).

Although the process of preparing such peritexts as titles and covers is never transparent, there is no doubt that it is publishers who have an overall control over them (Ying 2013a, 309). Title and cover belong to the spheres of literary packaging and marketing, hence examining them is a productive way to explore how publishers project books to potential readers and how the books are positioned and marketed. In this regard, the next sections will examine the titles and covers of the Chinese translations of Thomas's works to demonstrate how his works have been positioned, marketed and commercialised by publishers to promote their reception in China.

The titles of the Chinese translations of Thomas's poetry in one way or another manifest the four functions of titles identified by Genette, namely designating or identifying, description of the work, connotative value and temptation (Genette 1997, 93). The translations published by China International Cultural Press (1989), Hebei Education Press (2002), Hunan Literature and Art Publishing House (2012), Foreign Language Teaching and Research Press (2014) and Nankai University Press (2014) are all entitled *Selected Poems of Dylan Thomas*, which provides much important information about the translations to potential readers. First of all, this title identifies the author of each collection: Dylan Thomas. The author of a book is of great significance to readers, constituting "the single most common reason for buying a book" (Royle, Cooper and Stockdale 1999, 9). In terms of Thomas, he is regarded as a classic or canonical poet who has attracted extensive critical attention in China (see Chapter 2). Hence the "authorial name is promotional capital" (Wernick 1993, 93). In other words, the name of Dylan Thomas is visible and instantly recognisable in China, becoming a brand name capable of attracting readers and promoting sales. Additionally, the title also shows the content and genre of the work. The phrase "selected poems" in the title implies that it is an anthology of Thomas's poetry. According to some scholars, anthology displays "the notions of deliberate selection of (especially literary) texts or extracts from longer works, based on quality or representativeness of a wider corpus", thus it tends to "reflect, create and project an image of the best poetry, short story, authors" (Seruya, D'hulst, Assis Rosa and Moniz 2013, 4). In this sense, the phrase "selected poems" in the title indicates that every collection is associated with a selection and rearrangement of Thomas's poetry, which presents an array of valued poems. In this way, the title "Selected Poems of Dylan Thomas" has not only fulfilled the functions of designating and description of the translations by showing the content and genre to potential readers, but also achieved the aim of temptation by highlighting the name of the author and the literary value of the selected poems.

Another Chinese translation of Thomas's poetry published by People's Literature

Publishing House is entitled *Do Not Go Gentle into that Good Night: Selected Poems of Dylan Thomas* (2015), which reflects the publisher's efforts to exploit the popularity of the film *Interstellar* (2014) to increase the sales of his poetry in China. The main title *Do Not Go Gentle into that Good Night* derives from Thomas's renowned poem "Do Not Go Gentle into that Good Night", which is particularly popular in China after the release of blockbuster *Interstellar* (2014) directed by Christopher Nolan. The film *Interstellar* was brought to the Chinese screen in 2014 and became a great success in China. According to *The Numbers*'s report, its worldwide box office reached over 665 million among which China contributed over 120 million, ranking first in the international box office.⁶ In the film, Professor John Brand read the lines of Thomas's poem "Do not Go Gentle into that Good Night" several times to encourage the crew of the *Endurance* spacecraft to fight against death, which drew Chinese readers' attention to Thomas and his poetry. Numerous Chinese newspapers introduced Thomas and his poetry to Chinese readers while reporting on his poem "Do not Go Gentle into that Good Night" in the film. For example, in *Beijing Youth Daily*, Mo Mo provided a brief introduction of Thomas's writing career, pointing out that "他对生命与死亡的思考构成他的诗歌最华美的乐章" (his reflections over life and death constitute the best chapters of his poetry") (Mo 2014). Furthermore, Mo Mo observed that Thomas's poetry was congenial to the theme of the film *Interstellar*, which also explored life, love and death (2014). Hence, "Do not Go Gentle into that Good Night" read by a human who was roaming in space was indeed instrumental in "提升影片的维度和震撼力, 字字都会击中观众的心脏" (increasing the dimension and sensation of the film, with every word hitting the heart of the audience) (2014). What's more, the film also stimulated a bout of heated discussion of the translation of the poem "Do Not Go Gentle into that Good Night" in China, which generated more than ten different versions online.

⁶ The numbers of the box office of *Interstellar* were drawn on the website "The Numbers".

They were produced both by professional and non-professional translators who were drawn attention to the poem due to the film. For example, celebrated Chinese poet Yi Sha and influential producer, director and host Gao Xiaosong also engaged in the translation of the poem and produced their own versions. While Yi Sha's version attempts to faithfully reproduce Thomas's poem, Gao's version is fairly liberal to the point of adopting the form of ancient Chinese poetry. Additionally, Yi Sha received interviews from several newspapers, in which he commented on Wu Ningkun's translation of the poem and put forward his own views on the translation of "gentle" and "good night" in it.⁷

The extensive attention to Thomas and his poem stimulated by media's coverage, online discussions and the film has created a favourable condition for the reception of his poetry in China. In the contemporary world, there is an "increasing synergy among publishing, film, television, and Internet industries" (Collins 2010, 7). Film or television adaptations are able to "increase the public visibility of certain classics" (McDonald 2016, 41). Moreover, tying publication to more popular means of dissemination such as television and film is also "a well-established practice to aim at enhancing the commercial revenue of a publication" (Bianchi and Nannoni 2011, 53). In this context, Chinese publishers are undoubtedly keen to associate themselves with television and film in the current multi-media world. They have "developed the concept of 'television and film literature' (yingshi wenxue) to help package, advertise, and promote books, and have become highly adept at relating their products to the latest visual blockbusters" (Kong 2005, 175). Such a publishing strategy is fully displayed in deploying "Do Not Go Gentle into that Good Night" as the main title of the translation. As the market for the film *Interstellar* is ready-made, the publisher has evidently aimed to capitalise on the visibility of the poem among the Chinese public offered by the film's popularity to attract potential readers. This hypothesis has been confirmed by the

⁷ See reports on the translations of Dylan Thomas's poem "Do Not Go Gentle into that Good Night" in the film *Interstellar* in *Beijing Times* on 21 November 2014.

translator Hai An, who in 2016 stated that owing to the considerable attention to Thomas's poetry generated by the film *Interstellar* and readers' increasing demand for his poetry in China, the publisher was eager to take advantage of this opportunity to publish his translation of Thomas's poems (Hai An 2016, personal communication). Similar to the titles mentioned above, the subtitle *Selected Poems of Dylan Thomas* supplements the main title by providing the author, content and genre of the collection. In short, by highlighting the poem featuring in the commercial film *Interstellar*, the title "Do Not Go Gentle into that Good Night: Selected Poems of Dylan Thomas" succeeds in making full use of the film's popularity as a favorable platform for the promotion of Thomas's poetry in China.

As shown above, these titles have obviously been exploited by publishers to promote Thomas's poetry. Such reconstructions of the translations' titles in the target culture are not uncommon. Just as Pellatt points out, titles "aimed at an audience from a different culture are regularly reconfigured" (Pellatt 2013c, 95). However, contrary to her view, some titles of original works may be retained intact in their translations. In this respect, the titles of the Chinese translations of Thomas's *Quite Early One Morning* (2015) and *Portrait of the Artist as a Young Dog* (2014) are the cases in point, which follow faithfully the titles of the original works.

Like titles, covers are also important sites where publishers' strategies for shaping the reception of the translations of Thomas's works in China can be revealed. Chinese publishers, as will be demonstrated, tend to construct the image of Thomas as a canonical poet with literary prestige through the covers of his works. For example, the front cover of the translation by Wang Ye and Shui Qin (1989) features a plain blue background. It includes the series label "Series of Great Foreign Poets in the Twentieth Century", the title in large characters and the name of the publishing house (See Figure 1). The fact that Thomas's poetry was collected into the "Series of Great Foreign Poets in the Twentieth Century" indicates that Thomas was projected as a canonical poet for the Chinese readership.



Figure 1: Front cover of *Selected Poems of Dylan Thomas*, translated by Wang Ye and Shui Qin, China International Cultural Press, 1989.

In a similar pattern, the front cover of the translation by Hai An, Fu Hao and Lu Meng features the series label “Translations of World Poetry in the Twentieth Century”, “Dylan Thomas”, the Chinese title and the translators’ names (See Figure 2). Its back cover contains the title, the author’s nationality and his name, the translators’ names and a blurb. The blurb sketches out Thomas’s literary career with a chronological description of his poetry and points out that his poetry, full of rhythms, revolves around the themes of life, love and death. It concludes that “狄兰·托马斯的诗歌掀开了英美诗歌史上的新的篇章” (Dylan Thomas’s poetry has opened a new chapter in the history of British and American poetry) (See Figure 3). In this way, the blurb not only provides Chinese readers with the basic information about Thomas and the characteristics of his poetry, but also, more importantly, brings his influential status in the history of British and American poetry to the fore. In terms of Thomas’s nationality, it is noteworthy that he is erroneously presented as an American author in the back cover. However, the publisher may purposely present Thomas as an American author rather than British or Welsh writer to attract more potential readers. The reasons behind this practice can be examined by situating it in that specific historical context in China. Looking back to the early 2000s when this translation was published, the established market economy contributed to the shift of the Chinese publishing industry towards greater market emphasis (Kong 2005, 42). Consequently, translating American literature was considered as a “profit-seeking enterprise” in the growth of translation as a commodity in China (Lockard and Dan 2016, 277). Moreover, the translation of American literature occupies a dominant position in Chinese literary field and American literature is considered as “主流中的主流” (the mainstream of the mainstream) in China (Sun et al 2009, 220). From this perspective, it seems fair to infer that projecting Thomas as an American poet is a publishing strategy to promote his poetry in China so as to make more economic gains for the publisher.

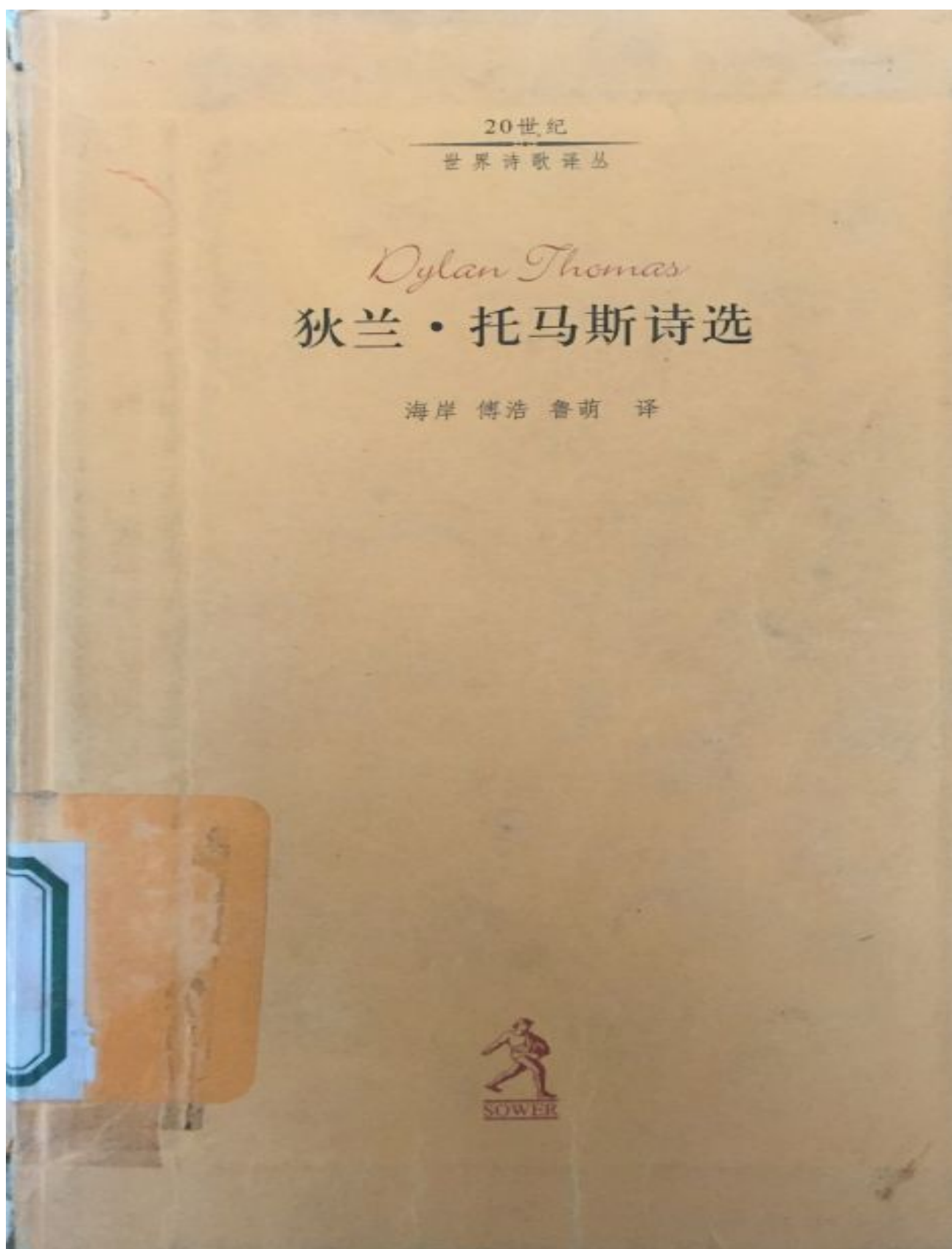


Figure 2: Front cover of *Selected Poems of Dylan Thomas*, translated by Hai An, Fu Hao and Lu Meng, Hebei Education Press, 2002.

《狄兰·托马斯诗选》

(美国) 狄兰·托马斯 著

海岸 傅浩 鲁萌 译

狄兰·托马斯 (Dylan Thomas, 1914-1953), 1914年10月22日生于英国南威尔士斯温西 (Swanses); 1925年9月入斯温西初级中学学习, 并开始诗歌创作; 1931年8月中学毕业, 任《南威尔士日报》记者。1933年在伦敦首次发表诗作, 1934年获《诗人之角》图书奖, 同年12月出版第一部诗集《十八首诗》, 1936年出版《诗二十五首》, 1939年出版《爱的地图》, 1943年3月开始担任英国广播公司播音员, 1946年出版《死亡与入口》, 1952年出版自己选定的《诗集》(1934-1952)。1953年11月9日诗人在美国纽约去世, 享年39岁。

狄兰·托马斯的诗歌围绕生、欲、死三大主题; 诗风粗犷而热烈, 音韵充满活力而不失严谨; 其肆意设置的密集意象相互撞击, 相互制约, 表现自然的生长力和人性的律动。狄兰·托马斯的诗歌掀开了英美诗歌史上新的篇章。

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Figure 3: Back cover of *Selected Poems of Dylan Thomas*, translated by Hai An, Fu Hao and Lu Meng, Hebei Education Press, 2002.

With respect to the front cover of Wei Bai's translation, it contains the same elements as that of Hai An, Fu Hao and Lu Meng's, featuring the title, the series label "Translation of Poetry", the bilingual name of the author and the name of the translator. Its back cover features a bilingual version of some lines deriving from Thomas's poem "And Death Shall Have No Dominion", highlighting the theme of death in his poetry (See Figures 4 and 5).



Figure 4 [left] and Figure 5 [right]: Front cover and back cover of *Selected Poems of Dylan Thomas*, translated by Wei Bai, Hunan Literature and Art Publishing House, 2012.

Unlike the front covers displayed above, the front cover of Hai An's translation (2014) carries the series label "Classic English Language Poetry: Distinguished Poets and Translators", the bilingual title, the bilingual name of the author, the author's nationality, translator's name and the bilingual name of the publishing house, and identifies the book as a bilingual version (See Figure 6). Its back cover also features a bilingual version of some lines extracted from Thomas's poem "Do Not Go Gentle into that Good Night" (See Figure 7). In this way, the layout of the cover brings this translation's pedagogical function to the fore by highlighting its bilingual nature. In addition, the cover also contains the nationality of Thomas. In fact, identifying foreign

author's nationality in the front covers of Chinese translations is a normative practice among publishers in China (Ying 2013b, 6). For example, the nationality of Francesca Rhydderch is identified as British in the front cover of the Chinese translation of her novel *Rice Paper Diaries* (2015) and the front covers of the Chinese translations of the series of *Harry Potter* (2017) all include the nationality of J.K Rowling, which also present her as a British writer. These examples resonate with Yan Ying's view that although with different cultures and languages, writers and poets from England, Scotland, Wales and North Ireland are all generalised as British authors in China (2013b, 6). In this sense, it is not surprising that Thomas's nationality is identified as British in the front cover. However, in this way, for Thomas, his sub-state Welsh identity, dominated by a considerably more familiar national referent, is relegated to be invisible in China. What is also worth noting in the front cover is the series label: "Classic English Language Poetry: Distinguished Poets and Translators". The very inclusion of Thomas's poetry in this series is a clear signal that the work and the author are indisputably subsumed under the category of classics. By so doing, Foreign Language Teaching and Research Press frames Thomas as a canonical poet in conformity with Chinese readerships' appetite for canonical classics and obscures the elements of his Welsh identity.

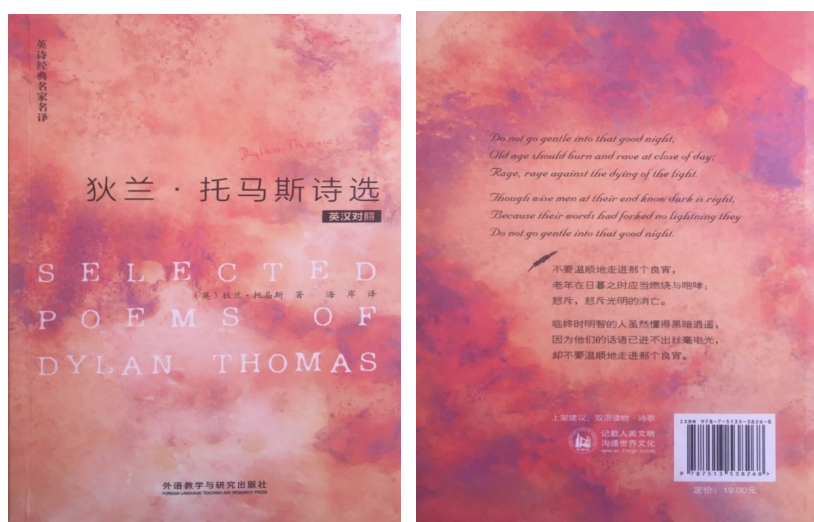


Figure 6 [left] and Figure 7 [right]: Front cover and back cover of *Selected Poems of Dylan Thomas*, translated by Hai An, Foreign Language Teaching and Research Press, 2014.

By contrast, the cover of Hai An's translation (2015) is simpler, featuring the Chinese title, the name of the author both in Chinese and English, the author's nationality, the translator's name and the name of the publishing house. There is also a bundle of flowers inscribed on the right side of the cover, which may represent the series label "Blue Flowers" (See Figure 8). As illustrated above, these front covers are rather plain, only featuring the basic information about the author, the translators, publishers and the series without any illustrations. The layout of these covers is almost the same as that of Translation Bureau books in Turkey which carries the name of the author, the title of the book and so on (Tahir-Gürçağlar 2002, 48). With respect to such cover layout of Translation Bureau books in Turkey, Tahir-Gürçağlar points out that it is "a hallmark of translated canonized literature in Turkey" (2002, 49). Similarly, the simple and plain cover layout of translated literary works is also a hallmark of canonical works in China. Moreover, Pellatt also contends that, "old, valued books are often plain" and such lack of adornment, "although offering no tempting information, is a source of mystery that succeeds in triggering the curiosity of the reader" (Pellatt 2018, 170). In this sense, these plain covers in turn demonstrate that publishers attempt to present Thomas's works as valuable and classic works in China.

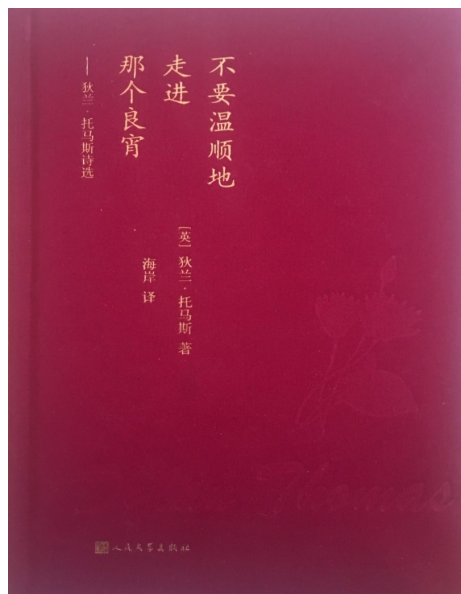


Figure 8: Front cover of *Do Not Go Gentle into that Good Night: Selected Poems of Dylan Thomas*, translated by Hai An, People's Literature Publishing House, 2015.

In contrast to the covers discussed above, the front cover of Wu Fusheng's translation combines verbal information with an illustration. It highlights the name of Dylan Thomas with large characters and displays a photo of Thomas at the age of nineteen (See Figure 9). By so doing, this cover brings the author of the collection to the fore in both verbal and non-verbal ways. Additionally, the front cover also indicates that this collection of Thomas's poetry is included in the series of "Translations and Comments on the English Poetry by Great Poets", selected and translated by Wu Fusheng and published by Nankai University Press. Moreover, there is a sticker on the cover, stating that "还记得电影《星际穿越》中那首震撼人心的诗篇吗——《不要轻轻走入那个美妙的夜晚》" (Do you still remember the sensational poem "Do Not Go Gentle into that Good Night" in the film *Interstellar*?) and this book will present Thomas's understanding of "生与死、爱与信念、宿命与超越" (life and death, love and faith as well as fate and transcendence). Again, as already discussed in the case of the title *Do Not Go Gentle into that Good Night: Selected Poems of Dylan Thomas*, the ready-made market engendered by the film *Interstellar* (2014) is also exploited here to promote Thomas's poetry, as readers "seek familiarity in subject material as well as originality" (French 2006, 19). By highlighting the relationship between Thomas and the poem in the film *Interstellar*, Nankai University Press reduces the foreignness of the author for Chinese readers through reminding them of a poem already familiar to them, thereby attracting readers and promoting its sales. After drawing their attention, the words on the sticker further summarise the themes of his poems to help readers immediately gain some knowledge of the content in the book. With respect to the back cover, it lists five other titles in the same series, which includes the poems by Emily Dickinson, Robert Frost, Ezra Pound, Thomas Hardy and Gary Snyder. Listing Thomas among them reflects that he is projected as a canonical poet who enjoys comparable worldwide literary status.

迪伦·托马斯

英语诗坛名家精品精译

迪伦·托马斯诗歌精译

还记得电影《星际穿越》中那首震撼人心的诗篇吗？

——《不要轻轻走入那个美妙的夜晚》：

本书为你再现诗歌原作者迪伦·托马斯的内心独白

关于生与死、爱与信念、宿命与超越



Figure 9: Front cover of *Selected Poems of Dylan Thomas*, translated by Wu Fusheng, Nankai University Press, 2014.

Compared with the book covers of Thomas's poems, those of his short stories *Quite Early One Morning* (2015) and his semi-autobiographical text *Portrait of the Artist as a Young Dog* (2014) provide more information about Thomas's literary status and the content and linguistic characteristics of his works. The front cover of *Quite Early One Morning* features the Chinese title with large font, English title with small letters, the author, the translator and the publishing house. The front cover and back cover together constitute an abstract and colorful oil painting, thereby mystifying Thomas and his work (See Figures 10 and 11). This effect generated by the cover corresponds to the excerpt from a review of Thomas and his works in *Newsweek*, which observes that it is "a rich sampling of a man whose sensuousness reached far into both comedy and mysticism". In this way, the cover attempts to guide readers to engage with the work by attracting them to explore the mysterious world shaped by the publisher. The excerpt from the *Newsweek*'s review is included in the sticker on the front cover. Apart from this excerpt, there are three other excerpts included in the sticker. *The Atlantic*'s Edward Weeks writes that it is "the autobiography of one of the finest lyric poets of our time". Commenting on Thomas's language, *The New York Times*'s review says that "the language is enchanting and the poetry shines with an unearthly radiance". Lastly, the Chinese translator Zhang Minglin writes that Thomas's essays are characterised by "幽默的文笔、严谨的议论，以及精确细致、自然流畅的表达" (humorous language, careful discussion, as well as accurate, natural and fluent expression). In fact, the excerpts extracted from the reviews appearing in *Newsweek*, *The Atlantic* and *The New York Times* are translated from the blurb in the back cover of the original text published by New Directions Publishing Company (Thomas 1968). By translating these favourable reviews of Thomas's work and adding the Chinese translator's comment to them, the publisher provides potential readers with the genre ("autobiography"), the language features of the work ("enchanting" and "humorous") as well as the status of the author ("finest lyric poet of our time") on the one hand, and attempts to persuade Chinese readers to be convinced that it has been well received in

American and it is a book worth reading on the other. In its back cover, it shows that it is collected in the series of “Treasure Collecting Shop” and is the seventh book in it. The sticker on the back cover selects a sentence from Thomas’s prose *Reminiscences of Childhood* that reads: “The memories of childhood have no order, and no end” (Zhang 2015, 10). It helps potential readers to have a glimpse of his enchanting language, echoing the reviews selected in the front cover. All in all, the cover succeeds in highlighting the aesthetic value of Thomas’s work as well as mystifying the image of Thomas and his writings, thereby drawing readers’ attention to this piece of work.



Figure 10: Front cover of *Quite Early One Morning*, translated by Zhang Minglin, Lijiang Publishing House, 2015.



Figure 11: Back cover of *Quite Early One Morning*, translated by Zhang Minglin, Lijiang Publishing House, 2015.

Likewise, combining verbal and non-verbal means in the cover of *Portrait of the Artist as a Young Dog* (2014), Lijiang Publishing House not only presents the established status of Thomas as a canonical poet and the literary value of his short stories to Chinese readers, but also avails itself of a cultural event as an opportunity to promote the reception of his short stories. Similar to the design of the cover of *Quite Early One Morning* (2015), the front cover of *Portrait of the Artist as a Young Dog* (2014) contains the Chinese title in large font, the original English title with small letters, the author's names both in Chinese and English, the name of the translator and the publishing house (See Figure 12). The front cover also includes a portrait, which accounts for the most part of the front cover, featuring a young man who looks old for his age, with moustache and messy hair. By visualising the title, this portrait is instrumental in arousing readers' curiosity and passion for the author and his work, as nonverbal information "conveyed by a picture in a translation struck ordinary readers more intensely" (Guo 2010, 892). In the sticker on the front cover, there are five lines of words, which provide extensive information about the author, the publication context and the contents of the work. The first line in the largest brown font reads, "大诗人狄兰·托马斯最著名短篇小说集" (it is the great poet Dylan Thomas's most celebrated collection of short stories). Employing the largest font and placing them on the first line, Lijiang Publishing House highlights Thomas's prestigious status in the field of poetic creation, the genre of the work and its considerable literary value. In this way, the publisher reinforces the canonicity and the literary prestige of Thomas's works and addresses a readership that reads by genre as well as by the author. The second line consists of several keywords about the work such as "半自传作品, 友谊、爱情、寻欢作乐" (semi-autobiography, friendship, love and seeking happiness), thus providing some clues to the themes in it. The third line points out that "作者百年诞辰之际, 首度同中国读者见面" (it is at the 100th anniversary of the author's birth that this work

reaches Chinese readers for the first time). The last two lines are from the translator Chen Cangduo who writes that Thomas's stories are full of surrealistic and lyrical moments, and this work is not only a beautiful memoir of childhood, but also an enchanting portrait of a bohemian young man. The translator's observation of Thomas's stories summarises their main foci and features, helping readers to understand Thomas's primary concern with his own childhood and self-reflection in his stories immediately.

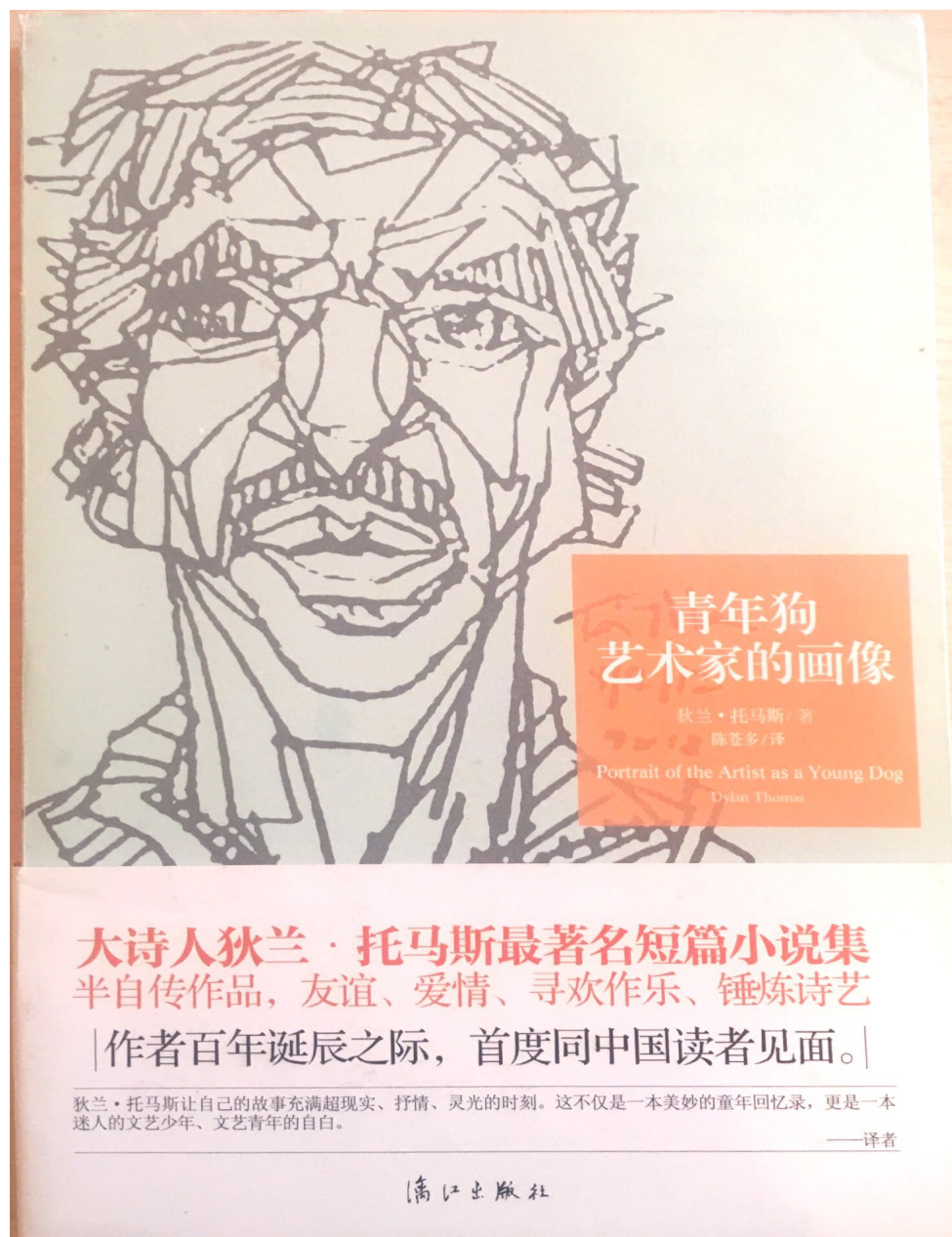


Figure 12: Front cover of *Portrait of the Artist as a Young Dog*, translated by Chen Cangduo, Lijiang Publishing House, 2014.

The third line above that highlights the 100th anniversary of Thomas's birth is worth particular attention. As Sapiro points out, "festivals are sites of promotion and book sales for both publishers and authors" (Sapiro 2016b, 13). The year of 2014 witnessed a series of cultural activities to celebrate the 100th anniversary of Thomas's birth around the world. Thomas's *Under Milk Wood* staged and directed by Michael Sheen appeared at New York's 92nd Street Y Theatre, the same stage where the work premiered in 1953. The film *Set Fire to the Stars* (2014) directed by Andy Goddard was brought to screen in UK in 2014, which was a semi-biographical film about Thomas, focusing on his fractious relationship with Canadian John Malcolm Brinnin who contributed to his last tour of America. Oxford held a Dylan festival to remember the poet's delicate relationship with historian A. J. P. Taylor and his wife Margaret. In China, Foreign Language Teaching and Research Press held a forum for the commemoration of the centenary of Thomas's birth in the Shanghai Book Fair in 2014.⁸ In this context, the front cover notably makes full use of the 100th anniversary of Thomas's birth as a cultural festival to promote his work by foregrounding that the work is first published in China at this particular time.

By contrast, the back cover is rather simple, showing that it is the sixth book in the series of "Treasure Collection Shop". Additionally, the sticker on the back cover quotes a line from the last story "A Warm Sunday" in this collection, which reads "poets live and walk with their poems; a man with visions needs no other company" (Chen 2014, 136). This line shows that when poets with visions devote their entire energy to poetic creation, they will not feel alone even without other company. As this line is extracted from his semi-autobiography *Portrait of the Artist as a Young Dog*, it actually reflects Thomas's own life to some extent. Hence, parts of Thomas's poetic life are presented to readers through inclusion of this line in the back cover. In this regard, this line may motivate readers to further explore his life as an artist like a young dog, just

⁸ For details about the forum, see Chapter 4.

as the title shows.

The above analysis of the titles and covers of the Chinese translations of Thomas's works has demonstrated how his works have been positioned, commercialised and marketed in China. The nationality before the name of Thomas on the covers reflects that his Welsh identity is invisible in China, which is exemplified by even presenting him as an American poet in the translation by Hai An, Fu Hao and Lu Meng in 2002. In other Chinese translations, Thomas is subsumed under the category of British poets without exception, which relegates his Welsh identity to an invisible position as well. By contrast, Thomas's literary status and achievements are recognised and highlighted in the Chinese translations of his works. He is presented as a canonical poet and his works are collected in the series of classic works, thus his name is conceived as a brand. The titles and covers of Thomas's poetry underscore the name of Thomas as the main presentational element. The fact that, privileging of the author name in such a great visibility in the titles and on the covers indicates "the importance of the author brand to the book's marketing", in turn, also confirms Thomas's canonical status in China (Squires 2007, 87).

Moreover, Chinese publishers tend to associate their publications with blockbusters with a view to benefitting from the visibility offered by the films. In this respect, the cover of Wu Fusheng's translation (2014) and the title of Hai An's translation (2015) are two cases in point. The publishers have a keen awareness of the selling power of the film *Interstellar* (2014) in China, so they capitalise on the popularity generated by it and highlight its connection with Thomas's poem "Do Not Go Gentle into that Good Night". By so doing, the publishers develop the full potential of the film and exploit it as an advertising platform for promoting the Chinese translations of Thomas's poetry.

In contrast to the covers of Thomas's poetry, those of *Quite Early One Morning* (2015) and *Portrait of the Artist as a Young Dog* (2014) boast more diversified elements, having combined verbal and non-verbal paratextual apparatuses to give prominence to

the genre, content and language features of the works. In this way, Lijiang Publishing House attempts to raise readers' interest in these works through their genres, contents and language features. Meanwhile, the publisher does not neglect the author brand, rather considers it as an important vehicle for the promotion of its works. Therefore, it emphasises in the covers that they are also the works of an established poet. What's more, the publisher also views festivals as sites for promoting its publication. Hence, the global cultural festival of the 100th anniversary of Thomas's birth is invoked to catch Chinese readers' attention and is highlighted in the cover as a powerful sales pitch.

3.2.2 Introductions, Prefaces and Afterwords: Steering Reception

Introductions, prefaces and afterwords are important peritextual elements in any translated work. They not only function as “bridges or thresholds between the real world and the fictive world in a literary work”, but also “play an important role in determining the readers' expectations” (Norberg 2012, 101–102). At the same time, they are also “outstanding documents of reception of foreign authors and texts in target cultures” (Dimitriu 2009, 203). A translated work may have an introduction, a preface and an afterword, or any combination thereof, which are written for the translation by the publisher, the translator or other agents such as editors, critics or scholars. In this regard, introductions, prefaces and afterwords are important sites where the role of agents, especially publishers and translators, in shaping the understanding of a particular source culture author and his or her works in the target culture can be foregrounded (Batchelor 2018, 37–39). From this stance, this section will engage with the introductions, prefaces and afterwords of the Chinese translations of Thomas's works, with a view to demonstrating that they have been shaped as canonical classics and that agents of translation such as publishers, editors and translators spare no effort to construct the image of Thomas as a literary master and enhance readers' understanding of his works.

The *Selected Poems of Dylan Thomas* (1989), translated by Wang Ye and Shui

Qin and published by China International Cultural Press, contains a general introduction by the editorial committee to the series of “Great Foreign Poets in the Twentieth Century” and an afterword by the translators. The general introduction contextualises the publication of the series of “Great Foreign Poets in the Twentieth Century” in which *Selected Poems of Dylan Thomas* is collected. It points out that the development of Chinese New Poetry will “必然接受和融合着外国诗的影响” (inevitably embrace and integrate the influence of foreign poetry) and that the “当前中国新诗正致力于重返世界诗歌总秩序” (Chinese New Poetry is currently committed itself to returning to the general order of world poetry). Moreover, it further explains that “所谓的‘总秩序’，通常是由那些业已被时间确认了的大诗人所构成和体现的” (the so-called ‘general order’ is usually built and represented by time-honored great poets). It also states that given such a situation, the series of “Great Foreign Poets in the Twentieth Century” aims to “介绍二十世纪诗史中的经典作品” (introduce the canonical works in the history of poetry in the twentieth century). In this sense, the fact that Thomas’s poetry is included in this series shows that he is presented as a canonical poet in China.

With a view to highlighting Thomas’s literary status, the translators’ afterword starts with an observation that he is one of the most important and influential poets in Britain and America since 1940, who has “革新了英美现代诗歌，掀开了英美诗歌史上新的一页” (revolutionised British and American modern poetry and opened a new chapter in the history of British and American poetry) (Wang and Shui 1989, 134). What followed this observation is a biographical account of Thomas such as his birthplace in Swansea, a coastal city in South Wales, UK and a chronological list of his poetry. Although readers are informed that he was born in Wales, it is only a common practice that a biographical account of an author will mention his or her birthplace. By contrast, by foregrounding his literary status and achievements in British and American

tradition, the first part of translators' afterword shapes readers' perception of Thomas as a canonical poet and his works as world literature. In this way, it conceals inescapably the fact that he is a Welsh poet, thus his Welsh identity is reduced to invisibility.

The second part of the translators' afterword focuses on the discussion of Thomas's poetry with special attention to the themes of life and death. Meanwhile, it also maps out the background of his poetry writing, pointing out that Thomas adopted a new style for his poetic creation in the context of T. S. Eliot's influence sweeping the British and American poetry from the end of the 1930s to the 1940s. By comparing Thomas with T. S. Eliot and W. H. Auden, it highlights Thomas's different approach to poetry writing and the features of his poetry. Juxtaposing Thomas with Eliot and Auden, the translators reveal the comparable literary status of Thomas to them, thereby further accentuating Thomas's status as a literary classic. Meanwhile, by discussing Thomas's poetry and delineating the background of his poetic creation, the translators demonstrate their understanding and knowledge of his poetry. They "act as ambassadors between cultures" (McRae 2012, 80) and disseminate their understanding to readers who may have preconceived and unrealistic perceptions or very little knowledge of Thomas and his works. In this way, the translators display their visibility and succeed in establishing Thomas as a canonical poet, while drawing readers' attention to the characteristics of his poetry through their afterword.

In the *Selected Poems of Dylan Thomas* (2002) translated by Hai An, Fu Hao and Lu Meng and published by Hebei Education Press, an introduction authored by the publishing house and a translator's preface written by Hai An are included. The introduction starts with a description of the influence of foreign literature on the production and development of Chinese modern literature in the twentieth century, arguing that the translation of foreign poetry plays a most prominent role in that process. However, it points out that "翻译诗的出版一直处在零散的、非系统的状态" (the publication of translated poetry is still in a fragmental and unsystematic situation), which stimulates the publication of the current series "Translations of World Poetry in

the Twentieth Century”. In this way, it indicates the context and value of bringing this series into being. Moreover, it also reveals their selection criteria for translation in this series. It states that the writings collected in this series are “世界各国优秀诗人的优秀作品” (outstanding works created by prestigious poets around the world), who have exerted an important influence on global poetry development and whose works have “越出国家与民族、文化与政治的囿限，成为普照世界的精神之光” (transcended the boundary of state and nation, culture and politics, becoming the spiritual light of the world). In light of such selection criteria, the fact that Thomas’s works have been selected for translation in the series clearly suggests that his works are conceived of as world literature rather than Welsh literature in China, having transcended the boundary of state and nation. Finally, the introduction points out that translating poetry is most difficult, thus the publishing house has commissioned these translations to professional translators. By emphasising that its translations are carried out by professional translators, the publishing house attempts to develop in Chinese readers a sense of trust in the quality of the translations, thereby winning more potential readers.

In his translator’s preface, Hai An starts with a comment on the status of Thomas as well, regarding him as one of the most outstanding poets in Britain and America in the twentieth century. It is followed by a brief and general introduction of the themes and the characteristics of Thomas’s poetry. Hai An then gives a concise account of Thomas’s life and works. When describing Thomas’s life, Hai An mentions Thomas’s connection with Wales, pointing out that Thomas spent his childhood in Wales and that although Wales, in some senses, is only the hometown to him, his poetry “无可置疑地体现出威尔士的风格”(undeniably reflects the Welsh style) (Hai An 2002, 2). However, Hai An immediately turns to place Thomas in the British poetry tradition, highlighting Thomas’s unique approach to his poetry to “表现普通人潜在的人性感受” (reflect ordinary people’s potential humanistic feelings) in contrast to T. S. Eliot’s

and W. H. Auden's emphasis on “理性世界” (the rational world) (2002, 3). By presenting Thomas's status in the British and American literary tradition in the first place and further shifting immediately from the introduction to the connection between his poetry and Welsh style to the discussion of Thomas's poetry in conjunction with the poetry by Eliot and Auden, Hai An downplays Thomas's Welsh identity and brings his status as a canonical poet to the fore. This effort of drawing readers' attention away from his Welsh identity is consistent with his own statement that he is not concerned with Thomas's Welsh identity (Hai An 2016, personal communication). Additionally, Hai An also offers a discussion of Thomas's style and the themes of life, love and death in his poetry by taking “The Force that through the Green Fuse Drives the Flower”, “From Love's First Fever to her Plague” and “Unluckily for a Death” as examples, thereby helping Chinese readers understand his poems. Introducing Thomas's life, poetry and writing styles without making any references to his own mediation in the translation, Hai An acts as a literary critic, providing “criticism of translation”, namely analysing his translation as if it is an original work (Dimitriu 2009, 194).⁹ In parallel, by providing knowledge and his own interpretation of Thomas's poetry, Hai An also becomes a visible translator, having played a role in shaping Chinese readers' perception of his poetry as a canonical classic. When it comes to the end of his preface, Hai An reveals the original text and the process of his translation, pointing out that his translation is primarily derived from *Collected Poems, 1934–1952* (1977) and that its first draft was completed at the end of the 1980s while the present translation is a result of his own decades' revision along with the contributions of his friends Fu Hao and Lu Meng. By revealing the original text and the long process of his revision of the translation, Hai An not only constructs an image of himself as a responsible and scrupulous translator, but also displays the value of Thomas's poetry. In this way, Hai

⁹ Dimitriu's definition of “criticism of translation” here and the “translation criticism” below, see Chapter 2.

An seems to prompt Chinese readers to develop the notion that his translation is reliable and merits reading. Additionally, he also justifies his retranslation of Thomas's poems, arguing that every translation ages with the passage of time, thus the new century needs a new version of Thomas's poetry. Such a necessity for the retranslation of Thomas's poetry also reaffirms its canonical status in China, as "it is the canonized classics that tend to be retranslated" (Alvstad and Assis Rosa 2015, 10).

The introduction to *Selected Poems of Dylan Thomas* (2012) translated by Wei Bai and published by Hunan Literature and Art Publishing House is authored by the translator. At the beginning of his introduction, Wei Bai observes that Thomas is “像一道划过诗坛的闪电，极大的震动了当时的世界诗坛，并很快在诗歌界取得了先导地位” (like a lighting crossing over the field of poetry, having significantly shocked the global field of poetry at that time and immediately gained a prominent status in it) (Wei 2012, 1). In this way, he succeeds in shaping Thomas as a poet with global reputation and influence, thereby guiding Chinese readers to regard Thomas as a canonical poet. In the ensuing part, Wei elaborates on the inspiration for Thomas's poetry, which includes the “威尔士的自然风光、民俗和民间传统；基督教的神学启示；弗洛伊德的精神分析理论” (Welsh natural beauty, customs and folk traditions, Christian theological revelation and Freud's psychoanalysis theory) (2012, 2). Remarkably, Wei further devotes two paragraphs to introducing Wales, the beauty of its landscape and poetical tradition as well as the connection between Thomas's poetry and these themes. By taking “Fern Hill” as an example, he points out that Thomas spent his childhood in Wales and many images in his poetry are related to his memory of childhood (2012, 2). Wei also tells Chinese readers that two types of poets exist in Welsh poetry tradition, namely court poet and bard, and Thomas inherits some features of a bard (2012, 3). Through such an elucidation on Wales and Thomas's connection with Wales, Wei has undoubtedly brought some light to his Welsh identity as well as the relations between

Wales and his poetry. In the final part, Wei Bai explains the difficulties in translating Thomas's poetry. He confesses that the sound and rhyme in Thomas's poems are beyond translation, so he has given priority to their meanings rather than sound and rhyme in his translation (2012, 8). By providing a critical analysis of Thomas's poetry and an explanation of his translation strategies, Wei has combined, to employ Dimitriu's terms, "criticism of translation" with "translation criticism" (Dimitriu 2009, 194). In this way, Wei Bai has acted a literary critic, revealing Dylan Thomas's Welsh identity and some Welsh elements in his poetry on the one hand, and showed his visibility as a translator through justification of neglecting to reproduce the sound and rhyme of Dylan Thomas's poetry in his translation on the other hand.

Similarly, Wu Fusheng's preface to the *Selected Poems of Dylan Thomas* (2014), published by Nankai University Press, also combines "criticism of translation" with "translation criticism". By so doing, Wu presents Thomas as a canonical poet with considerable literary prestige, shapes Chinese readers' understanding of his poetry and explains his translation strategies. He begins with a biographical account of Thomas and points out that "著名的威斯敏斯特大教堂在其'诗人之角'为托马斯立碑" (the renowned Westminster Abbey has contributed a memorial stone to Thomas in its 'Poets' Corner') (Wu 2014, 1). This statement shows Wu's attempt to shape Thomas as a canonical poet by highlighting his important status in the British literary field. He then proceeds to carry out a close analysis of Thomas's exemplary poems. In this respect, Wu pays much attention to the "process poetic" in Thomas's poetry. He points out that the "process poetic" is the key to understanding his poetry, especially its obscurity (2014, 6). He suggests that when reading Thomas's poems, readers should not conform to the conventions, otherwise it will be impossible for them to catch their spirit. Through the nuanced discussion of the "poetic process" in Thomas's poetry, Wu has acted as a literary critic and instructor, providing Chinese readers with the key to understanding its obscure elements. In the last section of his preface, Wu also shows his visibility as a translator by virtue of explaining his own translation strategies. Wu

reveals that in the process of translating Thomas's poems, he “在‘异化翻译’和‘归化翻译’之间寻求之中妥协，两者当中则更偏重前者” (seeks a compromise between foreignising translation and domesticating translation but inclines towards the former) (Wu 2014, 19). In other words, he seeks to offer a fluent translation while foregrounding cultural and linguistic differences by reproducing the sense, form and rhetorical features of the original poems. Moreover, Wu justifies his translation strategies by quoting Arthur Waley's emphasis on literal translation (2014, 19–20).

In his afterword, Wu reveals his historical relations with Thomas and his poetry and unexpectedly brings some light to Thomas's Welsh origin. Wu observes that it was Graham Hartill who introduced him to Thomas, and it was also Hartill who encouraged him to translate Thomas's poems. Furthermore, Wu also introduces his visit to Thomas's hometown, Swansea, and mentions the benefits of this visit to his translation. He observes that he “访问了托马斯的故居，拜访了约翰·古德比等有关专家学者，并与格林深入、详细地对托马斯诗歌进行了研讨” (has not only visited Thomas's house and scholars and experts such as John Goodby, but also carried out a deep and nuanced discussion of Thomas's poetry with Graham) during his stay in Swansea (Wu 2014, 183). He also notes that he often went for a walk to enjoy the beautiful Welsh scenery and experience the local Welsh life and culture. In this sense, he is well informed of Thomas's Welsh origin. However, Wu does not make any efforts to highlight Thomas's Welsh identity in his preface or afterword. Such a fact reaffirms Wu's own statement that he regards Thomas as “a great English poet” and attaches little attention to his Welsh identity (Wu 2016, personal communication). Nevertheless, his elaboration on his visit to Wales in his afterword will inexorably draw Chinese readers' attention to Thomas's connection with Wales, which in a certain sense sheds some light on his Welsh identity.

By contrast, *Selected Poems of Dylan Thomas* (2014) translated by Hai An and published by Foreign Language Teaching and Research Press contains an introduction

and a translator's preface. Former Chinese Foreign Minister and President of Translators Association of China, Li Zhaoxing writes the introduction to the series of "Classic English Language Poetry: Distinguished Poets and Translators", having demonstrated the considerable value of the translations in this series and increased their attractiveness to Chinese readers. In the introduction, Li expresses his view that poetry originates from life and plenty of poems in this series are saturated with the sense of life and emotion (Li 2014). He further observes that all the original English poems in this series are truly classic works, and their translations are the outcomes of some outstanding translators' great efforts, which are not only faithful to the original texts but are also "通畅、简洁、优美" (fluent, concise and beautiful) (2014). Therefore, Li concludes that these translated works "能满足青年学生的好奇心和求知欲, 也能为有关专家的进一步研讨提供方便" (are not only able to satisfy young students' curiosity and appetite for knowledge, but also provide an easier access for experts to carry out further research) (Li 2014). Li's praise of the works in the series as classic works indicates that included in the series as well, the collection of Thomas's poetry is presented as classic literature and Thomas is projected as a canonical poet in China. As a distinguished poet diplomat in China, Li consecrated this series with his cultural and symbolic capital by writing the introduction to it. By so doing, he has attempted to shape Chinese readers' perception of what are good poems and translation, thereby persuading them to acknowledge the good quality of the original works and their translations in the series.

With regard to the translator's preface by Hai An, it acts a complement to his previous preface in the *Selected Poems of Dylan Thomas* (2002). In this preface, Hai An further offers a detailed discussion of Thomas's way of creating his poetry and his connection with surrealism and Freudian theory. In this way, he provides more comprehensive information about Thomas's writing style and places Thomas in the context of his age, shaping Chinese readers' perception of the literary value of his poetry.

At the end of his preface, Hai An also provides the publication background of this translation, explaining that Thomas's poems “愈加受到读者的喜欢，尤其是年轻读者的喜欢” (become more and more popular among readers, young readers in particular), which has contributed to the publication of this bilingual translation (Hai An 2014, vii). This statement further accentuates the literary value and popularity of Thomas's poetry in China.

In the same fashion, *Do Not Go Gentle into that Good Night: Selected Poems of Dylan Thomas* (2015), translated by Hai An and published by People's Literature Publishing House, also includes an introduction and a translator's preface. Both help formulate the perception of Thomas's poetry as a world classic in China. The introduction authored by editors is fairly short, which unveils the origin of the series label “Blue Flowers” and articulates their selection criteria for translation. The editors point out that although the series label “Blue Flowers” originated from German poet Novalis's work is “浪漫主义的象征” (a symbol of romanticism), the series does not restrict itself to romanticism, having collected various canonical works of foreign poetry, regardless of their nationality, languages and schools. They also observe that based on the principle of selecting the best works, the series aims to “给读者提供更权威的版本，将阅读视野引向更高远的层次” (provide readers with more authoritative versions, thereby elevating their reading visions to higher levels). Their observations about their selection criteria for this series show that the collected works are canonical foreign poetry with considerable aesthetic value. In this sense, the fact that the editors collect Thomas's poetry into this series indicates that they attempt to present it as a canonical work to Chinese readers. As regards the translator's preface, it is almost the same one as that accompanying the translation published by Foreign Language Teaching and Research Press in 2014. When delineating out his history of translating Thomas's poems, he notes that he has added the translation of “Poem on his Birthday”

to this translation and revised some lines and notes related to Christianity. This statement indicates Hai An's continuous efforts to translate and revise his translation of Thomas's poetry. By displaying such efforts to Chinese readers, Hai An has shaped himself as a professional translator and expert of Thomas's poetry and ensured readers of the reliability of his translation on the one hand, and implicitly underscored the canonical status of Thomas's poetry on the other hand, thus promoting its reception in China.

The translator Chen Cangduo's preface to the *Portrait of the Artist as a Young Dog* (2014) published by Lijiang Publishing House highlights Thomas's Welsh identity and the literary value of his short stories while shaping readers' understanding of the sense in which Thomas is like a young dog. Chen commences his preface by introducing Thomas as “著名的威尔士诗人” (a renowned Welsh poet) (Chen 2014, 1). Bringing Thomas's Welsh identity to the fore at the beginning of his preface may be attributed to his Taiwanese identity. Due to the fact of Chen's minority cultural identity, it is fair to speculate that he may display a greater sense of empathy with Thomas's Welsh identity, thereby making efforts to foreground it to Chinese readers. He also observes that Thomas “一生都在写短篇小说，一九四〇年出版的《青年狗艺术家的画像》是其最著名的一本短篇小说集” (has devoted his whole life to the writing of short stories, among which the *Portrait of the Artist as a Young Dog* published in 1940 is most outstanding) (2014, 1). In this way, he shows Thomas's passion for short story writing and the value of his translated collection *Portrait of the Artist as a Young Dog*. Additionally, he explores the title, pointing out that the title indicates Thomas's admiration of James Joyce and reflects the way of Thomas's life. Although Thomas “像狗一样寻欢作乐的生活” (lives like a dog, constantly seeking happiness), Chen argues that Thomas commits himself to the mission of “arts for art's sake” throughout his life (2014, 1–2). Through an interpretation of the title, Chen builds an image of Thomas as

a true artist with a wild life for Chinese readers.

In *Quite Early One Morning* (2015), translated by Zhang Minglin, an introduction and a translator's preface are included. The introduction, written presumably by the editor Lu Yuan, attempts to frame Thomas as a canonical writer who excels both at poetry and short stories. It begins with an observation that Thomas was already established as the greatest lyrical poet in his lifetime, but his short stories and prose were not recognised until his death. By so doing, it constructs the familiar image of Thomas as a canonical poet for Chinese readers while attracting readers' attention to his short stories and prose. In order to highlight the achievements of his short stories and prose, it further points out that his short stories and prose such as *Portrait of the Artist as a Young Dog*, *Quite Early One Morning* and *A Child's Christmas in Wales* are all best-sellers. By presenting Thomas as a best-selling author, it takes advantage of the popularity of his works in other countries to increase its sales by appealing to more Chinese readers. It is also noteworthy that it observes that Thomas's incredible imagination and rhyme in his works are “威尔士的智慧、诗歌，还有《圣经》的熏陶” (not only nurtured by Welsh wisdom and poetry but also the *Bible*). By virtue of revealing the connection between his works and Wales, this comment has inescapably shed some light on Thomas's Welsh identity.

Unlike the introduction focusing on Thomas and his works, the translator Zhang Minglin's preface to *Quite Early One Morning* (2015) is, in Dimitriu's term, “translation criticism”, giving priority to the discussion of his translation strategies (Dimitriu 2009, 194). Zhang states from the outset that he has spared no efforts to follow the translation principles of “faithfulness, comprehensibility and elegance” proposed by Yan Fu, which have long become translation norms in China (Yan 1973, 4). He further points out that Thomas is a poet, thus his essays are full of poetic language. Given such a fact, Zhang argues that “翻译这样的散文，除了再现原作的意象，还应当尽量还原原作的韵律和节奏，保持原文诗一样的感受” (apart from

reconstructing the images in the original text, translating such essays needs to make the greatest effort to reproduce its rhyme and rhythm, and retain its poetic feeling) (Zhang 2015, 1–2). However, Zhang views such goals as impossible to achieve, so he does not shy away from admitting that it is difficult for him to fulfill the principles of “faithfulness, comprehensibility and elegance” at the same time in the translation process of Thomas’s work. Nevertheless, Zhang continues to argue that “要达到‘信’和‘达’的要求，则是译者的义务” (achieving ‘faithfulness and comprehensibility’ is the responsibility of a translator) (2015, 2). In this way, Zhang displays his own voice and visibility as a translator in the preface, providing some guidelines and instructions to be followed by other translators. Finally, Zhang describes the difficulty in translating the six poems by Thomas in the book. He confesses that he is not able to fully understand them. Hence, he attempts to seek help from poets who are proficient in English and from Anglophone literature scholars, but they are incapable of interpreting the poems as well. Therefore, he reveals that he has adopted the strategy of “直译” (word-for-word translation) or “硬译” (stiff translation) to deal with these poems and attached the original poems in the appendix for readers’ reference. His translation process of these six poems by Thomas fully demonstrates the difficulty of translating Thomas’s work and his considerable efforts to address it. By virtue of explaining and defending his translation strategies in this way, Zhang has warded off potential criticism of his translation in terms of inaccuracy and misunderstanding in advance.

The above analysis of the introductions, prefaces and afterwords accompanying the Chinese translations of Thomas’s works suggests that presenting Thomas as a canonical poet has been a central principle guiding the translation process of introducing his works to Chinese readerships. It is undeniable that some translation paratexts have shed light on the fact of Thomas’s Welsh origins and the resonances that Welsh culture may have had on his works. However, it is also worth noting that even though some translators such as Hai An (2002; 2014; 2015) and Wu Fusheng (2014)

boast a good knowledge of the connection between Thomas's works and Wales, they do not consider this fact to be central to a contemporary interpretation of Thomas. Only the translator Chen Cangduo explicitly presents Thomas as a Welsh poet, which may be because he is from Taiwan instead of Mainland China. As coming from a minority group, he may be more sympathetic with Thomas's Welsh identity. In this regard, Thomas's Welsh identity still lapses into a largely invisible position in China. In contrast to their little interest in his Welsh origin and identity, the publishers, editors and translators tend to discuss Thomas's works in the context of world literature, thus highlighting his status as a poet with global reputation. This may be attributed to the fact that presenting Thomas as a canonical poet and his compositions as world literature is financially advantageous for publishers. Just as Xu and Tian argue, world classics are popular in China and can help publishers make huge profits (Xu and Tian 2014, 256).

Translation introductions, prefaces and afterwords discussed above are also important sites where the voices and roles of translation agents such as publishers, editors and translators in promoting Thomas's works in China come into sight. The introductions, authored by publishers, editors or respected people, tend to be devoted to the entire series, which contextualise the publication of the works, indicate their selection criteria and demonstrate the value of the selected works. By so doing, the publishers, editors and other agents have implicitly intervened into readers' perception and understanding of the works, leading readers to their expected direction. The translators' prefaces and afterwords to Thomas's works can be subsumed under the categories of "criticism of translation", "translation criticism" or their combination (Dimitriu 2009, 194). Wang Ye and Shui Qin's afterword (1989), Hai An's prefaces (2002, 2014, 2015), Wu Fusheng's afterword (2014) and Chen Cangduo's preface (2014) belong to "criticism of translation". These prefaces and afterwords are primarily informative, focusing on the discussion of Thomas's life and works, the context of his production and his style without accounting for the translators' mediation. In this way, the translators have acted as literary critics, providing readers with the background,

context and knowledge to understand their translations. By contrast, Zhang Minglin's preface (2015) belongs to "translation criticism", which analyses the translation as a translation, highlighting translation problems and describing strategies for dealing with them. In this process, Zhang has shown his visibility as a translator and demonstrated to the readers that the translation is not transparent, rather it is a text that "has engaged in the complexities of its multiple linguistic and cultural interactions" (Shread 2010, 116). With a fusion of criticism of translation and translation criticism, Wu Fusheng's and Wei Bai's prefaces not only discuss translation difficulties and strategies, but also provide a critical review of Thomas's poetry and writing styles. In this regard, they have assumed the role of literary critics and translators at the same time, explaining their end products to their readers and justifying their specific strategies they have employed in respond to translation problems.

3.2.3 Notes: The Footprints of Translators and Editors

Notes provide information germane to the main text, taking "readers beyond and behind the text" (Pellatt 2013c, 92). They take "responsibility for points of detail" and focus on explaining one of the text's words or lines (Genette 1997, 320). In translated works, notes are footprints of translators and editors, where the translators' and editors' discursive presence is discernible. The notes in translation also indicate the translator's or editor's "perception of the extent of knowledge of the target language reader" (Pellatt 2013c, 93). In other words, they tell us what the translators or editors believe "their audience did not know but they considered important for them to know" (Paloposki 2010, 90). In this sense, although notes are prepared to address readers, they are optional for readers and only accessed by "those with a special interest in obtaining supplementary information" (Wolf 2015, 215). Despite this fact, notes serve to complement the text, playing an important role in ensuring an appropriate reception by readers. From this viewpoint, the following section will focus on analysing notes in the Chinese translations of Thomas's works, with a view to examining the voices of such

agents as translators and editors and the role they have played in ensuring an appropriate reception of Thomas's works by Chinese readers. Among the Chinese translations, *Do Not Go Gentle into that Good Night: Selected Poems of Dylan Thomas* (2015) by Hai An, *Selected Poems of Dylan Thomas* (2014) by Wu Fusheng, *Quite Early One Morning* (2015) and *Portrait of the Artist as a Young Dog* (2014) contain notes while others do not.

Most of the notes in these translations are footnotes. Only Wu's translation has endnotes and every poem he has translated is accompanied by an endnote. The contents of the notes can be categorised according to the functions that they serve. With respect to the notes in the Chinese translations of Thomas's works, they have two functions: one is facilitating intercultural communications through introducing cultural and historical background and explaining terms and specific words, and the other is providing literary criticism of Thomas's writings.

A myriad of their footnotes is devoted to introducing cultural and historical backgrounds. For example, in a footnote to "poor peace" in the "Author's Prologue", Wu provides the historical background for the poem, writing that it was written in 1952 when the Cold War had not ended (Wu 2014, 5). In a footnote to "grains" in "We Lying by Seasand", Wu explains the cultural background of "grains", describing "grains" as the smallest unit for recording time in the ancient Western world (2014, 19). Wu also points out Thomas's idiosyncrasy for the word "grains" to represent the passage of time and the short life (2014, 19). Wu even quotes William Blake's "To See the World in a Grain of Sand" to illustrate that "grains" also refer to some kind of small things through which we can see the whole world (2014, 19). At the end of the footnote, Wu tells readers that Thomas admires William Blake very much (2014, 19). By explaining different connotations of the word "grains" and its connection with Thomas, Wu provides readers with the cultural background that helps them to understand Thomas's poetry while also displaying his expertise in the field of poetry. In a similar fashion, Hai An writes a footnote to "crow" in the "Author's Prologue", pointing out that "crow"

often refers to bad luck, death and fear and its singing presages misfortune (Hai An 2015, 2). He then explains that the crow is also considered as a bird with filial piety in Chinese traditional culture and a treasure by the royal family in UK (2015, 2). In this respect, he further elucidates on the reason for viewing the crow as a treasure in UK, noting that a legend in UK goes that if all crows leave Tower of London, the UK and the Tower of London will collapse (2015, 2). By explaining different images of “crow” in Chinese and English culture, Hai An facilitates cross-cultural understandings and highlights cultural differences. Additionally, Hai An’s footnote to “mandrake” in the “Altarwise by Owl-light” also offers readers the cultural background to understand “mandrake” (2015, 117). Hai An writes that the shape of mandrake’s root resembles human figure and allegedly promotes estrus. He further points out that the mandrake represents fertility in the Hebrew culture and some legends go that when pulled from the ground, mandrake’s root will scream, killing anyone who hears it immediately. By writing notes to provide cultural and historical contexts of Thomas’s poetry, both Wu Fusheng and Hai An have acted as cultural mediators, facilitating the intercultural communication.

However, most of the footnotes in the Chinese translations of Thomas’s works focus on providing clarifications and explanations of terms and specific words. For example, Wu (2014, 5) makes clear in his footnote that “this star” in the line “Glory also this star, bird” in the “Author’s Prologue” refers to “the earth”. In a similar vein, in the footnote to the line “In bottom gear through night-gear’d man” in “I Dreamed my Genesis”, Wu (2014, 53) writes that this line concerns the period from the childhood to the old age. By so doing, Wu (2014, 125) complements his abstract literal translation of the line by providing its connotations to his readers, which helps them gain an insight into the features of Thomas’s poetry and understand its meaning as well. In another footnote, Wu points out that “the first dead” in the line “Deep with the first dead lies London’s daughter” in “A Refusal to Mourn the Death, by Fire, of a Child in London” is the human ancestor Adam. Similarly, in the footnote to “celluloid” in the line

“Flavored of celluloid give love the lie” in “Our Eunuch Dreams”, Hai An (2015, 25) explains that celluloid means gelatin, which can be used for producing man-made plastics and making film. Such clarification provided by Hai An’s footnote is conducive to helping readers understand his transliteration of the word.

In *Quite Early One Morning* (2015) and *Portrait of the Artist as a Young Dog* (2014), editors and translators write numerous footnotes to figures such as Enrico Caruso, Charles Langbridge Morgan, Rudolph Valentino and Valentine Dyall, and to places such as Lapland and Porthcawl. The footnotes to figures are fairly concise and often introduce one’s nationality and profession. For example, Chen Cangduo (2014, 67) writes in the footnote that Rudolph Valentino is an Italian film star. As regards the footnotes to places, they primarily provide geographic and cultural information. For example, in the footnote to “Lapland” in prose “Memories of Christmas” in the collection *Quite Early One Morning*, the editor explains that Lapland is a scenic spot and the hometown of Santa Claus, located in the north of Finland and Norway with three quarters of its area in the Arctic Circle (Zhang 2015, 18). This footnote provides the geographic location of Lapland, namely Arctic Circle, which is of great significance in that Arctic Circle tends to prompt people to associate it with snow. Within this context, it will not be difficult for Chinese readers to imagine that Lapland is white. Hence this footnote helps Chinese readers have an easier access to the sentence “December, in my memory, is white as Lapland” in the original text. Similarly, Chen Cangduo (2014, 67) adds a footnote to “Porthcawl” to show its location. The footnote says that Porthcawl is a coast in South Wales and is 30.5 km away from Swansea. By writing this footnote, Chen has not only showed the location of Porthcawl, but also reinforced his projection of Thomas as a Welsh poet by connecting the place in Wales with his work.

By contrast, Hai An’s footnotes included in the *Do Not Go Gentle into that Good Night: Selected Poems of Dylan Thomas* (2015) are primarily concerned with cultural specific words. For example, in the footnote to “Davy’s lamp”, Hai An (2015, 3) writes

that it refers to the lamp on the Sea Demon Davy Jones's box. He then continues to explain the legend of Davy Jones: Davy Jones likes to live in deep sea but often goes to the sailors' ship in the stormy night, and he has big eyes and speaks with smoke coming out from his nose (Hai An 2015, 3). Furthermore, he also points out that Davy Jones's box represents the burying place of sailors, in other words, death (2015, 3). In this way, Hai An acts as a true cultural intermediary, providing backgrounds and cultural information about "Davy's lamp" to help readers appreciate Thomas's poetry. Additionally, what is also worth noting is that Hai An is interested in writing notes to explain cultural specific words related to Christianity. He has devoted his footnotes to a variety of Christian images and elements such as "ark", "tithings", "Christ-cross-row", "Adam", "christened", "manna", "grail", "snake", "sin", "Eden", "sacred waters", "genesis", "sabbath" and "Job". In the translation of "A Grief Ago", Hai An writes footnotes about "rod of Aaron", "exodus" and "lily" respectively (2015, 91). He further explains that according to the "Exodus" in the *Bible*, the rod of Aaron is capable of making miracles and becoming a serpent; it can put forth buds, produce blossoms, and bear ripe almonds, which is a symbol of resurrection (2015, 91). In the footnote to "exodus", Hai An sets out with introducing "Exodus" as the second chapter of *Old Testament*, followed by a description of the main content of the "Exodus" (2015, 91). At the end of this footnote, Hai An also points out that the law of Moses represented by The Commandments in the Exodus is the norm of Jewish life and faith, which occupies an important position in Christianity (2015, 91). In the footnote to "lily", Hai An traces back to the story of the expulsion of Adam and Eve from the Eden and further explains that Adam and Eve were so regretted that they cried and their tears dropped into the earth and turned into white lily (2015, 91). By writing a series of footnotes dealing with cultural-specific words related to Christianity in Thomas's poems, Hai An not only draws Chinese readers' attention to the influence of Christianity on Thomas's writings but also explains the Christian myth and symbol in them. In this way, Hai An has helped Chinese readers gain a better understanding of Thomas's poems, their Christian

elements in particular.

Unlike the footnotes discussed above, Wu's endnote to every poem he has translated focuses on giving commentaries on Thomas's poetry. In the endnote to "The Force that through the Green Fuse Drives the Flower", Wu observes that this poem helps Thomas win reputation and is an excellent representative of the so called "process poetic" (Wu 2014, 32). When commenting on it, he argues that it reflects Thomas's view of life, universe and death (2014, 32). With respect to the endnote to "Fern Hill", Wu begins with introducing this poem as one of Thomas's most renowned poems and provides its background, pointing out that the farm mentioned in it is his aunt Ann Jones's home where Thomas often went to play in his childhood (2014, 140). Although it is a song of nature and childhood, Wu argues that Thomas still does not put the theme of death aside, which is exemplified by the last three lines of the poem (2014, 140). In a similar pattern, Wu's endnote to "Do Not Go Gentle into that Good Night", first of all, shows Thomas's motivation for writing this poem, pointing out that it was written for his father and was intended to encourage him not to give up his life and fight with his fate (2014, 168). Wu then engages with the form and rhyme schema of the poem, explaining that its form is villanelle and its rhyme pattern is ABA. Finally, he observes that the effect generated by this form reflects his deep emotion for his father. Such interpretations and commentaries in Wu's endnotes give prominence to his visibility and voice in his translation and demonstrate his knowledge of Thomas's poems. By so doing, Wu has not only displayed himself as a translator but also acted as a poetry scholar, striving to forge his translation as "a primer to Thomas' poetry in China" (Wu 2016, personal communication).

3.3 An Epitextual Analysis: Book Reviews

The epitext is "any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space" (Genette 1997, 344). It is produced by "consumers of the text, chiefly

official reviewers” and relates directly to the text, albeit it lies outside and unattached to it (Pellatt 2018, 165). In this sense, book reviews obviously belong to epitext. Book reviews are generated by the public and critics, which can be used as valuable vehicles for gaining an insight into how a text is received in a community and what role reviewers play in this process. In this regard, this section will examine the book reviews of the Chinese translations of Thomas’s works, attempting to further shed light on how reviewers construct such different images of Thomas as a British poet and a Welsh poet, and promote the literary value of his poetry and short stories in China. However, the book reviews concerning the translations of Thomas’s works are rather rare in China. In this regard, this section will analyse all the available book reviews, namely two reviews to *The Selected Poems of Dylan Thomas* (2014) translated by Hai An and one to *Quite Early One Morning* (2015).

Hai An’s translation of Thomas’s poetry received a positive review from Huang Fuhai, who published his critical work in *China Reading Weekly*, a renowned newspaper on arts and literature in China, in 2014 (Huang 2014). In his review, Huang demonstrates the literary value of Thomas’s poetry, highlights the good quality and value of Hai An’s corresponding Chinese translation and presents Thomas as a British poet. He starts with tracing Hai An’s translation history of Thomas’s poetry and claims that Hai An’s current translation is the most appropriate and comprehensive one in China. Huang then introduces how the poems in Hai An’s translation are selected. In this respect, he points out that all the selected poems in this translation are Thomas’s renowned poems, thus they are sufficient for meeting Chinese readers’ appetite for his poems. In this way, Huang accentuates the high value of this collection of Thomas’s poems. However, the focus of his review is on discussing Thomas’s craftsmanship of poetry, aiming to remove Chinese readers’ misunderstanding of his poetry writing and help them appreciate it. In response to readers’ misunderstanding of Thomas’s poetry lack of skills, Huang argues that the craftsmanship of his poetic creation is undeniable, which is exemplified by his “Author’s Prologue”. What’s more, there is another

misunderstanding among readers that “如果一首好诗读起来自然流畅，诗人在写的时候就必然是非常轻易的” (if a good poem can be read naturally and fluently, the poet must have felt fairly easy in the process of writing it). In response to this view, Huang contends that “任何一个优秀的诗人，其用词、意象、节奏、形式，都有各自不同的‘自然’之理。它们依照其自然之理‘自然’地产生，却不会‘轻易’地产生” (every excellent poet has their ‘natural’ way of using words, images, rhymes and forms in which their poems are created, but it is by no means an ‘easy’ task) (2014). Turning to comment on Thomas and his poems, he argues that the nature Thomas admires is implicit and that his poems have sophisticated rhymes. Huang then devotes his last part to a detailed introduction of the translator Hai An and grants praises to his translation. In this respect, Huang reveals that Hai An has been confronted with death several times, thus has a deeper understanding of the themes of life, death and love in Thomas’s poetry. Furthermore, Huang points out that Hai An is also a poet himself. Therefore, Huang concludes that Hai An is the most appropriate translator for Thomas’s poems. Finally, Huang calls for Chinese readers to appreciate the British poet’s poems by reading the Chinese poet’s translation. In this way, acting as a literary critic and instructor, Huang has influenced Chinese readers’ perception of Hai An’s translation and shaped their way of approaching Thomas’s poetry. However, the entire review makes no reference to Thomas’s identity until the last sentence, which reads, “让我们祝贺一个新译本的诞生，欣赏一个英国诗人如何在一个中国诗人的笔下放出奇异的光彩” (Let’s celebrate the birth of a new version and appreciate how a British poet blossoms under a Chinese poet’s pen) (2014). “A British poet” in this sentence clearly refers to Thomas, which shows Huang’s intention to project Thomas as a British poet to Chinese readers to homogenise his Welsh identity. Meanwhile, it also reflects the reality that Wales as a minority nation and its culture as a minority culture are almost invisible in China. In this sense, it comes as no surprise that Huang’s review published in the mainstream

literary newspaper neglects Thomas's Welsh identity and the Welshness in his poetry.

Another review of Hai An's translation of Thomas's poems is written by Xu Changyun, Zhou Jianglin and Yingguo Faner, who published their work in a local newspaper *Southern Agricultural Daily* in 2014 (Xu, Zhou and Yingguo, 2014). They set out with describing the line "Do Not Go Gentle into that Good Night" recurrent in the film *Interstellar* (2014) from Thomas's poem "Do Not Go Gentle into that Good Night" and present Thomas as a Welsh poet. They then divide their review into three parts to introduce Thomas and his works. In the first part, they provide a biographical account of Thomas and praise him as "天才" (a genius) but also uncovers his addiction to drinking (2014). The second part discusses the characteristics of Thomas's poetry and his achievements. They argue that his poetry draws inspirations from children's songs, Welsh ballad, the *Bible* and so on. It also pays significant attention to rhythm and rhyme, which they argue is attributed to the influence of "威尔士游吟诗人的传统" (Welsh bardic tradition) (2014). In this way, they explicitly foreground Thomas's Welsh identity by placing him and his poetry in the Welsh literary tradition. In the third part, they engage with the themes of life, love and death in Thomas' poetry, among which death, they argue, is most outstanding. In sum, their review disguises the translation as an original work, focusing on discussions about the author and his works, without mentioning the translator or any other relevant information about the translation. Meanwhile, their review also brings Thomas's Welsh identity to the fore by discussing the relationship between him and Wales. By so doing, they have succeeded in showing Chinese readers the otherness of Welsh culture and Welshness in Thomas's poetry.

Similarly, Gu Lili's review of *Quite Early One Morning* (2015), published in a local newspaper *South City News* in 2015, also reveals the connection between Thomas's works with Wales (Gu 2015). Her review is entitled "Go Gentle into the Welsh Good Night", which is obviously adapted from Thomas's renowned poem "Do

Not Go Gentle into that Good Night”. Such an adapted title foregrounds Thomas’s Welsh identity in the first place by pinpointing the “Welsh Good Night”. Taking advantage of the popularity of the poem “Do Not Go Gentle into that Good Night” in China, this title undoubtedly draws much more readers’ attention, thereby conveying the fact of Thomas’s Welsh identity to a wider readership. Aside from the title, when introducing Thomas’s life, Gu writes that he was born in a coastal town in Wales, which forms stark contrast with the ignorance of Wales in the normative practice in China of describing him as a poet born in Swansea, UK. Furthermore, Gu contends that, although Thomas is regarded as “英国诗人” (a British poet), he is “骨子里还是威尔士人” (a Welsh man at heart) (2015). As such, Gu has constructed the image of Thomas as a Welsh poet to the best of her ability. Meanwhile, in her review, Gu also introduces the content of *Quite Early One Morning*, suggesting that the book consists of two parts: the first part elaborates on the memories of childhood life while the second part focuses on the commentary on the English poetry (2015). However, in general, Gu regards the book as a memoir, showing Thomas’s beautiful memories to readers. In this way, Gu has also acted as a mediator and guide, sketching out the structure of Thomas’s *Quite Early One Morning* and instructing readers to appreciate it as his memories.

3.4 Conclusion

Based on Genette’s concept of paratext and its expanded definition by Pellatt for translation studies, this chapter has approached the reception of Thomas’s works as well as the roles of translation agents in shaping and steering their reception in China through a paratextual analysis. The paratextual analysis has been carried out by means of a combination of peritextual and epitextual analyses, with the former focusing on the titles, covers, introductions, prefaces, afterwords and notes while the latter giving prominence to book reviews.

The detailed analysis of this paratextual apparatus suggests that Thomas is

presented as a canonical poet in China. With the symbolic capital accumulated by Thomas in the global and Chinese literary field, the publishers consider him as a brand to draw readers' attention by highlighting his name in their covers and titles. The blockbuster *Interstellar* (2014) also plays an important role in the reception of Thomas's works in China. Due to the popularity and success of the film *Interstellar* in China, the publishers exploit it as an advertising platform to promote Thomas's poetry, to the point of integrating elements from it into their titles and covers. Additionally, the publishers take the celebration of 100th anniversary of Thomas's birth as an opportunity to help his short stories reach Chinese readers by highlighting it in the cover of *Portrait of the Artist as a Young Dog* (2014).

In parallel, the analysis of the paratexts surrounding the Chinese translations of Thomas's works also indicates that Thomas's Welsh identity has been neglected in the mainstream in China. In the covers, introductions, prefaces and afterwords, Thomas tends to be subsumed under the category of British poets or presented as a world poet, thus his Welsh identity is relegated to an invisible position. However, it is noteworthy that several translators and reviewers, such as Wei Bai, Chen Cangduo and Gu Lili, have brought some light to his Welsh identity by revealing the connections between his works and Welsh culture and tradition. Nevertheless, the mainstream in China still ignores Thomas's Welsh identity, which is exemplified by Hai An's view. As the most influential translator and promoter of Thomas's poetry in China and a poet himself, Hai An explicitly states that he pays little attention to Thomas's Welsh identity. Therefore, it is safe to argue that Thomas's Welsh identity remains largely invisible in China.

Paratext tends to explain and elaborate on the core text, with an aim to guide and help readers understand the text. Just as Kovala points out, one main function of the paratexts of translations is to "diminish the distance between the work and the reader" (Kovala 1996, 140). However, paratext, as a form of interpretation, can also be considered as a crucial platform for persuasion and manipulation. As for the paratexts accompanying the Chinese translations of Thomas's works, agents such as the

translators, editors, publishers and reviewers have played a significant role in steering the reception of Thomas's productions, facilitating cultural communications by building a bridge between his works and Chinese readers to ensure their appropriate appreciation as well as constructing different images of Thomas in China such as a British writer, a canonical author and a Welsh poet.

In introductions, editors, publishers or prestigious authorities have spared no efforts to persuade potential readers of the literary value of Thomas's works by demonstrating their selection criteria and publishing contexts. Li Zhaoxing's introduction to the series of "Classic English Language Poetry: Distinguished Poets and Translators" is exemplary in this regard. As an outstanding and prestigious poet diplomat, Li grants his endorsement to the series by regarding the works in it as classic works and their translators as best translators. By so doing, Li has granted his symbolic, cultural and social capital to the series, contributing to its authority and prestige. Through this paratextual decision, Thomas's poetry, included in the series, is consecrated as a canonical work with a considerable amount of literary value.

By writing prefaces, afterwords and notes, the translators have shown their own visibility and pushed forward their own agenda of interpreting Thomas's works to draw Chinese readers' attention to specific aspects of his writings and their own knowledge. With a detailed discussion of the content and style of Thomas's works in their prefaces or afterwords, translators such as Hai An, Wu Fusheng, Wei Bai and Chen Cangduo have ensured readers a pertinent understanding of them. In order to highlight the influence of Christianity on Thomas's poetry, Hai An's footnotes have placed an emphasis on explaining the cultural-specific words related to Christianity. By contrast, Wu Fusheng's footnotes and endnotes have provided information about cultural and historical backgrounds, interpretations of cultural-specific words and commentaries on Thomas's poetry. In this way, Wu have fully displayed his own knowledge of Thomas's poetry, shaping himself as a poetry scholar translator (Also see Chapter 5).

In communicating Thomas's works, the reviewers have acted as mediators and

filters, playing an influential role in shaping reading habits and constructing their meaning. By demonstrating his own understanding of Thomas's poems and displaying translator Hai An's experiences in translating them, Huang Fuhai has provided Chinese readers with an appropriate way to approach Thomas's poetry and appreciate the translator's work. In line with the mainstream recognition of Thomas as a British or canonical poet in China, Huang has not resorted to any references to his Welsh identity or Welshness in his works and eventually presented him as a British poet to Chinese readers, falling in line with the resistance to minority. By contrast, the other two reviews seem to have made efforts to encourage Chinese readers to pay attention to the exotic foreign otherness of minority by highlighting Thomas's Welsh identity and uncovering the connection between his works and Wales. As Gu Lili's review of *Quite Early One Morning* (2015) shows, ranging from the title containing "Welsh Good Night" to the emphasis on Thomas as a Welsh man, she has succeeded in constructing the Welsh identity of Thomas in her review.

Chapter 4: Publishing Dylan Thomas's Works in China: Field, Capital and Mechanisms of Selection and Promotion

As demonstrated in Chapter 2 and Chapter 3, Thomas is primarily presented as a canonical author and his works are constructed as classic literature in China. Against this background, this chapter will focus on the translation selection and promotion mechanisms for Thomas's works in China. Drawing on Bourdieu's core concepts of field and capital, the chapter will concentrate on examining the factors revolving around Chinese publishing houses' decision-making process with respect to the selection of Thomas's works for translation on the one hand, and exploring the role of translation agents in the selection and promotion process on the other. By so doing, it aims to demonstrate the following two arguments: firstly, the integrated forms of linguistic capital, economic capital and symbolic capital of Thomas's works and the constructive roles of agents work synergistically to facilitate the selection of Thomas's compositions for translation in China; secondly, Chinese publishers and translators accumulate various forms of capital by engaging in the publication, translation, consecration and promotion of his productions. To contextualise this research, the chapter will first scrutinise the role of translation in the cross-border flows of literary works from minority cultures and the reasons for examining the selection mechanisms of Thomas's literature for translation in China.

With the acceleration of literary and cultural globalisation, cross-border flows of literary works become increasingly frequent and significant. These transnational literary exchanges are almost impossible without translation. Just as Venuti argues, it is translation that "enables the international reception of literary texts" (Venuti 2013, 193). Translation plays a crucial role "not only in building up national and cultural identities but also in constructing a literature with the potential to cross the boundaries of languages and nations as well as those of literary and cultural traditions" (Wang 2010, 1). This is especially true for minority groups. For them, translation is a way to renovate national literary traditions and "raise awareness of the minority language and literature"

(Baker 2014, 18). With translation, a minority literature can reach a wider audience, thus showing its visibility in the global stage. In this regard, Welsh writer Angharad Price's novel *O! Tyn y Gorchudd* (2002) is exemplary. This novel is written in Welsh and it is when it was translated into English as *The Life of Rebecca Jones* (2010) that it began to attract more attention from the world, fueling it to be translated into other languages such as German, Bengali and Romanian (Price 2013, 24).

However, translation is also a negotiation of power. The selection, production and reception of translation are constrained by linguistic, cultural, economic and social factors. The global field of translation is characterised by a core-periphery and highly hierarchical structure, resulting in an uneven translation flow between nations with different languages (Heilbron 1999, 433; 2000, 14). There exists "an inverse relation between the centrality of a language in the global translation field and the proportion of translations in the national book production system" (1999, 439). To be specific, a more central position in the international translation system implies more translations come from this language and fewer translations are made into this language. To use Casanova's terms, the translation into the dominating languages with large volumes of literary capital from dominated languages deprived of literary capital performs an act of "consecration" (Casanova 2004, 135; 2010, 295). Translating literature written in minority languages into major languages allows minority authors to obtain "a certificate of literary standing" (Casanova 2004, 135).

With respect to Wales, it is a bilingual society in which both Welsh and English are its official languages. It is also a nation enriched and conflicted by two literatures: one is Welsh-language literature and the other is Anglo-Welsh literature or Welsh literature writing in English. Although Welsh-language literature is among the oldest in Europe, it is written in a dominated or peripheral language, Welsh, so it occupies a dominated or peripheral position in the global field of translation. By contrast, Anglo-Welsh literature was a relatively younger literary tradition and whether it was part of Welsh literature was debatable in the twentieth century. For example, Welsh poet and

critic Bobi Jones argues that Anglo-Welsh writings constitute a provincial English literature that cannot be described as a literature on a par with Welsh literature in Welsh (Jones 1973, 47). On the contrary, Raymond Garlick and Roland Mathias consider Anglo-Welsh literature as an integral part of Welsh literature with its own extended literary tradition (Garlick and Mathias 1984). In spite of the debates, Anglo-Welsh literature was firmly established in Wales in the 1960s and 1970s with its own publishing vehicles and Welsh Arts Council's financial support (Lloyd 1992, 435–436). Although Anglo-Welsh literature is written in a central or dominating language, English, it is still subsumed under the category of minor literature. That's because Wales has accrued little cultural prestige resulting from a peripheral position that the Welsh culture occupies in the global cultural field. Just as some scholars point out, Wales has often been regarded as invisible and marginal in the world system (Cronin 2003, 139; Dijkstra 2016).

In this context, translation is of great significance to Welsh culture and literature and has “a profound invigorating effect on Welsh culture, literature in particular” (Miguélez-Carballeira, Price and Kaufmann 2016, 128). However, this fact of the importance of translation to Welsh culture and literature in turn confirms the dominated position of Welsh culture, as “minority-language cultures are translation cultures par excellence” (Cronin 2003, 139). Therefore, in light of the minority status of Welsh language and culture, Welsh literature belongs to the category of peripheral or minor literature, thus is not in a position to present actively in the global literary field.

In addition, it is also noteworthy that translation practices establish a hierarchical relationship between the hegemonic and subordinate cultures (Venuti 1998, 165). The directionality of translation tends to be from a hegemonic culture to a minority one, “promoting the power of First World cultures” (Simon 2000, 16). With respect to Welsh culture and Chinese culture, as demonstrated in Chapter 1, due to the comparatively less soft power and cultural prestige of China and Wales, both cultures are relegated to minority cultures when they are compared with Anglo-American hegemonic culture.

However, what is needed to point out in this respect is that “minorities are always relational, one is a minority in relation to someone or something else” (Cronin 1998, 151). From this point of view, Chinese culture is undoubtedly the majority culture in relation to Welsh culture. Meanwhile, by contrast, Anglo-Welsh literature is written in English, which is a hegemonic language, thus has more visibility and symbolic capital than Chinese. In this sense, the relational positions of Welsh culture and Chinese culture along with the hegemonic status of English and the marginal position of Welsh complicate the literature exchanges between Wales and China.

Recent years have witnessed some translations of Welsh literature in China. In 2013, Chinese magazine *Foreign Literature and Art* published a special issue on Welsh literature, which contained several translations of Welsh literature including both Welsh-language literature and Anglo-Welsh literature. However, all Welsh-language literature in that issue was translated indirectly from its English translation (Ying 2013a, 7). In 2015, the translation of *Rice Paper Diaries* (2013) written in English by Welsh writer Francesca Rhydderch was published by Shanghai Translation Publishing House. In spite of these breakthroughs, it remains a fact that not much Welsh literature has been translated in China until now.

Diametrically opposed to the dearth of translation of Welsh literature in China, the flourishing phenomenon of the translation of Thomas’s works in recent years (See Chapter 2) stirs up the following questions for this chapter. Why have Thomas’s works been selected for translation in China? What are the mechanisms of selecting his works for translation in the Chinese context? What roles have translators, editors and publishers played in the process of the selection and promotion of Thomas’s works in China?

These questions are closely related to the transnational translation field, the functions of translators, editors and publishers as well as the publishers’ strategies in China. The transnational translation field is full of struggles and international translation exchanges are influenced by all forms of capital such as cultural, linguistic

and symbolic capital. The translators, editors and publishers involved in the translation process are considered as agents of translation. Sociological approaches to translation give prominence not only to the agents in the production and reception of translation, but also to “their shaping role in the respective power relations and the relevance of the translation as a cultural product which circulates in inter- and transnational transfer” (Wolf 2007, 16–17). Moreover, sociologically oriented approaches to translation can also provide an analytical framework for exploring the “publishers’ strategies and the list” (Sapiro 2008, 161). In this regard, employing a sociological approach is conducive to the exploration of transnational translation field, the roles of such agents as translators, editors and publishers in the translation process as well as the factors revolving around the translation of Thomas’s works in China. Therefore, in an attempt to respond to the above questions, this chapter will point to a theoretical consideration that draws from Bourdieu’s core concepts of field and capital, exploring the selection and promotion mechanisms for Thomas’s works in China. Methodologically, the chapter will analyse the data collected from the interviews with translators, editors and publishers, taking the Chinese translations published by Foreign Language Teaching and Research Press, People’s Literature Publishing House, Nankai University Press and Lijiang Publishing House as case studies.

4.1 Bourdieu’s Field and Capital

With the sociological turn in translation studies, translation is increasingly considered as a social activity, which is “deeply affected by social configurations” (Wolf 2014, 11). In order to shed light on the role of agents involved in the translation and the social nature of translation, Bourdieu’s theory of sociology has attracted considerable attention from translation scholars (Gouanvic 2005; Angelelli 2014a; Vorderobermeier 2014a; Hanna 2016). The attraction of his sociological theory lies in his powerful concepts, among which field, capital and habitus are most prominent. These concepts can help us analyze critically “social and cultural agents actively participating in the

production and reproduction of textual and discursive practices” and make “a valuable and unique contribution to the theorization of the interaction between agency and structure” in translation studies (Inghilleri 2005b, 126).

Until now, Bourdieu’s concepts have been introduced in translation studies along two major critical lines of thinking. The first line embraces “the model of the literary field” and attempts to explore “how (literary) translation and translators fit into it” (Buzelin 2013, 188). The second line focuses on the application of the concepts of habitus and field to “the understanding of translation practice and translation norms, in general, beyond the literary field” (2013, 188). This chapter will primarily take the first line, employing Bourdieu’s concepts of field and capital to explore not only the mechanisms of selecting Thomas’s works for translation in China, but also the influence of the agents’ capital on the selection, consecration and promotion of these Chinese translations. Before that, it is necessary to clarify the concepts of field and capital and elucidate their relevance for my analysis.

4.1.1 The Concept of Field

In order to account for agents in social contexts and explain social realities, Bourdieu developed the concept of field. Field is the fundamental concept in Bourdieu’s sociological theory, which structures the habitus and influences the distribution of capital. The field is a relatively autonomous sphere and a social arena where the agents inhabiting the field struggle and negotiate over specific resources and have access to them. The agent’s position is dependent on the given share of capital that can be inherited, cultivated or accumulated. When defining the field, Bourdieu observes by taking the literary field as an example:

I would say that the literary field is a force-field as well as a field of struggles which aim at transforming or maintaining the established relation of forces: each of the agents commits the force (the capital) that he has acquired through

previous struggles to strategies that depend for their general direction on his position in the power struggle, that is, on his specific capital (Bourdieu 1990b, 143).

From Bourdieu's definition of field, we can discern four properties. The first property is that, as a locus of power relationships and struggles, field is a social space in which agents and institutions attempt to redistribute the existing capital. The second one is the competition between established agents and newcomers in the field, both of whom struggle to acquire more capital by taking advantage of their existing capital. This competition leads to a hierarchical structure in the field in which the position of agents is determined by their accumulated capital, which constitutes the third property of the field. The fourth property of field is that the structure of field is dynamic and changeable instead of static, which is conditioned by the struggles among its agents with different types and amounts of capital.

With the common properties mentioned above, a variety of fields exist in society, for instance, literary field, the field of cultural production and economic field. The most relevant field to this chapter is the field of cultural production or what Bourdieu also calls "The Economic World Reversed" (Bourdieu 1993, 29). The field of cultural production is structured around the opposition between "the sub-field of restricted production and the sub-field of large-scale production" (1993, 53). At the pole of restricted production or small-scale production, aesthetic, literary and intellectual criteria prevail over commercial considerations, but the accumulated symbolic capital is able to be converted into economic capital in the long term. By contrast, the pole of large-scale production is ruled by the law of market and pursues short-term economic profits. Based on this opposition, Bourdieu has directly touched on translation and located translation in the field of publishing in his article "A Conservative Revolution in Publishing" (Bourdieu 2008). In this article, he has analysed the editorial strategies of large-scale and small-scale publishers by taking how they select foreign literature for

translation as examples in the field of publishing (2008). By so doing, he argues that the editorial strategies for selecting foreign literature by a publisher are the direct consequence of its position in the field: at the literary pole, the publishers import translation to accumulate symbolic capital while at the commercial pole, translation is “a financial investment geared, overtly or not, toward the production of bestsellers” (2008, 147–148). Bourdieu’s article clearly shows the features of the subfields of restricted production and large-scale production as well as the different strategies adopted by publishers in line with their positions in publishing field. Drawing on this analytic model provided by the article, this chapter will examine the Chinese publishing field, display the positions of publishers involved in the translations of Thomas’s works as well as explore the reasons for the publishers to select them for translation in China.

4.1.2 The Concept of Capital

Capital is another core concept in Bourdieu’s sociological theory and determines the agents’ positions in field. According to Bourdieu, capital “is accumulated labor (in its materialized form or its ‘incorporated,’ embodied form) which, when appropriated on a private, i.e., exclusive, basis by agents or groups of agents, enables them to appropriate social energy in the form of reified or living labor” (Bourdieu 1986, 241). It has three fundamental types: economic capital, cultural capital and social capital. Economic capital (material possessions) “is immediately and directly convertible into money and may be institutionalized in the form of property rights”, which can provide “the conditions for freedom from economic necessity” and “guarantees” for agents (Bourdieu 1986, 243; 1993, 68). Cultural capital is the totality of knowledge, skills, experience and worldview acquired by agents, which consequently determines the social and financial advantage or status they have in a given society. The social capital, made up of social responsibility, is “the sum of the resources, actual or virtual, that accrue to an individual or a group by virtue of possessing a durable network of more or less institutionalized relationships of mutual acquaintance and recognition” (Bourdieu

and Wacquant 1992, 119). In addition to the three fundamental types of capital, symbolic capital, embodied by fame and credibility, is another important capital in Bourdieu's sociological theory, which depends on the economic, cultural and social capital and is acquired by recognition instead of heritage. It is, as Bourdieu observes, "nothing other than economic or cultural capital when it is known and recognized" (Bourdieu 1989, 21).

Economic capital, cultural capital, social capital and symbolic capital are not independent but convertible to each other. In other words, economic capital can be transformed into cultural capital and social capital; cultural capital can be converted into economic capital and social capital; by the same token, social capital can be transformed into economic capital and cultural capital. When they are recognised, they will become symbolic capital; in turn, symbolic capital will bring more economic, cultural and social capital. Although these forms of capital are mutually convertible under certain circumstances, they should not be viewed as reducible to each other. That means possessing economic capital does not necessarily imply possessing cultural, social or symbolic capital, and vice versa. Therefore, it is necessary to understand these forms of capital in a dynamical and relative way.

The selection and promotion of Thomas's works in China are pertinent to various forms of capital possessed by Thomas, translators and publishers. From this viewpoint, Bourdieu's concept of capital can be exploited as a useful analytical framework for this chapter to gain insights into how these forms of capital accumulated by Thomas, translators and publishers influence the selection of his works for translation and the promotion of their translations in China. Since the circulation of Thomas's works into China takes place in the transnational translation field, selecting his works for translation in China is also conditioned by the structures of transnational translation field. In this sense, it is essential to probe into the structures of transnational translation field prior to the exploration of other factors that condition the selection, consecration and promotion of his works in China.

4.2 The Transnational Translation Field: The Linguistic Capital of Dylan Thomas's Works

The international circulation of literature is generally made possible by translation, which makes translation appear as “one of the dominant phenomena acting on the international market in literature” (Brisset 2010, 74). The act of translation is embedded in the power relations among national states and their languages. “Some languages have a merely local character within the political unit they are part of, whereas others, like the languages of colonial powers and empires, tend to have a much broader reach than that of nation-states” (Heilbron and Sapiro 2016, 376). To employ Bourdieu's concept of capital, the capital is unequally distributed among languages and some languages boast more symbolic capital than others. Therefore, the international translation exchanges among different languages are “unequal exchanges that express relations of domination” (Heilbron and Sapiro 2007, 95).

The transnational translation field is a core-periphery structure and is characterised by asymmetric exchanges between language groups that dispose of unevenly distributed capital (Heilbron 1999, 432). As regards the positions of language groups, Heilbron divides them into three categories, namely “central, semi-peripheral and peripheral languages” (1999, 433). He further argues that “English is by far the most central language in the international translation system” and the centrality of the language is conversely correlated with the number of translations into that language (1999, 434, 439). Nowadays, English is still doubtlessly the most central language and enjoys exclusive status and power in the transnational translation field. Based on the data of *Index Translationum* compiled between 1979 and 2007, Annie Brisset suggests that English is the most dominant language in the world (Brisset 2017, 267). As a source language, English alone takes more than 55 percent of translated books covering all genres, far outdistancing other most frequently translated European languages such as “French (10.36%), German (9.45%) and even more so Russian (5.41%)” (2017, 267).

In this respect, it is worth noting that unlike the Welsh literature that is written in Welsh, Thomas's works are created by means of English without any exceptions. Acting as the medium of Thomas's compositions, English plays an important role in their spread and the accumulation of symbolic capital for him. As Glyn Jones aptly puts it as follows:

The language of the Thomas home in Swansea would then almost certainly have Welsh, and Dylan Thomas might have turned out to be a Welsh-language poet. And with his passion for words, this copious language, his endless patience, his welcoming of metrical disciplines, what a superb *cynganeddwr* he would have been. But no international reputation for him then, no triumphant American visits and no packed poetry readings, no vast gramophone record and book sales, no Dylan Thomas industry (Jones 2001, 168).

As a hypercentral language in the international field, English has a consecrating power and considerable symbolic capital, which can grant universal visibility to Thomas's works. It is also noteworthy that most of Thomas's works have been published in US, which provides a larger amount of symbolic capital to his works than that being published in other countries. As Sapiro argues, the "dominant position of the American publishing industry on the world market of translation confers to American firms a high consecrating power in the transnational literary field" (Sapiro 2015, 325). In this sense, if a book is published in US, its possibilities of being translated into other countries will increase. Moreover, "most of the translation titles are from US, UK, Japan and Korea" in China (Zhao 2012, 341). Almost half of the copyrights obtained in China are from US and UK and the copyrights brought from US alone account for about one-third of all titles (2012, 341). For example, according to the statistics released by China's National Copyright Administration, the total number of copyrights in terms of books

from foreign countries in 2015 was 15458, among which US was 4840, UK 2677 and Japan 1724.¹⁰ These data indicate that English is the most prominent source language and that US and UK are the most important source countries for translation in China. Therefore, written in English and published in US and UK, Thomas's works are endowed with more linguistic capital and visibility in the international field than other Welsh-language literature that is published in Wales, leading to them obtaining more chances to be translated in China.

Apart from being influenced by the power relations in the transnational translation field marked by the unequal exchanges between language groups, the publication of Thomas's works in China is also undeniably connected to the publishing field of foreign literature in the Chinese context. From this perspective, in seeking to understand the factors revolving around the selection of his works for translation in China, conducting an investigation of the evolution of and the governing factors for the foreign literature translation in the Chinese publishing field will be of considerable assistance.

4.3 The Translation of Foreign Literary Works in Chinese Publishing Field

Foreign literature translation has been an important literary and cultural enterprise in the publishing field in China. The first large-scale publication of foreign literature translation began in the late Qing dynasty (1860–1912) and lasted through the early Republican period (1912–1949). At that time, the modern pioneers were committed to “democracy and freedom in the hard-won process of learning from the West” (Luo 2009, 124). They considered foreign literature translation as “a vehicle for promoting social reform and cultural transformation” (Kong 2005, 120). In such a context, attributing to the efforts of many reformers and writers such as Liang Qichao (1873–1929), Lin Shu (1852–1924) and Lu Xun (1881–1936), a variety of foreign literary works were translated and published in China. Lin Shu translated 183 foreign novels into Chinese

¹⁰ These data are drawn from the official website of China's National Copyright Administration.

in total and his translations covered literary works from US, France, UK, Spain, Japan and other countries. By contrast, Liang Qichao and Lu Xun primarily focused on the translation of Japanese literary works.

In the early years after the establishment of the People's Republic of China in 1949, the publishing field in China was highly heteronomous. All publishing houses were state-owned, so they were closely regulated and subsidised by the government. As a result, they had to be extremely politically aware and publish works in line with the government's policy and expectation, rather than take the economic profits and readers' interest into account. In this respect, the publication of foreign literary works was illustrative. In the early 1950s, the publication of foreign literary works was heavily censored due to "a political, ideological and moral need for the new-born socialist state to survive and develop" (Tan 2015, 331). As regards the selection of foreign literary works for translation and publication, political considerations were most prominent. The foreign literary works translated and published during this period clearly slanted towards the works from the Soviet Union, Eastern Europe and other "weaker and capitalism-oppressed" nations such as North Korean, Egypt, Iraq, Cuba and Chile due to the influence of the socialist-communist model of Soviet Union. By contrast, the number of literary works translated from North America and Western Europe was rather limited. As Tan Zaixi points out, only 460 works of British-American literature were translated throughout the 17 years from 1949 to 1966 (2015, 332). Most of these translated literary works from the West consisted of classic works that attempted to "expose the corruption and social ills of Western society" (Kong 2005, 121). In this regard, the publication of the Chinese translations of the following writers' works are illustrating: Geoffrey Chaucer's *Canterbury Tales* (1955), William Makepeace Thackeray's *Vanity Fair* (1957), Charles Dickens's *Oliver Twist* (1950) and O. Henry's *Cabbages and Kings* (1955). During the Cultural Revolution (1966–1976), the publishing field in China was under the strict control of ideology and politics. Almost all publishing houses suspended their works, as "their staff engaged in struggle against

‘capitalist readers’ and representatives of a ‘bourgeois line in literature and art’ within their own ranks” (Volland 2016, 373). In this context, the publication of foreign literature translations was almost completely halted because of the severe political and ideological censorship as well as China’s alert to subversive and alien culture at that time.

Starting from the late 1970s, when China began to implement the policy of reform and opening up, the government gradually loosened its control on the publishing houses and the publishing field was transformed by cultural and economic reforms. Facing a rising budget deficit, the Chinese government slashed its subsidies to the publishing houses and “allowed the introduction of market forces, including financial autonomy, management decentralization, deregulation, and diversification” (Pei 1998, 155). That meant the publishing houses had to be responsible for their employees’ benefits and bonuses. Confronted with the challenge of huge economic pressures as well as the opportunity of fewer restrictions from the government, publishing houses were in an urgent need to take advantage of the opportunity to seek ways to be financially independent. Just as Bourdieu points out, “foreign literature is one of the most profitable investments for both small and large house” (Bourdieu 2008, 147). Well aware of the considerable commercial potential of foreign literature, Chinese publishing houses turned to the massive publication of foreign literature translations and retranslations, satisfying Chinese readers’ curiosities about the outside world after several decades of isolation.

With Chinese leader Deng Xiaoping’s 1992 policy talks on continued opening up and reform in China, the Chinese government’s control and censorship on as well as its funding for publishing houses were further reduced. Consequently, Chinese publishing field experienced a fundamental shift toward a market economy. The “business principles and market mechanisms began to exert even greater control over the Chinese publishing industry” (Kong 2005, 42). Responding to such a context, Chinese publishing houses increasingly took the economic factors into account and attempted

to make profits through their publications. Therefore, in the 1990s, there emerged a boom of translations of foreign literary works and retranslations of classic works as they were proved to be very lucrative. According to Kong, a large proportion of best sellers published in China throughout the 1980s were translations of fiction (2005, 125). Similarly, when discussing the retranslation boom of classic works in China in the 1990s, Xu and Tian point out that the publications of world classics “helped the publishers to make huge profits” (Xu and Tian 2014, 256).

In the twenty-first century, with the rapid social and economic development, the Chinese government adopted a policy of “conglomeration”, which “transformed the nation’s publishing houses from old-style state-owned enterprises into profit-driven entities, with access to the financial and the regulatory resources of the state” (Volland 2016, 374). For example, People’s Literature Publishing House (a prestigious state-owned publishing house in China) transformed itself into a limited corporation and became a member of China Publishing and Media Limited Corporation in 2011. It has published a large number of best-selling works in response to readers’ needs, among which the series of *Harry Potter* were most prominent. According to Zhao Wuping, *Harry Potter* ranks second in the top ten bestsellers in China between 2000 and 2011 (Zhao 2012, 342). In fact, by the end of 2010, all state-owned publishing houses in China had transformed themselves into commercial enterprises. Since then, the government no longer provided funding for publishing houses whilst its interventions to their decisions also decreased significantly. The publishing houses acquired their rights to make their own decisions and operated according to the law of market. To meet readers’ interests and make profits, all publishing houses spared no effort to enter the lucrative translation market, as foreign literature had been popular among Chinese readers. As a result, there emerged an exponential increase of the publication of foreign literature translations. According to the founder and first president of Yilin Press (a renowned press committed to publishing translations in China) Li Jingduan, 28,500 translations were published in China between 1978 and 1990, with an annual output of

2,192 translations, whilst the number of translations published between 1995 and 2003 skyrocketed to 94,400, with an annual output of 10,500 translations (Li 2008). Focusing on the translations of British and American literature in China, Sun Zhili points out that they increased significantly between 1976 and 2008 with over 4,500 British and more than 5,800 American literature translations published (Sun 2009, 1–2). Moreover, publishing houses in China have bought much more book copyrights from abroad in recent years than a decade ago, which certainly include foreign literary works. According to the statistics released by China’s National Copyright Administration, the number of book copyrights bought by China increased significantly from 7343 in 2000 to 16625 in 2013.¹¹

Nowadays, publishing houses in China have evolved from state-owned institutions to limited corporations, with less control from the government. They are independent and no longer rely on the subsidies from the government, which result in their survival and prosperity depending on the market. They can capitalise on the vast opportunities provided by the market to publish foreign literature translations to improve their balance sheets. However, they also have to “steer a course between economic success and political correctness”, since censorship “has up to this day remained a socio-political and cultural constant” in China (Kong 2005, 42; Tan 2015, 335).

The above discussion of foreign literature translation in the Chinese publishing field demonstrates that the overall development of Chinese publishing houses has been in the direction of an increasing commercialisation and conglomeration, which have contributed to the publication of foreign literature translations as an important source of economic gains for Chinese literary publishers. Taking this context as a point of departure, the next section will carry out an in-depth analysis of the Chinese translations of Thomas’s works from a sociological perspective to shed light on the selection

¹¹ These data are drawn from the official website of China’s National Copyright Administration.

mechanisms and the multiple roles of translation agents in the selection, consecration and promotion of his works in the Chinese context.

4.4 Selection and Promotion Mechanisms of Dylan Thomas's Works in China: The Role of Translation Agents

The extensive publication of the translations of Thomas's works in China in 2014 and 2015 raises the question of why the works created by a writer from Wales, a minority culture, could be translated and published in a relative majority culture. Given the invisibility of Welsh culture and literature in conjunction with the hierarchic structure of international translation flows, this seems an unlikely scenario in spite of the fact that Thomas's compositions are written in English with more linguistic capital, thus boast more chances to be translated in China. In this context, it is essential to explore what other factors or conditions may have contributed to their translation and publication in China. To spell out these factors, Bourdieu's concepts of field and capital can provide useful analytical frameworks.

Undeniably, Thomas is a prestigious, popular and successful writer and poet. According to Helen Watkins and David Herbert, Thomas's reputation is worldwide and enormous, and "sales of his works remain high and his estate continues to be one of the highest earning of any British poet" (Watkins and Herbert 2003, 256). In a similar vein, Derek Perkins points out that Thomas has "inspired literary collectors all over the world and any scrap of paper which can be identified as coming from his pen has found a market" (Perkins 1995, 83). His poetry is popular both at home and abroad. For example, his poem "Do Not Go Gentle into that Good Night" is the most hits on the Poetry Foundation's websites of poems in American and "Fern Hill" is often cited as one of the most loved poems in Britain (Heinzelman 2015, 574). The popularity of his works can also be reflected in the extent to which his works have been translated. According to John Goodby, his works have been translated into the major European languages several times and "into almost all of the minor ones", as well as partially into

Arabic, Korean and Japanese; his works have been translated into “forty-three languages in all”, ranking the first place of any British poet of the period (Goodby 2014, 217). What’s more, Thomas is also influential, which is exemplified by the Nobel Literature Prize winner Bob Dylan renaming himself after Dylan Thomas out of his admiration, and by his literary influence on poets such as Robert Lowell, John Berryman and Ted Hughes.

In sum, Thomas is not only endowed with literary reputation by peer recognition for his craftsmanship but is also construed as a cultural icon with worldwide readership. In this way, to employ Bourdieu’s concept of capital, Thomas has not only accumulated a large amount of symbolic capital through peer recognition in the literary field but also acquired much economic capital through the good sales of his works due to the popularity of his works among readers. Having circulated beyond their culture of origin either in translation or in their own languages, Thomas’s works, according to Damrosch, have become “world literature” (Damrosch 2003, 4). Furthermore, as Mads Rosendahl Thomsen argues, the enormous individual selections by critics, literary historians, writers, teachers and general readers can “make works canonical over the years” (Thomsen 2008, 55). In this sense, provided the constant selections of Thomas’s works by professionals and ordinary readers, he qualifies as a canonical author with his works perceived as canonical literature.

The success of Thomas’s productions around the world and his canonical status with substantial symbolic capital, to some extent, have paved the way for their selection for translation in China. However, the selection, translation and publication of Thomas’s works in China also bear a close relationship with a variety of other factors such as the roles of translators, the tastes of editors and the positions of publishers. With a view to elaborating on relevant factors revolving around their selection and promotion in the Chinese publishing field, what follows will take the Chinese translations of Thomas’s works published in 2014 and 2015 as case studies. Specifically, it will explore four publishing houses in China that have participated in these translation projects,

namely Foreign Language Teaching and Research Press, People's Literature Publishing House, Lijiang Publishing House and Nankai University Press, with an aim to analyse their reasons for selecting Thomas's works for translation and publication on the one hand, and to examine the roles of such translation agents as translators, editors and publishers in this process and the promotion of his works in China on the other.

4.4.1 The Subfields of Large-scale Production and Small-scale Production

To situate the publication of the translations of Thomas's works within the field of publishing, it is necessary to understand its structure. Contained within the field of cultural production, the field of publishing is also structured around the opposition between large-scale and small-scale production (Bourdieu 1993, 53). Such an opposition influences how publishers select foreign literary works for translation. At the pole of large-scale production, publishers consider their publications as commercial investments and attempt to publish works that cater to the tastes of readers in the target culture and have a potential for good sales. In this regard, Sapiro argues that economic value dominates publishers' decisions in the subfield of large-scale production (Sapiro 2010, 425). These publishers tend to be large and conservative, having occupied a dominating position in the field of publishing. They often gain all forms of economic, commercial and symbolic capital through their published works at the same time.

However, at the pole of small-scale production, publishers attach a significant emphasis on the quality of their works and prefer to publish what have been recognised by peers instead of bestsellers (Sapiro 2008, 155; 2010, 425–426). They tend to be small and independent publishing houses, thus are relegated to a dominated position in the field of publishing. Compared with large publishing houses, they are more innovative and willing to take more risks to publish works produced by debut writers. Rather than pursuing commercial success or economic capital, they are more inclined to accrue symbolic capital. Consequently, they are able to “operate relatively autonomously from the market” and publish works that “might not sell well but have a lot of cultural value”

(Franssen 2015, 306). In the case of Thomas's works in China, both large and small publishing houses have been involved. In this regard, understanding the subfields of large-scale production and small-scale production in the publishing field is conducive to shedding light on the reasons for the selection of Thomas's works for translation by different publishers and on their diverse strategies for promoting them in China.

4.4.2 The Selection and Promotion of Dylan Thomas's Poetry

Among the publishers involved in the translation of Thomas's poetry in China, Foreign Language Teaching and Research Press, People's Literature Publishing House and Nankai University Press have played a significant role. They occupy different positions in the publishing field, leading to discrepancies in their selection criteria and attitudes toward his poetry and relevant agents' different contributions to its translation and promotion. Based on Bourdieu's concept of field and capital, the next sections will focus on revealing these publishers' positions in the Chinese publishing field through the examination of their history and catalogues, elaborating on their selection criteria to explore their reasons for publishing the translations of Thomas's poetry as well as probing into the multifarious roles of translation agents in the selection and promotion process.

4.4.2.1 Foreign Language Teaching and Research Press: Consecrating Dylan Thomas's Works in China

Established in 1979 by the Beijing Foreign Studies University, Foreign Language Teaching and Research Press has grown into the largest foreign language publisher and university press in China, ranking the third place in sales turnover among all the publishing houses in China. Although it started as a language education publisher, it has become a comprehensive publishing house and has expanded into more subjects and more areas, covering academic and educational works, humanities and social sciences, natural sciences as well as mass reading and children's books. It boasts a large

distribution network, making its works available in more than 2,500 bookstores in large and medium cities across China and major online platforms such as dangdang.com, JD.com and amazon.cn. As regards the publication of foreign-language works, it takes up a quarter of the retail market, establishing itself as the leader in this area. Moreover, as one of the first Chinese publishers to seek international cooperation, the Foreign Language Teaching and Research Press is an international publishing house with a broad global vision, having built cooperative relationships with nearly five hundred publishers worldwide.¹²

As a leading publishing house in China, Foreign Language Teaching and Research Press is obviously located at the pole of large-scale production, devoting itself to publishing works that can bring it economic profits or capital. This publishing strategy is exemplified by its publication of the translation of *The Minds of Billy Milligan* (1994) by Daniel Keyes, a best-seller in China. As the publishing field in China is primarily ruled by the law of market, it has to be market-oriented and competitive in order to retain its dominating position in the Chinese publishing field. However, at the same time, it is also concerned with the accumulation of symbolic capital, attempting to take literary and intellectual criteria into account (Zhao 2017, personal communication). Its publication of the Chinese translation of Thomas's poetry aims to acquire economic capital and symbolic capital at the same time.

Selected Poems of Dylan Thomas was collected in its bilingual series of "Classic English Language Poetry: Distinguished Poets and Translators". This series also collected the poetry of a variety of other classic poets including William Shakespeare, Percy Shelley and George Byron. Prior to its decision to set up this series, Foreign Language Teaching and Research Press conducted a market investigation and asked experts for advice. According to editor Zhao Yaru, the project for the publication of this series was primarily determined by three factors (Zhao 2017, personal communication).

¹² The data and information about Foreign Language Teaching and Research are based on its official website.

Firstly, the publication of bilingual poetry was in accordance with the publisher's selection criteria and was able to make full use of its advantages in the area of foreign languages. When selecting works, it had a predilection for relatively highbrow and classic works that had gained much recognition among general readers and scholars. To be specific, the selected works must already have Chinese versions and have obtained enormous reviews among readers and in academic books on English literature. In other words, Foreign Language Teaching and Research Press has a tendency to publish consecrated works that have amassed much symbolic capital. Moreover, by publishing the works in this series bilingually, it could capitalise on its symbolic capital as a leading foreign language publisher and on its social capital exemplified by its vast resources of foreign-language experts and large distribution networks to promote its publications. Secondly, the market investigation of this series showed a potential for good sales numbers. It may bring the economic capital that was essential for the publisher to maintain its position in Chinese publishing field. Thirdly, this series was supported by a variety of agents such as translators and professional poetry translation experts. In this respect, poetry translation experts and poets such as Tu An and Fei Bai provided valuable suggestions on the selections of original poetry and its corresponding translations. Additionally, translators were also willing to grant their translations to the publisher.

Once the project for the series of "Classic English Language Poetry: Distinguished Poets and Translators" was launched, Foreign Language Teaching and Research Press worked out its selection criteria. The first criterion was that the copyrights of the selected original poetry works must have expired (Zhao 2017, personal communication). As Xu and Tian point out, copyright "has always remained a key issue in the field", which involves both authors and translators (Xu and Tian 2014, 255). It became an important factor that Chinese publishers took into account after 1992, the year when China joined the Berne Convention for the Protection of Literary and Artistic Works and the Universal Copyright Convention. According to Venuti, the author

“decisively controls the publication of the translation during the term of the copyright for the original text, currently the author’s lifetime plus seventy years” (Venuti 2008a, 8). Hence, since 1992, Chinese publishers that intend to publish translations of foreign works have to purchase their copyrights first. In this context, publishing the translated works of poetry in the public domain can reduce the publishing cost. Moreover, without complex copyright negotiations, as Zhao Yaru reveals, Foreign Language Teaching and Research Press can save much time and accelerate the publication of the translated works, thereby snatching market shares and bringing it scale profits (Zhao 2017, personal communication). In addition, the time-honored works tend to possess a considerable amount of symbolic capital. Just as Sapiro points out, “the economy of symbolic goods needs time to accumulate symbolic capital by achieving recognition in the field of cultural production” (Sapiro 2010, 426). Apart from the issue of copyright, Foreign Language Teaching and Research Press also took the existing versions and readers’ responses into account in the process of selection. To be collected into the series of “Classic English Language Poetry: Distinguished Poets and Translators”, the works should already have sufficient Chinese versions and acquired favourable responses from average readers and scholars (Zhao 2017, personal communication). In other words, the selected works should have been consecrated and accumulated sufficient symbolic capital.

As discussed above, Thomas’s works have won worldwide readerships and qualified as canonical classics, thus have accumulated a sizable amount of symbolic capital. He has also attracted much critical attention from Chinese scholars and a variety of his works has been translated into Chinese either in book form or as chapters collected in anthologies (See Chapter 2). With his global success and reputation in conjunction with his influence among the Chinese scholars and readers, Thomas has obtained much symbolic capital and has been conceived as a brand, which are important for the publisher. As Angela Kershaw points out, the analysts of the publishing industry have a consensus that “it is the author who must be marketed and sold to consumers as

a brand” (Kershaw 2010, 9). This view is also confirmed by the editor of the Foreign Language Teaching and Research Press who observes that the reputation and influence of the author is the primary factor affecting the sales number (Zhao 2017, personal communication). What is also important for the publisher is that the copyright of Thomas’s poetry has expired in China. Therefore, selecting Thomas’s poetry as a title for this series satisfies the selection criteria of the Foreign Language Teaching and Research Press.

It is also remarkable that Foreign Language Teaching and Research Press selected Hai An as the translator of Thomas’s poetry. This practice of inviting a well-known translator to translate an established author can be called, in Anca Baicoianu’s term, “mutually reinforcing canonicity” (Baicoianu 2016, 421). Hai An is not only a poetry translator who has accrued extensive poetry translation experience and earned reputation of good translation quality, but also a poet himself and an expert of Thomas’s poetry (See Chapter 5). The symbolic capital and cultural capital accumulated by Hai An is instrumental in attaining symbolic capital for the translation. As a result, the publisher’s selection of Hai An as the translator of Thomas’s poetry grants further literary and academic recognition to Thomas. Moreover, established as a prestigious and leading publisher in China, the Foreign Language Teaching and Research Press consecrates Thomas in China by publishing his poetry. In return, as a bearer of established symbolic capital, Thomas helps the publisher secure cultural, economic, social and symbolic capital at the same time. In addition, Thomas is also consecrated through well-known poet and poetry expert Hai An acting as the translator, as Hai An has already accumulated much cultural, social and symbolic capital in the Chinese translation field. In turn, Hai An also acquires more symbolic capital by translating Thomas’s poetry due to the transformation of Thomas’s symbolic capital to him.

After the publication of Thomas’s poetry, Foreign Language Teaching and Research Press and the translator Hai An played an significant role in the dissemination and promotion of his poetry in China by making full use of their economic, social,

cultural and symbolic capital. In 2014, the year of the 100th anniversary of Thomas's birth, Foreign Language Teaching and Research Press held a forum on Thomas's poetry to commemorate him in Shanghai Book Fair.¹³ The publisher invited Hai An and a variety of scholars and poets including Zang Li (a poet and professor from Peking University), Dai Congrong (a prestigious literature translator and professor from Fudan University) and Sun Mengjin (a poet and music reviewer) to the forum. On the forum, Hai An shared his reasons for selecting Thomas's poetry for translation and his translation process. Zang Li commented on the characteristics of Thomas's poetry and spoke highly of its powerful language. Meanwhile, he also sketched out the connection between the environment Thomas lived in and his compositions by sharing his own experience of visiting Thomas's home in Wales. As a music reviewer, Sun Mengjin pointed out the influence of Thomas on some singers such as Bob Dylan and Jim Morrison. In response to the question of the significance of reading Thomas's poetry and the relations between his poetry and modern life, Dai Congrong replied that his poetry could help us “看到生活原来还可以有不同的样子” (realise a different side of our life) and “增加我们对情感和理解与表达” (enhance our understanding and expression of emotions and thoughts). Apart from the discussions of Thomas's life, poetry and influence, they also read his poetry on the forum.

By presenting in such a forum in Shanghai Book Fair and reading his translation of Thomas's poetry, Hai An, to some extent, substituted the role of Thomas by functioning as a proxy, building the personal connection between the text and the reader that audiences in the forum sought. Drawing on their own experiences related to Thomas and his poetry, other guests in the forum provided various perspectives of his poetry and life, which allowed readers to have a good understanding of and diversify their reading of him and his compositions. By attending the forum, they promoted the

¹³ All information about the forum is based on the report published in *China Reading Weekly* on 3rd, September 2017.

reception of Thomas's poetry in China with their symbolic, social and cultural capital accumulated in the Chinese literary, cultural and translation field. As a result, the Foreign Language Teaching and Research Press harvested economic and symbolic capital. At the same time, Thomas was consecrated by Foreign Language Teaching and Research Press in China with its rich symbolic, cultural, economic and social capital in the Chinese publishing field, as "to publish is to consecrate" (Sapiro 2008, 155).

4.4.2.2 People's Literature Publishing House: Strengthening the Consecration of Dylan Thomas's Works in China

People's Literature Publishing House is a well-established literary press with a long history in China, whose remit, since its inception in 1951, has been committed to the publication of quality national literature and the translation of foreign literature in China.¹⁴ It has published a variety of acclaimed Chinese literature and representative foreign literary works, which are exemplified by the publication of the complete works of literary masters. In terms of national literature, it has published the complete works of Lu Xun, Ba Jin, Lao She, Guo Moruo, Hu Shi, Wang Meng and other respected Chinese writers. As regards foreign literary works, its publishing list includes the complete works of William Shakespeare (11 volumes), Honoré de Balzac (30 volumes), Johann Wolfgang von Goethe (10 volumes), Miguel de Cervantes Saavedra (8 volumes) and Leo Nikolayevich Tolstoy (17 volumes). It has also launched numerous series such as "The Complete Works of Mao Dun Literature Prize" and "The Library of World Literature". By publishing acclaimed Chinese literature and classic foreign literature, People's Literature Publishing House has contributed to the development of Chinese literature and the reception of foreign literature, "enabling a new literature to emerge and helping construct a new transnationalism in China" (Wang 2010, 12).

¹⁴ The information about the People's Literature Publishing House is based on its official website as well as on personal communications with Li Jianghua, a guest editor from People's Literature Publishing House, who was responsible for the publication of Dylan Thomas's poetry in China.

Although People's Literature Publishing House gives more prominence to classic works, it also has a passion for bestsellers. In the new century, it has published a large number of bestsellers such as the series of J. K. Rowling's *Harry Potter*, Dan Brown's *The Da Vinci Code* (2004) and the series of works by Nobel Literature Prize winner Jean-Marie Gustave Le Clézio. According to Zhao Wuping, *Harry Potter* published in 2000 was sold 14 million copies and *The Da Vinci Code* published in 2004 was sold 1.8 million copies, ranking the second place and ninth place respectively in the top ten bestsellers in China during the period from 2000 to 2011 (Zhao 2012, 342). By publishing such best-selling works, People's Literature Publishing House has accumulated an enormous amount of economic capital. Moreover, it has also accrued a large amount of symbolic capital. As Sapiro points out, "the symbolic capital of a publisher can be assessed through the awards won by its authors, the most prestigious being the Nobel Prize for literature" (Sapiro 2016c, 144). In this regard, People's Literature Publishing House has been granted many national prizes, ranking first in terms of the number of prizes its published books have won in China. For example, seventeen works, accounting for approximately half of the total number, published by People's Literature Publishing House have been awarded the "Mao Dun Literature Prize", the most prestigious prize for novels in China. It has also published the works of "Nobel Prize in Literature" winners such as Jean-Marie Gustave Le Clézio, Mario Vargas Llosa and Patrick Modiano in China. What's more, it cooperates with more than one hundred publishers around the world and boasts numerous excellent editors, which brings it substantial social capital.

As a professional and large-scale literary press in China, People's Literature Publishing House also occupies a dominating position in the publishing field and holds much symbolic, social, cultural and economic capital at its disposal. With rich economic and social resources available, like the Foreign Language Teaching and Research Press, it is located at the pole of large-scale production as well. As the publishing field in China is largely market oriented and is imbued with struggles and

competitions, it is imperative that People's Literature Publishing House should seek economic benefits in order to maintain its dominating position in it. Meanwhile, it also takes aesthetic value into consideration and inclines to publish classic works to enhance its symbolic capital. In this regard, its publication of D. H. Lawrence's *Lady Chatterley's Lover* (2004) is exemplary. Despite the fact that the translation of *Lady Chatterley's Lover* was originally banned in China due to its numerous sexual descriptions, People's Literature Publishing House published it in 2004 in light of its aesthetic value and world classic status. This act was seen as a sign that the ban on the publication of the translation of *Lady Chatterley's Lover* in China was officially lifted, which in turn also displays the supreme status of the publishing house in China (Sun 2018, 123).

With considerable amount of symbolic, social, cultural and economic capital at its disposal, People's Literature Publishing House is capable of making a long-term investment, waiting for the transformation of symbolic capital into economic capital rather than pursuing an immediate success. Meanwhile, as James F. English argues, it is impossible and undesirable to have "a pure form of capital, which would have to be perfectly nonfungible across fields" (English 2005, 10). He further explains that "every type of capital everywhere is impure because it is at least partly fungible, and every holder of capital is continually putting his or her capital to work in an effort to defend or modify the ratios of that impurity", and puts forward his notion of "capital intraconversion" (2005, 10). In a similar vein, Kershaw also argues that "commercial value is constantly being interchanged with aesthetic value" in contemporary culture (Kershaw, 2010). In this sense, People's Literature Publishing House's penchant for classic literature is understandable, albeit its location at the pole of large-scale production. What's more, People's Literature Publishing House also publishes bestsellers to bring it immediate economic profits, which can create conditions for it to make long-term investments by giving prominence to time-honoured classic literature. As Heilbron and Sapiro rightly point out, "short-sellers help finance long-sellers"

(Heilbron and Sapiro 2016, 396). In turn, the symbolic capital accumulated by the publication of classic literature will be ultimately transformed into economic capital as well and bestows more power of consecration on the publisher, promoting its future published works. In this way, a virtuous circle of the accumulation of symbolic and economic capital is formed, which will constantly benefit the publisher and advances its development.

In the case of Thomas's poetry, it is collected in the series of "Blue Flower" published by People's Literature Publishing House in 2015. This series attempts to collect canonical foreign poetry around the world, having published the poetry of T. S. Eliot, Robert Frost, Kahlil Gibran and other established poets. According to Li Jianghua, a guest editor from People's Literature Publishing House, the selection criteria of People's Literature Publishing House for translation concern the literary value and classic status of the original works (Li 2017, personal communication). As aforementioned, the literary value of Thomas's poetry has gained recognition among peers around the world and his poetry has also been consecrated by Foreign Language Teaching and Research Press in China. Hence, publishing Thomas's poetry corresponds to its selection criteria. However, meeting the selection criteria is a necessary but not a sufficient condition for the publication of Thomas's poetry in China. Editors in the publishing house also play an important role in the selection process and have a decisive power to select titles for translation. Just as Nicky van Es and Johan Heilbron point out, "editors are the ones who make the selection from the globally available pool of foreign literature and hence function as the actual 'gatekeepers' of the literary field" (Es and Heilbron 2015, 302).

Editors often justify their choices according to their tastes and their own aesthetic judgements of the potential title. It is also true with the case of Li Jianghua's selection of Thomas's poetry. When replying the reasons for selecting Thomas's poetry for translation, Li Jianghua observed that it was entirely based on his own reading experience of Thomas's work when he was a university student (Li 2017, personal

communication). He further explained that he was deeply affected by the language of Thomas's poems and he expected other readers to have the same reading experience (2017). His reply seems to imply that his decision of selecting Thomas's poetry is entirely dependent on his own appreciation of it and his particular interest in the powerful effects produced by its language. In other words, it is his personal taste and aesthetic judgement of Thomas's poetry that legitimate his selection decision. However, his claim about the reason for the selection of Thomas's poetry for translation may not be real. As Venuti argues with respect to editors' personal taste and aesthetic judgement, "personal taste is usually qualified by a sales projection" in the publishing of translations and "aesthetic judgement is never strictly aesthetic, certainly not disinterested; it is compromised by economic interest, but any compromise can go unremarked, even unnoticed" (Venuti 2016, 19). Similarly, when discussing how editors select titles, Franssen and Kuipers also point out that "despite talk of quality, feel and personal taste, while reading a manuscript, all editors keep in mind the book's commercial potential" and argues that "the commercial is always present" (Franssen and Kuipers 2013, 63).

In this sense, personal taste and aesthetic judgement to some extent have disguised the real purpose of seeking economic profits, as is the case with the selection of Thomas's poetry by the editor. According to the translator Hai An, Li Jianghua contacted him about publishing his translation of Thomas's poetry due to its popularity in China caused by the film *Interstellar* (2014) (Hai An 2016, personal communication). Hai An also revealed that he had intended to publish the complete work of Thomas's poetry later, but Li urged him to revise his existing translation and wanted to publish it as soon as possible (2016, personal communication). Li's eagerness for the publication of Thomas's poetry indicates that he attempted to seize the opportunity generated by *Interstellar* to promote its sales. Although Li denied his selection of Thomas's poetry related to the film *Interstellar*, he admitted that the film promoted its sales. What's more, as demonstrated in Chapter 3, highlighting "Do Not Go Gentle into that Good

Night” in the title of the translation also betrays his intention to make full use of the popularity of Thomas in China engendered by *Interstellar*.

Therefore, for People’s Literature Publishing House, selecting Thomas’s poetry for publication is based on two reasons. One is that People’s Literature Publishing House views Thomas as an established and canonical poet, thus his poetry is congenial to its backlist of publishing classic literature by established authors. By so doing, People’s Literature Publishing House can enhance its symbolic capital and gain economic capital in the long term. The other reason concerns the potential economic benefits rather than the editor’s personal taste and aesthetic judgement, which reflects the nature of its position at the pole of large-scale production and its operation mainly ruled by the law of market in the Chinese publishing field. In sum, on the one hand, People’s Literature Publishing House has not only increased its symbolic capital but also acquired economic capital by publishing Thomas’s poetry and promoting its sales via taking advantage of the success of the film *Interstellar*. On the other hand, similar to Foreign Language Teaching and Research Press, by virtue of selecting Hai An as the translator of Thomas’s poetry and publishing his translation, People’s Literature Publishing House has succeeded in increasing the various forms of capital for Thomas with Hai An’s and its own social, cultural and symbolic capital, thereby strengthening the consecration of Thomas in China after the act of consecration performed by Foreign Language Teaching and Research Press.

4.4.2.3 Nankai University Press: Wu Fusheng Acting as a Literary Agent

Nankai University Press is an academic press that is committed to the publication of textbooks, translations and scholarly monographs, covering a variety of areas such as social sciences, natural sciences, medicine and the arts, with an emphasis on the subjects of economy, tourism, language, history and computer science. It gives prominence to the publication of textbooks and scholarly monographs and aims to display Nankai University’s academic results, thereby making contributions to the

development of academic research and subject construction in Nankai University. Among the publications of Nankai University Press, more than 80% books are textbooks, teaching references and scholarly monographs. With the efforts it has made on the branding of its textbooks, it has accumulated considerable amounts of symbolic capital in terms of publishing textbooks on the subjects of computer science, tourism and English.¹⁵

Unlike Foreign Language Teaching and Research Press and People's Literature Publishing House, Nankai University Press is a small university press that is located at the pole of small-scale production. In this regard, it occupies a dominated position in the Chinese publishing field, focusing on the academic market. It privileges the aesthetic and intellectual value of the works over their economic profits, seeking recognition from academic peers and symbolic capital. While literary agents and scouts rule the large-scale production, translators play an important role in selecting titles for translation at the pole of small-scale production. As Heilbron and Sapiro point out, publishers at the pole of small-scale production need translators' "information, advice and judgement, which are essential in legitimizing works and contribute significantly to the selection and production of books" (Heilbron and Sapiro 2016, 396). Hence, it is not surprising that the publication of Thomas's poetry by Nankai University Press is closely related to the translator Wu Fusheng.

Wu played the role of a literary agent, acting as an intermediary between Nankai University Press and Thomas's poetry, thereby contributing to its publication in China. As a professor from the University of Utah and an expert on poetry, Wu has accumulated large amounts of cultural and symbolic capital. He entered into contact with Thomas's poetry in Graham Hartill's literature classes when he was a postgraduate student in Nankai University. With Hartill's continuous encouragement, Wu decided to initiate the project of translating Thomas's poetry, which confirmed the fact that

¹⁵ This information about Nankai University Press is derived from its official website.

“personal connections are essential in the choice of texts” (Nanquette 2016, 7). After completing the selection of Thomas’s poems, Wu approached Nankai University Press to publish his translation (Wu 2016, personal communication). Due to Wu’s own recommendation, Nankai University Press agreed to publish his translation of Thomas’s compositions, which was closely linked to his social, cultural and symbolic capital. Wu pursued both his undergraduate and postgraduate in Nankai University and worked there before leaving for America. At present, he is an outstanding alumnus of Nankai University and also acts as a guest professor of the College of Foreign Languages in it. Having studied and worked in Nankai University, he has created a network of helpful connections or social capital. In this respect, it is worth noting that “in Chinese culture one’s social networks and personal influence...are crucial factors affecting one’s professional performance and career development” (Guo 2015, 6). In this sense, Wu’s social capital becomes particularly important in the Chinese context. Therefore, it is safe to argue that thanks to his institutional affiliations and the network from which he can benefit within Nankai University, he has a privileged access to Nankai University Press, contributing to the publication of his translation of Thomas’s poetry.

Apart from Wu’s social, cultural and symbolic capital, the publication of Thomas’s poetry was also made possible because of the nature and preference of Nankai University Press. It published his poetry bilingually, presenting both the original text and Wu’s Chinese translation to readers at the same time. It also asked Wu to write a scholarly introduction for Thomas’s poetry. As regards the translation, Wu also confessed that his translation primarily aimed for students and scholars of English poetry, so it contained many footnotes and endnotes and was more academic than other translators’ works (Wu 2016, personal communication). With the bilingual form and scholarly translation and introduction, this translation could be considered as a textbook, which was attuned to the needs of English learners and students major in English or English literature in China. In this sense, publishing Thomas’s poetry is compatible

with the niche and profile of Nankai University Press, as its publications primarily serve academic purposes, revolving around textbooks and teaching references.

As a renowned scholar on poetry, Wu grants his cultural, social and symbolic capital to Thomas through translating his poetry and promotes its reception in the academia in China. For example, he has given lectures on Thomas's poetry at Nankai University and Sichuan University as well as published an article about the "poetic process" of Thomas's poetry in China. However, as Wu considers Thomas as an English poet, he does not make any efforts to display Thomas's Welsh identity to Chinese readers, leading to the invisibility of his Welsh cultural minority. Similarly, by collecting the poetry of Thomas along with that of Robert Frost, Ezra Pound and Thomas Hardy in the same series, Nankai University Press also projects Thomas as a canonical poet without any attention to his Welsh identity. By presenting the translation of Thomas's poetry like a textbook, Nankai University Press grants its symbolic capital accumulated in the field of publishing textbooks to Thomas, contributing to more recognition of the literary, cultural and intellectual value of his poetry. In return, Thomas also grants his symbolic capital to Wu and Nankai University Press, helping them accumulate more symbolic capital and acquire some economic capital.

4.4.3 Lijiang Publishing House: Diversification of Dylan Thomas's Works

Differing from other Chinese publishers' focus on the publication of Thomas's poetry, Lijiang Publishing House turned its attention to his less-known works such as his short stories, prose and speeches, having published *Portrait of the Artist as a Young* (2014) and *Quite Early One Morning* (2015). Founded in 1980 when the reform and opening up policy was just implemented and a translation boom took place in China, the young publishing house invested immediately in the translations of foreign literature. As a newcomer in the field of publishing in China, it occupied a dominated position and lacked symbolic and economic capital. Consequently, devoting itself to the publication of translations of foreign literature was a wise strategy for Lijiang Publishing House.

On the one hand, “translation can be a means for accumulating symbolic capital and building a credible list” (Sapiro 2008, 157). On the other hand, specialising in the translations of foreign literature could help Lijiang Publishing House acquire some economic capital and constitute a niche with some competence, as Chinese readers had a huge appetite for foreign literature after the Cultural Revolution in the 1980s.

With its innovative efforts to publish a variety of foreign literature in diverse forms, Lijiang Publishing House gradually built up its reputation and stood out as a literary press in China. Starting from early 1980s, it took risks to embark on launching a large translation series of works by Nobel Literature Prize Winners around the world, amounting to more than one hundred titles including T. S. Eliot’s *Four Quartets* (1985), George Bernard Shaw’s *Saint Joan* (1987), Pearl Sydenstricker Buck’s *The Good Earth* (1988), Camilo José Cela’s *Mazurca Para Dos Muertos* (1992) and Paul Thomas Mann’s *Der Zauberberg* (1998). It constituted the first systematic translation series of Nobel Literature Prize Winners in China, in which many works were translated for the first time in that historical period. However, it was a great success and exerted a significant influence on the translation field of foreign literature (Lu 2016, personal communication). Consequently, Lijiang Publishing House acquired its incipient symbolic capital and economic capital. Later, it also innovatively published a translation series of renowned foreign literature in the form of smaller size like pocket books, which further brought its symbolic and economic capital and strengthened its position in the competitive field of publishing in China.

Nowadays, Lijiang Publishing House has diversified its areas of publication, covering foreign and national literature, education, children’s books, culture and life as well as monographs. However, it still gives prominence to foreign literature translations with a particular interest in publishing foreign literary works by canonical writers, which can be illustrated by the recent publication list. It has published a variety of foreign literary works in recent years including a series of classic foreign literature (78 volumes) in 2012, Robert Musil’s *Nachlaß zu Lebzeiten* (2015), *The Complete Works*

of *Isaac Babel* (6 volumes) (2016), Nadine Gordimer's *Living in Hope and History: Notes On Our Century* (2016) and Louis-Ferdinand Céline's *Death on Credit* (2016), among which the latter two titles are translated and published in China for the first time.¹⁶ In this respect, Lu Yuan, a commissioning editor from Lijiang Publishing House, also observes, Lijiang Publishing House is specialised in the publication of literature, especially foreign literature; publishing foreign literature is a tradition for Lijiang Publishing House while it is also a direction for its development in future (Lu 2016, personal communication).

Compared with leading publishers such as Foreign Language and Teaching Research Press and People's Literature Publishing House in China, Lijiang Publishing House can be considered as a professional literary press situated at the pole of small-scale production. Instead of seeking economic success that rules the pole of large-scale production, where success is measured by sales figures, Lijiang Publishing House is prone to giving priority to works that are imbued with literary value and have gained peer recognition rather than best-sellers. This dominated position in the publishing field determines its strategies in selecting works, as "any editorial position-taking - that is, any adopted stance or strategy - is the direct consequence of a publisher's position in the field" (Bourdieu 2008, 137).

When selecting foreign literature for translation, Lijiang Publishing House tends to focus on discovering public domain works that have not been translated in China but are of considerable value and classic. Due to its limited economic capital, selecting public domain works can help it save cost as buying copyright often constitutes the sizable portion of the publication cost. Meanwhile, publishing untranslated classic works can ensure not only its acquisition of symbolic capital but also some economic capital that is essential for its survival. By so doing, Lijiang Publishing House has respected the fundamental law of the publishing field to ensure its survival and

¹⁶ This information about Lijiang Publishing House is derived from its official website.

development by combining literary competency and economic realism. Moreover, instead of mimicking the profit-driven, commercial practices of employing professional literary agents or scouts to discover potential titles at the pole of large-scale production, Lijiang Publishing House often depends on scholars and professional translators to recommend titles (Lu 2016, personal communication).

Such strategies of Lijiang Publishing House are actualised in the publication of Thomas's *Portrait of the Artist as a Young* and *Quite Early One Morning*. In the process of preparing for his series of "Treasury Collecting Shop" that aimed to collect classic foreign literature, due to his personal relations with Chen Cangduo, an experienced scholar translator in Taiwan, the editor Lu Yuan consulted Chen to suggest works to be translated. In response to Lu's enquiry, Chen provided Lu a recommendation list which contained his own translation of Thomas's *Portrait of the Artist as a Young* (Lu 2016, personal communication). Faced with Chen's recommendation list, Lu was attracted to Thomas's *Portrait of the Artist as a Young* immediately and decided to collect it into his series of "Treasury Collecting Shop". The discovery of Thomas's *Portrait of the Artist as a Young* stimulated Lu to find Thomas's other works, which contributed to the collection of *Quite Early One Morning* into his series as well.

Lu's decision to translate and publish Thomas's *Portrait of the Artist as a Young* and *Quite Early One Morning* resulted from his consideration of making a balance between quality and commercial potential in light of the dominated position of Lijiang Publishing House in the Chinese Publishing field. Deprived of sufficient symbolic, social and economic capital, Lijiang Publishing House is incapable of competing with large publishers such as Foreign Language Teaching and Research Press that has published Thomas's poetry. Although Thomas has gained global reputation and his poetry has been published several times and consecrated in China, his other works have never been translated or published in China. Given such a context, for Lijiang Publishing House, publishing Thomas's other works was a niche market where there was little competition. It was also compatible with its strategies of selecting

unpublished canonical foreign writers' works for translation. Moreover, by means of publishing Thomas's *Portrait of the Artist as a Young* (2014) and *Quite Early One Morning* (2015), Lijiang Publishing House has been able to accumulate economic and symbolic capital through taking advantage of Thomas's prestige and the consecrated status of his poetry in China as a promotion for his other works, while avoiding competition with large publishers that have amassed a large amount of social, cultural, social and symbolic capital.

Located at the pole of small-scale production and restricted by limited symbolic and economic capital, Lijiang Publishing House has made use of its talents and pioneer audacity to alternatively select Thomas's short stories, prose and speeches for translation. By so doing, it has diversified the genres of Thomas's works in China and offered Chinese readers an opportunity to engage with his other writings in addition to his poetry. In contrast to Hai An and Wu Fusheng, the translators of Thomas's poetry, the translators of his *Portrait of the Artist as a Young* and *Quite Early One Morning* have much less prestige in China, thus hold significantly less symbolic capital and exert fewer influences on the promotion of Thomas's works in China. What's more, according to Lu Yuan, Lijiang Publishing House did not make any efforts in the marketing and promotion of Thomas's works in China due to its limited funding (Lu 2016, personal communication). Despite such a disadvantageous situation, as Lu Yuan revealed, the sales numbers were fairly satisfying, with *Portrait of the Artist as a Young* amounting to 10,000 and *Quite Early One Morning* reaching 6,000 (2016, personal communication). These numbers indicate that Thomas's symbolic capital and economic capital, granted by his worldwide recognition and readerships, have been successfully converted into symbolic and economic capital for Lijiang Publishing House.

4.5 Conclusion

Drawing on the analytical framework provided by Bourdieu's concepts of field and

capital, this chapter has explored why Thomas's works have been selected for translation and how these translations have been promoted in China within the transnational translation field and the Chinese publishing field. To address these questions, the chapter has employed the Chinese translations published by Foreign Language Teaching and Research Press (2014), Nankai University Press (2014), Lijiang Publishing House (2014; 2015) and People's Literature Publishing House (2015) as case studies.

The transnational translation field manifests a core-periphery structure and highly hierarchical, which is characterised by asymmetrical exchanges between nations and languages. Among all languages, English doubtlessly occupies the most dominant position. As the hypercentral language, English is endowed with large volumes of symbolic capital, which grants English universal visibility and exclusive power of consecration. In this sense, written in English, Thomas's productions hold more linguistic capital and more visibility in the transnational translation field than Welsh-language literature. Additionally, most of Thomas's works have been published in New York and London. As Thomsen points out, New York and London are in the dominant positions on the literary scene, acting as "melting pot in which all kinds of literature are trying to be noticed, and from where distribution of what is valued streams" (Thomsen 2008, 35). By releasing Thomas's works, publishers in New York and London have granted symbolic capital to Thomas and consecrated his works, paving the way for their worldwide circulation. What's more, US and UK are the most important source countries for translation in China, accounting for almost half of the total number. Therefore, writing in English and published in New York and London, Thomas's compositions have been endowed with much linguistic capital and symbolic capital, which have enabled them to have more chances to be translated in China.

The research on the Chinese publishing field demonstrates that it is governed by political, cultural and economic factors. Moreover, the publication of foreign literary works constitutes a literary and cultural enterprise in the publishing field in China.

Numerous foreign literary works have been translated in China to meet the cultural needs of Chinese readers and to advance the development of modern Chinese literature. According to Wang Ning, “modern Chinese literary history is almost a translated literary history” and “modern Chinese literature is much more indebted to foreign influence, especially the influence of western literature” (Wang 2015, 8). Translating foreign literary works is also lucrative for publishers in China as translated foreign literary works tend to be popular among Chinese readers. Meanwhile, Chinese government today is skillfully “weaving its agenda into a new common sense that ideology is blurring into (commercial) culture, and the haunting presence of the state is disguised in the new apparel of the market” (Sigley 2013, 242). In this context, the government’s control and intervention on along with its funding for Chinese publishing houses have significantly reduced. Consequently, having evolved from state-owned presses to commercial enterprises, publishing houses in China increasingly operate by the logics of the market.

Within the above contexts of the transnational translation field and the Chinese publishing field, this chapter has further focused on exploring the selection mechanisms of Thomas’s works and the multiple roles of translation agents in their selection and promotion in China. By examining the histories, catalogues and achievements of Foreign Language Teaching and Research Press, People’s Literature Publishing House, Nankai University Press and Lijiang Publishing House, the chapter suggests that these publishing houses occupy different positions in the Chinese publishing field, which determinate their strategies for dealing with Thomas’s works in China. In the case of Foreign Language Teaching and Research Press and People’s Literature Publishing House, this chapter demonstrates that they are large publishers that are located at the pole of large-scale production and occupy dominating positions in the Chinese publishing field. In order to maintain their dominating positions, they are inclined to publish classic foreign literary works that ensure good sales numbers and bring them prestige. In other words, they aim to accumulate all forms of cultural, economic and

symbolic capital. In this regard, the reception of Thomas in China as a universal, canonical English-language poet rather than a Welsh poet constitutes a prerequisite for the selection of his works for translation. As a canonical poet, Thomas has gained worldwide recognition and reputation, thus his poetry has become part of world literature and accumulated substantial symbolic capital. In this sense, Thomas's poetry meets the selection criteria of Foreign Language Teaching and Research Press and People's Literature Publishing House that have a predilection for classic works. By publishing his poetry, they can increase their symbolic capital immediately and acquire economic capital in the long term while consecrating Thomas and his poetry in China with their own symbolic, social and economic capital. Moreover, by inviting Hai An, a prestigious poetry translator and poet, to act as the translator, they have granted Hai An's cultural and symbolic capital to Thomas and actualised the mutually reinforcing canonicity, thereby promoting Thomas's poetry in China.

By contrast, this chapter shows that Nankai University Press and Lijiang Publishing House are small publishers that are situated at the pole of small-scale production and occupy dominated positions in the Chinese publishing field. Due to their dominated positions, translators have played significant roles in their selections of Thomas's works for translation. While acting as a translator, Wu Fusheng also performs the role of a literary agent, recommending Thomas's poetry to Nankai University Press for publication. With his cultural, social and symbolic capital, Wu contributes to the publication and promotion of Thomas's poetry in China by giving lectures and writing critical commentaries on it in China. Similarly, Lijiang Publishing House discovers Thomas's *Portrait of the Artist as a Young and Quite Early One Morning* via translator Chen Cangduo's recommendation. Restricted by limited economic and symbolic capital, Nankai University Press and Lijiang Publishing House are innovative, committing themselves to a niche market to pursue symbolic capital rather than economic profits. However, their aims for the symbolic recognition do not necessarily exclude acquisition of economic capital, as economic profits are essential for them to

survive in the competitive publishing field in China. In this context, by taking advantage of the symbolic capital accumulated in the field of publishing textbooks and foreign language teaching references, Nankai University Press brings out Thomas's poems in the bilingual form with a scholarly introduction, shaping it as a textbook for students and scholars. In the same token, Lijiang Publishing House attempts to avoid competing with large publishers by moving its attention away from Thomas's poetry to his shorts stories and prose. In this way, they have succeeded in accumulating symbolic capital and some economic capital at the same time.

In sum, it is the convergence of the linguistic, cultural and symbolic capital of Thomas's compositions, the potential symbolic and economic capital for Chinese publishers and the multiple roles of translation agents that contributes to the translation selection and promotion of Thomas's works in China. It is also noteworthy that the common and fundamental reason underlying these Chinese publishers' commitment to the translation of them is to acquire economic capital. However, they pursue economic capital for different reasons. For Foreign Language Teaching and Research Press and People's Literature Publishing House, accumulation of economic capital through publishing Thomas's poetry enables them to consolidate, and even enhance, their positions in the Chinese publishing field. By contrast, Nankai University Press and Lijiang Publishing House rely on the economic capital acquired from publishing Thomas's works to survive in the market-oriented and competitive publishing field in China.

Chapter 5: Translating Dylan Thomas's Works in China: Habitus, Text and Translators' Agency

After examining the translation selection and reception of Thomas's works in China at a macro level in previous chapters, this chapter will focus on exploring how his works have been produced by translators through close textual analyses. With a view to addressing this question, the chapter will take the Chinese translations of his poetry by Hai An and Wu Fusheng as two illustrative case studies. Like the previous chapter, the present chapter will also adopt a sociological approach by drawing on Bourdieu's core concept of habitus. By so doing, this chapter aims to demonstrate that Hai An's habitus as a poet translator influences his textual agency in the form of transcreation whilst Wu Fusheng's habitus as a scholar translator contributes to his textual agency in the form of employing literal translation, classical Chinese and out-text notes in their translations of Thomas's poetry. To fulfill this aim, the chapter will commence by elaborating on the contexts and benefits of carrying out translator studies through a sociological approach.

Translation does not take place in a vacuum but is inevitably embedded in and regulated by society. The social essence of translation is embodied both by the act of translating and the process of translation. The act of translating is carried out by translators who belong to a social system, on the one hand; and the entire process of translation ranging from selection, production to promotion of translations is subordinated to social contexts, on the other. In the last few decades, with increasing attention being granted to the agency of translators and the social factors that permeate the process of translation, translation studies have undergone a "sociological turn" (Wolf 2006; Angelelli 2014b, 1). To use Michaela Wolf's term, studying translation from the sociological perspective can be called "sociology of translation" (Wolf 2007, 12).

According to Wolf, the sociology of translation has developed three "sociologies" so far, namely the "sociology of agents", the "sociology of translation process" and the

“sociology of the cultural product” (Wolf 2006, 11; 2007, 13). In a similar vein, Andrew Chesterman divides the sociology of translation into three sub-areas: “the sociology of translations as products”, “the sociology of translators” and “the sociology of translating, i.e. the translation process” (Chesterman 2006, 12). Instead of adopting the general division among agent, process and product employed by Wolf and Chesterman, Hélène Buzelin draws on established domains in contemporary social enquiry, arguing that “translation as a profession”, “translating institutions” and “the translation of ‘cultural goods’ and the world book market” are three main areas of investigation for the sociology of translation (Buzelin 2013, 191–193). Although drawing on different criteria, they all point to the same primary research directions and objects of the sociology of translation: translators, the process of translation and the circulation of translation product.

Particularly, the sociology of translation has brought the research on translators to the fore. In descriptive and cultural approaches to translation studies, the focus has been on the study of texts but the research on translators has not given due attention (Pym 2006, 2). However, nowadays, with scholars in sociology of translation increasingly taking translators as their primary and explicit focus, Chesterman advocates to establish a new sub-field called “*TranslaTOR Studies*” in the framework of Translation Studies constructed by James Holmes (Chesterman 2009, 13, emphasis in the original). According to Chesterman, translator studies can be conceptualised as a subfield of translation studies, consisting of cultural, cognitive and sociological branches (2009, 19). However, while translation studies often make use of three general models of translation, namely a comparative model, a process model and a casual model, translator studies develop towards an “agent model”, focusing “primarily and explicitly on the agents involved in translation” (2009, 20).

The attention to translator studies has stimulated scholars in translation studies to draw on Pierre Bourdieu’s concept of habitus to carry out research in various cultures (Inghilleri 2003; Sela-Sheffy 2005; Gouanvic 2005; Meylaerts 2010; Yannakopoulou

2014). Most of them focus on the macro side of translators, exploring the social trajectories and social contexts of translators without taking into consideration the micro level such as textual analyses of translations and translation strategies. In this way, this strand of research has tended to abandon the text-bound paradigm in translation studies, “bringing out the danger of a sociology of translation existing without translation” (Wolf 2007, 27). However, as Wolf points out, the impact of extra social factors on “concrete translation practice should not be ignored” and the discussion of “the interactional relations that exist between the external conditions of a text’s creation and the adoption of the various translation strategies” is of great importance (2007, 28). In a similar vein, when mapping out the future agenda for research in the sociology of translation, Hanna also advises researchers to engage more with “the language of translating” and argues that “relating this macro-level analysis to an analysis of the language practices of translators (and interpreters) would invigorate the sociological study of translation and make it more relevant to the nature of the material investigated” (Hanna 2016, 206). To fill this gap, habitus can be an effective analytical concept. As Wolf argues, exploring translator’s habitus is conducive to tracing “the interaction between (translation) text analysis and social analysis” and disclosing the intense process of negotiation in producing the translation product (Wolf 2014, 13). In other words, habitus can be employed as a productive concept to investigate individual modes of translator’s agency at the textual level, explaining the reasons for his or her adoption of certain translation strategies.

In line with the current trend of drawing on Bourdieu’s habitus to study translators and in response to the dearth of micro studies of translators from the sociological perspective, this chapter will explore the influence of translators’ habituses on their textual agency in the area of Chinese translations of Thomas’s poetry, with a view to shedding some light on the roles of translators in the textual production of Thomas works. The concept of textual agency, which was first theorised by Outi Paloposki, refers to “the translators’ voice in the text, to her/his footprints, so to speak, be they

deliberate manipulation, stylistic preferences or habits or functionalist-oriented adaptation or anything in between” (Paloposki 2009, 191). According to this definition, exploring the dynamics of translators’ textual agency requires conducting a close textual analysis of translations. Therefore, this chapter will take the macro-micro approach recommended by Maria Tymoczko, combining a macro-level study of habitus with a micro-level textual analysis (Tymoczko 2002). Moreover, by capitalising on Bourdieu’s concept of habitus to explore the Chinese translations of Thomas’s poetry, this chapter will test the viability of Bourdieu’s sociology to study the translation of poems in the Chinese context, which is rare in current sociology of translation. By so doing, it will respond to Sameh Hanna’s call for testing the viability of Bourdieu’s sociology for the study of translation “on a wider range of genres, translation phenomena and cultural traditions” (Hanna 2016, 206) as well as Tymoczko’s appeal for “the full internationalization of translation studies” (Tymoczko 2009, 420). Before exploring translator’s habitus and textual agency in the Chinese translations of Thomas poems, first of all, it is necessary to clarify the concepts of habitus and agency and examine their current applications in the field of translation studies.

5.1 Habitus and its Application in Translation Studies

In Bourdieu’s sociological theories, habitus is defined as a system of “durable, transposable dispositions, structured structures predisposed to function as structuring structures” (Bourdieu 1990a, 53). This definition indicates four features of habitus. First, the habitus of an individual is “durable”. According to Reine Meylaerts, habitus is “the subjects’ internalized system of social structures in the form of dispositions” (Meylaerts 2010, 1). In this sense, dispositions are the embodiment of habitus. They are not permanent but lasting, which are the result of a long process of inculcation of social structures. Second, habitus is “structured”, thus it is “neither innate nor a haphazard construction” (Simeoni 1998, 21). It is shaped and acquired by internalising the social experiences made available by socialisation and education. Third, habitus has a

“structuring” function, exerting its influence on an individual’s social practice. Fourth, habitus is changeable. Although habitus is durable, it is not eternal. As Bourdieu explains, habitus is “*an open system of dispositions*” whose structure is constantly modified and reinforced by individual social experiences (Bourdieu and Wacquant 1992, 133, emphasis in original). With the above four features in mind, habitus dissolves the dichotomy of structure and agency and acts as “a mediating mechanism between social structures and practices of individual agents” (Hanna 2014, 65).

In translation studies, when drawing on Bourdieu’s habitus, scholars share one point of departure: reading habitus against the backdrop of Gideon Toury’s influential concept of translation norms (Simeoni 1998; Sela-Sheffy 2005; Hanna 2016). A pioneering study of this kind, which focuses on the discussion of Bourdieu’s habitus in translation studies and examines the relationship between habitus and norms, is Daniel Simeoni’s article “The Pivotal Status of the Translator’s Habitus” (Simeoni 1998). In this article, Simeoni maintains that Bourdieu’s concept of habitus and Toury’s notion of norms is complementary rather than contradictory (1998, 30). For him, they are just different perspectives; Toury’s norm focuses on “the preeminence of what controls the agents’ behaviour”, while Bourdieu’s habitus stresses “the extent to which translators themselves play a role in the maintenance and perhaps the creation of norms” (1998, 26). By introducing Bourdieu’s habitus into the study of translators, Simeoni attempts to give prominence to the role of translators, but he paradoxically argues for the subservience of translators, which reduces habitus to a deterministic category through which the power of the norms is reiterated instead of being challenged.

While introducing Bourdieu’s habitus into the study of translators is seen as a welcome move, Simeoni’s argument for the subservience of translators, which goes against the trend toward the highlighting and celebration of translators’ active role in various areas, has attracted criticism from some scholars. Rakefet Sela-Sheffy criticises Simeoni for his endorsement of translator’s submissiveness and points out that this view reiterates “the idea of ‘the tyranny of norms’ in translation” (Sela-Sheffy 2005, 3). In

her article, taking Israeli translators as examples, Sela-Sheffy argues that habitus is “an inertial yet versatile force”, which accounts for the tendency of an individual to obey certain norms but also allows for “transformations and continuous construction” in line with the changing fields (2005, 4). In a similar vein, Hanna also criticises Simeoni’s deterministic understanding of habitus and observes that such a view constitutes a closed cycle of the relation between habitus and norms, where “habitus reproduces norms which in turn fashion and condition habitus” (Hanna 2016, 7–8). Drawing on Bourdieu’s explanation of habitus and his sociological theories, Hanna further argues that Simenoi’s deterministic understanding of habitus is inconsistent with the “dynamic character of Bourdieu’s sociology”, where norms interact with practice and practice challenges norms (2016, 8).

It is also noteworthy that Toury’s notion of norms aims to illustrate the collective behaviour of translators in a specific sociocultural context and at a specific time. According to Toury, norms constrain translator’s behaviour by “specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension” (Toury 2012, 63). Although the notion of norms attracts scholarly attention from texts and repertoires to translators’ behaviour, it focuses on their collective behaviour and lacks a fully account of individual translator’s agency (Hanna 2014, 63). In this regard, Bourdieu’s habitus, which combines the side of society and culture with the side of the individual, can serve as a corrective to the notion of norms to fill this gap. The habitus of an individual translator internalises the translation norms through the inculcation of social structures and generates translations aligned with these social structures. Relating to translation norms, thus partially reproducing them, is what contributes to the translations of individuals mutually intelligible and creates the relative “homogeneity” (Bourdieu 1990a, 58). However, reproduction of translation norms is a process of appropriation instead of replication, in which the habitus of an individual translator revives “the sense deposited in them, but at the same time imposing the revisions and transformations that reactivation entails”

(1990a, 57).

The habitus of an individual is also “the generative principle of responses more or less well adapted to the demands of a certain field, is the product of an individual history” (Bourdieu 1990b, 91). In other words, it is both “the product of the history of the field of which he/she is a member and the history of his/her trajectory in the social space” (Hanna 2016, 45). As regards the relation between individual agents’ habituses and their social trajectories, Bourdieu places an emphasis on the dynamic feature and cumulative nature of habitus, in the sense that the habitus of an individual is subject to repeated restructuring and developed and shaped along his or her trajectory (Bourdieu 1977, 86–87).

Following this understanding of habitus as a corrective to norms and the product of an individual history, scholars in translation studies are increasingly interested in studying individual translators by capitalising on the concept of Bourdieu’s habitus. In “A Bourdieusian Theory of Translation, or the Coincidence of Practical Instances”, Jean-Marc Gouanvic examines three translators’ habituses (Maurice-Edgar Coindreau, Marcel Duhamel and Boris Vian) through the exploration of their different social trajectories to explain their literary tastes and priorities (Gouanvic 2005). Similarly, by sketching out some aspects of the socio-biography of Camille Melloy, a native literary author-translator in Belgium, Meylaerts explores his habitus and its influence on his translations (Meylaerts 2010). Turning to Edgar Snow’s translation of Chinese writer Shen Congwen’s (1902–1988) short story “Baizi”, Xu Minhui and Chu Chiyu analyse Snow’s social trajectory and his journalistic habitus to indicate that Snow’s profession as a translator is influenced by his profession as a journalist, a conclusion that is reached through the close textual analysis of Snow’s translation (Xu and Chu 2015). By taking a combined macro-micro approach, Vasso Yannakopoulou looks into Yorgos Himonas’s life trajectory and studies his translation of Shakespeare’s *Hamlet* into Greek to illustrate the influence of his habitus on his translation style (Yannakopoulou 2013). However, although these existing studies have employed the concept of habitus to shed

light on some forms of translators' agency such as translators' selection criteria and their translation styles, they have not explicitly elucidated the concept of agency and further examined the relationship between translator's habitus and agency. To explore the concept of translators' agency in relation to the concept of habitus requires a theoretical excursion into the concept of agency and its current application to translator studies. Hence, the next section will be devoted to address these questions.

5.2 Agency and Translators' Agency

Agency is one of the most important concepts in modern social sciences, where it is often discussed with its twin concept "structure" (Haddadian-Moghaddam 2014, 20; Hanna 2016, 43). Critical debates around the interactions between agency and structure focus on the power of social structures in deciding human's actions and the strength of human agency to act freely and affect social structures. The relationship between agency and structure forms a traditional dichotomy in the social sciences, which is known as "agency-structure dualism" (Haddadian-Moghaddam 2014, 20). The subjectivists such as Jean-Paul Sartre posit that social agents are free subjects whose actions are not influenced by any external factors while objectivists such as Claude Lévi-Strauss argue for the practices of individuals subjected to the unconscious determinism of social structure. However, with the contributions of Pierre Bourdieu's theory of practice, the current consensus seems to be in favour of the view that agency and structure are interdependent (Hanna 2016, 16–17). In other words, agency maintains structure and the structure in turn conditions agency.

What is agency then? Although this concept appears to be elusive, it invites a myriad of scholars in translation studies to discuss it, with the rise of sociological approaches to translation studies. The sociology of translation brings the study of translators to the fore, which encourages translation studies scholars to draw from theories and methodologies in the social sciences. The concept of agency, as Inghilleri argues, "has been considered of primary importance in the endeavour to make

descriptive theoretical approaches more ‘agent-aware’ and translators and interpreters more visible as social actors” (Inghilleri 2005b, 142). Hence, it comes as no surprise that the concept of agency has drawn much attention from scholars in translation studies.

Despite the great efforts that scholars in translation studies have made to define the concept of agency, until now no consensus has been reached. In *Translator’s Agency* (2010), Tuija Kinnunen and Kaisa Koskinen understand agency as the “willingness and ability to act” (Kinnunen and Koskinen 2010, 6). The notion of “willingness” refers to “a particular internal state and disposition”; “ability” connects the concept of agency to constraints and issues of power, “highlighting the intrinsic relation between agency and power” and “acting” means “exerting an influence in life-world” (2010, 6–7). In this way, agency can be considered as a subjective decision in specific social and cultural conditions constrained by power relations and perceptions. This view is echoed by Khalifa who points out that agency can be considered as “being practiced in specific socio-historical conditions”, displaying the “interplay of power strategies and influence attributed to the agents involved”, thereby constructing it as “a site of multiple determinations and actions” (Khalifa 2013, 14). Moreover, Pym also recommends defining the agency as the “willingness and ability to act”, but he admits that it evokes debates without solving it (Pym 2011, 76). In this respect, he suggests looking for solutions in “the contradictory social determinations of the translatorial subject” (2011, 76). According to Buzelin, agency is “the ability to exert power in an intentional way” and every agent is endowed with agency (Buzelin 2011, 6). For Paloposki, the term agency often implies “an idea of translators as powerful and influential agents” (Paloposki 2007, 337). Although differences exist among their definitions of agency, they all demonstrate the potential of applying the concept of agency to translation studies, especially to the study of translators.

In this context, drawing on the agency theory that deals with principal-agent relationships, Kristiina Abdallah explores how translators exercise their agency in production networks and what factors influence their agency based on the data collected

from her interviews with eight Finnish translators (Abdallah 2010). Focusing on one individual translator, K. G. S. Suomalainen, Paloposki studies the translator's agency at the level of choices and decisions in light of Toury's concepts of norms (Paloposki 2007). Based on her analysis of Suomalainen's agency, Paloposki concludes that agency is individual but at the same time is also linked with norms (2007, 343). In her second article about translator's agency, Paloposki proposes three kinds of agency inspired by Kaisa Koskinen's distinction between textual, paratextual and extratextual visibility, namely "textual agency", "paratextual agency" and "extratextual agency" (Koskinen 2000, 99; Paloposki 2009, 191). This categorisation of agency provides a useful perspective for exploring translators' agency at the textual, paratextual and extratextual level. Responding to Paloposki's model of textual, paratextual and extratextual agency, Esmail Haddadian-Moghaddam argues that the concept of agency "far exceeds the boundaries of textual, paratextual, and extratextual boards" (Haddadian-Moghaddam 2014, 176). In order to complement Paloposki's model, Haddadian-Moghaddam puts forward a three-tier model for the study of agency, namely "decision, motivation and context" (2014, 25). He explores the agency of translators and publishers in their translations and publications of English novel in the Iranian context by taking into account their decision-making process, motives and factors that constrain or increase their agency (2014). By doing so, he validates the effectiveness of his model for studying the agency of translators and publishers.

The above clarifications of the concepts of habitus and agency, along with the discussions of their applications to translation studies, pave the way for this chapter to capitalise on the concepts of habitus and agency as useful analytical frameworks for studying the translators of Thomas's works in China. Specifically, the following sections will focus on exploring the implications of translators' habituses for understanding their textual agency, with the Chinese translations of Thomas's poetry by Hai An and Wu Fusheng as two illustrative case studies.

5.3 Researching Translator's Habitus: Hai An and Wu Fusheng

According to Simeoni, habitus can be divided into “social habitus” and “professional habitus” (Simeoni 1998, 18). He also points out that although everyone in a given society is endowed with a social habitus, significantly fewer people are endowed with specialised professional habitus (1998, 18). When discussing translator's habitus, he argues that to be a translator is “a matter of refining a social habitus into a special habitus” (1998, 19). In this sense, a translator's habitus can be construed as a professional habitus that is shaped through the internalisation of his or her training and the position he or she has occupied in the translation field. This understanding resonates with Inghilleri's view that translators or interpreters “are endowed with specialised competences that both generate and are generated by *forms of linguistic and cultural capital* which, though clearly tied to other fields, are uniquely acquired and differently enacted in particular contexts of training and practice” (Inghilleri 2003, 245, emphasis in the original).

As a professional habitus, a translator's habitus can be summarised as an embodied system of durable dispositions, which are acquired and inculcated through individualised social trajectory including professional training in the areas of multilingualism and multiculturalism, life condition and education. These dispositions contribute to the cultivation of translators' tastes, preferences and prejudices. In this sense, sketching out an individual translator's social trajectory can be an illuminating manner that helps us to search for his or her habitus – “embodied history, internalized as a second nature” and “history turned into nature” (Bourdieu 1977, 78; 1990a, 56). This view is confirmed by Simeoni, who points out that “Biographical research is a legitimate area of social science whose finding can also be solicited” when discussing how to carry out research on translatorial habitus (Simeoni 1998, 31). In a similar vein, Wolf also argues that a translator's habitus can “be identified by reconstructing the translator's social trajectory” (Wolf 2007, 19). Along this line, what follows will

explore the habituses of translators Hai An and Wu Fusheng by examining their social trajectories respectively.

5.3.1 Hai An's Habitus: A Poet Translator

Hai An, born in 1965, is still active both as a poet and a translator. At present, he also works as an associate professor in the College of Foreign Language and Literatures in Fudan University in Shanghai, China. In 1980, he was enrolled into the School of Foreign Languages in Hangzhou University (now called Zhejiang University, one of the most renowned universities in China) to pursue his BA degree in English Language and Literature. In Hangzhou University, he started to receive professional training in the field of English language and literary studies, which laid a solid foundation for his later interest in literary translation. During his study in Hangzhou University, he had been immersed in reading a large amount of English poetry such as the poetry of George Gordon Byron, John Keats and Percy Bysshe Shelley (Hai An 2016, personal communication). Moreover, he also often sat in the lectures on foreign poetry given by Fei Bai (an influential poetry translator and critic in China) in the School of Chinese Language and Literatures. Fei Bai's lectures on Dylan Thomas and his poetry raised Hai An's interest in Thomas's poetry and it was also Fei Bai who inspired him to turn his attention to poetry translation (2016, personal communication).

After graduating from Hangzhou University in 1984, he intended to pursue a MA in Shanghai International Studies University on the subject of Contemporary American Poetry. However, he failed the entrance examination to the Shanghai International Studies University and had no choice but to enter Shanghai Medical University (now incorporated into Fudan University) to study Medical English instead in 1986. Such a setback did not preclude him from following his own interest in poetry. When he arrived in Shanghai in 1986, “上海前浪诗歌” (Shanghai Frontier Tide Poetry) was in its

heyday in Shanghai's literary field.¹⁷ In this context, as he was also enthusiastic about poetry and foreign poetry translation, it came as no surprise that he joined the “海上诗群” (Poet Group on the Sea) in Shanghai, which was established in 1984 and consisted of “Shanghai Frontier Tide” poets such as Mo Mo, Yu Yu, Liu Manliu and Chen Dongdong (Xu et al 1988, 71–72). By discussing his own poems and translations with the poets in the “Poet Group on the Sea”, he improved his poetry translation and skills of poetry writing (Hai An 2016, personal communication). Meanwhile, he also joined the lectures on English and American literature given by Fei Bai in his own university, which provided him further knowledge about Anglophone culture and literature. In 1987, out of his own interest and the invitation of his friend Fu Hao, who was a poet and Chemistry graduate from Hangzhou University, Hai An embarked on the translation of Thomas's poems and finished his first translation draft of them in the same year. Later, this first draft was sent to Fu Hao and another friend Lu Meng (a poet and a classmate of Hai An in Hangzhou University) for revision. With their joint efforts, part of their translated poems by Thomas was published in the anthology *International Poetry* (1988) (Wang, Yang and Wu 1988). In 1988, he also translated some Samuel Becket's poems, but they were not published due to the lack of copyright. In 1989, he graduated from Shanghai Medical University and embarked on a teaching career in the same university.

In 1992 when he intended to pursue a PhD abroad, he was confronted with the threat of death because of nephritis, which came to him as an overwhelming shock. On the one hand, he had no other options but to give up the opportunity of further education

¹⁷ Shanghai Frontier Tide Poetry, initiated by poet Wang Xiaolong, has a close relationship with foreign classic poetry and the Frontier Tide poets inspired much from foreign poetry. It was quite popular in the 1980s but was “underground” in China (Hai An 2018, personal communication). Introductions to the Shanghai Frontier Tide poets such as Mo Mo, Yu Yu and Hai An and their poetry, see *Thirty Poets in Shang Hai* (2012) edited by Zhu Jinchen and Zhu Yu and published by Shanghai Literature and Arts Press.

abroad and on the other hand, he was required to take a kidney transplant operation, although the operation was of high risk due to the underdeveloped medical technologies in China at that time. During this time of personal hardship, he turned to revising his translation of Thomas's poetry, as he was deeply impressed with the themes of life and death in Thomas's poems in his earlier process of translating them (Hai An 2016, personal communication). By virtue of reading and revising his translation of Thomas's poetry, he obtained comfort and inspiration for his own poetry writing. This reading experience could be attributed to his understanding that the theme of death in Thomas's poems was positive, and life and death was like a circle in which death was another way of life (Hai An 2012, 157). In 1994, although he took a kidney transplant operation, he did not fully recover from nephritis. Hence, he was forced to take another kidney transplant operation in 2000 to survive. For almost ten years, with the support and love of his family, he had been struggling with the death and devoting himself to the translation of Thomas's poetry. In this way, the themes of love, life and death in Thomas's poems find expression in his own experience. Therefore, as Huang Fuhai has argued, “他对人生、青春、爱欲、死亡、痛苦等命题有了比常人更深刻的理解” (he has a deeper understanding than others of the prominent themes such as life, youth, love, death and sorrow) in Thomas's poetry, which is confirmed by Hai An's own statement as well (Huang 2014).¹⁸ Moreover, he also “从狄兰·托马斯生死主题的诗篇中吸取战胜疾病、战胜死亡的无穷力量” (acquired infinite power from the themes of life and death in Dylan Thomas's poems to fight against disease and death) (Hai An 2014, VII). He even established and developed an emotional rapport and resonance with Thomas's poetry in his own poetry writing. Therefore, drawing inspiration from his struggle with illness and death, he wrote his own long poem *Elegy*

¹⁸ Interview, 24 February 2016. In the interview, Hai An stated that he had a deeper understanding of Dylan Thomas's poetry after his struggle with the disease at the edge of life and death.

(Hai An 2012) and “不少诗章烙上了狄兰·托马斯影响的痕迹” (a large number of its stanzas were inscribed with the traces of Dylan Thomas’s influence) (Wang 2012, 4). The following stanza taken from “The Words in Dream: Six” in *Elegy* is a case in point (Hai An 2012, 85):

气候伸出严厉的手，毁灭了春天

岁月调节一身的汗孔

三根操演签名落款的手指

扼杀了生机，扼杀一座完整的城市

The hand that stretched by the weather destroyed the spring

Age adjusted the whole body’s sweat pores

Three fingers that conducted signature

Killed the life and felled a city

This first stanza in Hai An’s own poetry bears a striking resemblance to that of Thomas’s “The Hand that Signed the Paper” (Goodby 2016, 36):

The hand that signed the paper felled a city;

Five sovereign fingers taxed the breath

Doubled the globe of dead and halved a country;

These five kings did a king to death

As a poet, he is a representative of Shanghai Frontier Tide poets who were Avant-garde poets in Shanghai in the 1980s and 1990s. Moreover, he can be labeled as a poet with an international influence, which is demonstrated by the fact that he has been invited to attend several international poetry festivals and his poems have been selected for

publication abroad. For example, in 2007, he was invited to attend the 15th Rosario International Poetry Festival in Argentina where he presented his paper “Poetic Transfiguration: Illustrated with Chinese Poetry”. In 2009, he was invited to attend the 48th Struga International Poetry Festival in Macedonia (a prestigious and long-established international poetry festival), after which some of his poems were collected in the anthology *Poetry from Five Continents* (2009). Later, in 2011, his poems were also selected for the anthology *Livre d’or de Struga* (2011) published by Le Temps des Cerises in France. What’s more, his poems have been published as books in Mainland China, Hongkong and Taiwan such as *Elegy* (2012), *Selected Short Poems of Hai An* (2003) and *Selected Poems of Hai An* (2001). Apart from his poetry collections, some of his poems have been included in other books. For example, eight of his poems have been selected for the anthology *Thirty Poets in Shanghai* (2012) and recently his poem “Tea Tree” has been collected in another anthology *Selected Top Chinese Poetry in 2016* (2017).

In parallel, he is also a highly-regarded and active translator who specialises in the translation of poetry both from English to Chinese and Chinese to English. His main translation works include *Selected Poems of Dylan Thomas* (2002), *In the Stream of Time: Selected Poems of Germain Droogenbroodt* (2008), *The Frontier Tide: Contemporary Chinese Poetry* (2009), *Selected Poems of Dylan Thomas* (2014) and *The Complete Works of Samuel Becket: Poetry* (in collaboration with Yu Zhongxian) (2016). Thanks to his considerable achievements in translation, he was awarded the prize of “STA Outstanding Translator” by Shanghai Translators Association in 2016.

As stated above, habitus is “the product of an individual history” (Bourdieu 1990b, 91). In this sense, Hai An’s professional habitus, namely, his habitus as a poet and a translator can be inferred from his social trajectory. During his studies in Hangzhou University, his extensive reading of English poetry and enthusiasm about poetry began to shape his habitus as a poet. After arrival in Shanghai where poetry writing was prevalent at that time, his habitus as a poet already took shape by acquiring poetic

dispositions through joining “Poet Group on the Sea” where he exchanged views with other poets on his own poetry writing. Moreover, his habitus as a poet was further acquired and inculcated through his practices of poetry writing, publication of his poetry both at home and abroad, as well as participation in international poetry festivals.

His undergraduate and postgraduate studies in the area of professional English training formed Hai An’s cultural capital when it comes to his translating enterprise. As Yu and Xu point out, “the capital someone possesses decides his or her position in the field and shapes his or her habitus” (Yu and Xu 2017, 72). The cultural capital possessed by Hai An from his education shaped his habitus as a translator, which equipped him with the essential language skills and indispensable qualification for carrying out translation activities. Moreover, due to his presence in the international poetry festivals and reputation of poetry translation recognised by his peers, Hai An has also accumulated considerable amount of symbolic capital, which helps him occupy a dominating position in the Chinese literary and translation field. This symbolic capital is instrumental to structuring his habitus, allowing him to take more liberties and show more poetic creativity in his translations. His habitus as a translator began to emerge when he engaged in the translation of Thomas’s poetry as early as 1987. However, it is noteworthy that habitus is dynamic rather than static. In this regard, Hai An’s personal experience of struggling with illness and a variety of poetry translation practices both from English to Chinese and Chinese to English further structured his habitus as a translator.

5.3.2 Wu Fusheng’s Habitus: A Scholar Translator

Wu Fusheng, born in Tianjing, is currently a professor in the Department of Languages and Literature at the University of Utah in the United States. In 1984, he graduated from Nankai University in China on the subject of English. He subsequently completed a Master’s degree in English literature in the same university. During his postgraduate study, Wu first entered into contact with Thomas’s poetry through the English literature

classes given by Graham Hartill. Hartill, who is originally from Wales, is a poet himself, showing a particular interest in Thomas's poetry. Due to Hartill's lectures, Thomas's poems "Fern Hill" and "Do Not Go Gentle into that Good Night" left an indelible impression on Wu (Wu 2014, 182). After acquiring his Master's degree at Nankai University in 1987, he was employed as a lecturer in English in the same university, which marked the beginning of his academic career. In 1990, he headed to the United States and started his postgraduate studies on comparative literature at Brown University. At the same time, he also acted as a graduate teaching assistant in the same university. He received his MA and Doctor's Degree on comparative literature from Brown University in 1993 and 1995 respectively. After graduating from Brown University, he was employed as an associate professor of languages and literature in the University of Utah in 1995 and was promoted to professor in 2009.

As a scholar, Wu's main research interest lies in classical Chinese poetry. This research interest can be discerned in his early academic career and is brought into the fore by his PhD thesis, which is entitled "Decadence as Theme and Poetics in Chinese Poetry of the Six Dynasties and Tang Periods" and later published as a monograph called *The Poetics of Decadence: Chinese Poetry of the Southern Dynasties and Late Tang Periods* (Wu 1998). Since his graduation from Brown University's PhD program, he has devoted himself to exploring the world of classical Chinese poetry and has published a large number of journal articles such as "From Protest to Eulogy: Youxian shi (Poetry of Saunters in Sylphdom) from pre-Qin to Late Southern Dynasties" (2000), "'I Roamed and Rambled with You': A Look at Liu Zhen's (?–217) Four Poems to Cao Pi (187–226)" (2009), "Death and Immortality in Early Medieval Chinese Poetry: Cao Zhi and Ruan Ji" (2011) and "Translations of Tao Yuanming's Poetry in the English-speaking World" (2013a). In addition to these works, he also published five monographs on classical Chinese poetry, namely *The Poetics of Decadence: Chinese Poetry of the Southern Dynasties and Late Tang Periods* (1998), *Written at Imperial Command: Panegyric Poetry in Early Medieval China* (2008), *A Study of English*

Translations of Chinese Poetry: James Legge, Herbert Giles, Arthur Waley, and Ezra Pound (2012), *Tao Yuanming Studies in the English-speaking World* (2013b) as well as *Six Lectures on Key Works on East-West Comparative Poetics* (2016a).

In conjunction with his academic and critical works about classical Chinese poetry, Wu is also a practicing literary translator with a particular interest in poetry translation. He acquired his English proficiency and accumulated his knowledge of Anglophone culture through professional English language training throughout his education and immersion in the Anglophone culture by living and working in the United States. What is also worth noting is that his translations are congruent with his research interest, primarily focusing on translating classical Chinese poetry into English. As early as in the year of 1985, he began to cooperate with Graham Hartill on translating some classical Chinese poems, resulting in their first translation *Songs of My Heart: The Lyric Poetry of Ruan Ji* (1988) published by the State University of New York Press in 1988. Since their first collaboration in 1985, they have been cooperating with each other on the translation of classical Chinese poetry into English for almost thirty years (Wu 2014, 182). With their concerted efforts, they have brought into publication *The Poems of Ruan Ji* (2006), *The Poems of Cao Zhi* (2013c) and *Selected Poems of the Three Caos: Cao Cao, Cao Pi, and Cao Zhi* (2016b). Apart from their co-translations about classical Chinese poetry, owing to Graham Hartill's continuous encouragement, Wu has also translated Thomas's poems into Chinese and published it as *Selected Poems of Dylan Thomas* (2014) in China in 2014.

In total, Wu has published five translations. Specifically, he has completed four translations of classical Chinese poetry into English in collaboration with Graham Hartill and conducted the translation of Thomas's poetry into Chinese on his own. In the process of translating classical Chinese poetry, he was responsible for providing annotations and glosses of every Chinese character in the original for Graham Hartill. In other words, to use Appiah's term, he provided a "thick translation" of the classical Chinese poetry, attempting to "locate the text in a rich cultural and linguistic context"

(Appiah 1993, 817). Based on his annotations and glosses of the original text, Graham Hartill rewrote them into English poems and sent them back to him to ensure the faithfulness of their translation.¹⁹ Such a cooperation model between them indicated that Wu's role was primarily to translate the classical Chinese poems word-for-word and provide the cultural context for interpretation. In this way, his *habitus* as a translator has been shaped by his scholarly translation practices of word-for-word translation with explanations of cultural and linguistic contexts.

With respect to the translation of Thomas's poems, Wu's visit to Swansea, Thomas's hometown, is also worth noting. In 2014, Wu was funded by the College of Arts and Humanities at Swansea University and the City and County of Swansea to visit Swansea University to undertake the translation of Thomas's poetry. His visit to Swansea not only enabled him to take advantage of the rich resources of Thomas and his poems in Swansea University and the Dylan Thomas Centre, but also provided him with opportunities to communicate with Dylan Thomas expert and professor John Goodby, who worked with Wu in an advisory capacity. During his stay in Swansea, he lived in the Welsh fishing village of Laugharne, where Thomas lived in the late 1930s, and visited the house of Thomas's family where Wu saw the room in which Thomas wrote his poems (Jones 2014). With respect to this unique experience, Wu observed that, "It was really an inspiring experience. There, overlooking Thomas' 'heron priested shore', listening to his recorded reading of 'Poem on his Birthday', which is one of his last poems, written there, I came to a much better understanding of many of his works." (Wu 2014, quoted from Jones 2014). His observation indicated that he became physically and emotionally identified with the content of Thomas's poetry by positioning himself in the places where Thomas once lived, and which inspired his poetry.

Wu's social trajectory clearly shows that he is both a scholar and a translator. His

¹⁹ See videos about "Wu Fusheng and Graham Hartill: Translating Chinese Poetry" in Glasfryn Project.

habitus as a scholar is acquired and inculcated through his career as a professor of comparative literature in the University of Utah and his constant engagement with the research on classical Chinese poetry. He is endowed with cultural capital through professional English-language training throughout his education and immersion in Anglophone culture, which provides him with essential language skills and cultural knowledge to undertake translations, thereby playing a role in shaping his habitus as a translator. He also accumulates cultural capital by publishing a variety of monographs, research articles and translations in the field of classical Chinese poetry and cultural studies. Thanks to the recognition and circulation of this cultural capital, he increases his symbolic capital, which contributes to the establishment of his reputation as an acclaimed and authoritative figure in the field of studying and translating classical Chinese poetry. This cultural and symbolic capital possessed by Wu helps him occupy an important position in the cultural, literary and translation field and influences his habitus, which enables him to provide a more scholarly translation. It is also noteworthy that when he embarked on conducting translation of classical Chinese poetry in 1985, his habitus as a translator began to be formed. However, habitus is not deterministic and is subject to restructuring. It is structured by “one’s past and present circumstances” (Maton 2008, 51). In this sense, Wu’s visit to Swansea and his scholarly translation practices of word-for-word translation with explanations have been internalised and inscribed into his habitus, thereby structuring it. In sum, his habitus as a scholar translator is primarily shaped by his career as a scholar of classical Chinese poetry, professional English language training and scholarly translation practices of classical Chinese poetry.

5.4 The Chinese Translations of Dylan Thomas’s Poetry: Translators’ Agency

A translator’s textual agency is often demonstrated in the type of translation strategies that he or she adopts (Chung 2013, 108; Zha and Tian 2003, 22). From this viewpoint, with Hai An’s habitus as a poet translator and Wu Fusheng’s habitus as a scholar

translator in mind, the next sections will explore the translation strategies of Hai An and Wu Fusheng in their translations of Thomas's poems, aiming to illustrate the implications of their habituses for understanding their textual agency. Hai An has published three versions of Thomas's poems. The one selected for analysis in this chapter was published in 2014 by Foreign Language Teaching and Research Press. Wu's translation, published by Nankai University Press, also appeared in 2014. Although their translations came out at the same time in China, they displayed salient differences, which can be analysed from translation strategies to which they resort.

5.4.1 The Agency of Hai An: Transcreation

As a poet himself, Hai An is familiar with Chinese poetry. When he practices poetry writing, he spares no efforts to capitalise on his own creativity to meet Chinese readers' aesthetic expectations for rhythm and poetic language in Chinese poetry. Such a poetic disposition is internalised as part of his habitus, which plays a structuring role in his translation of Thomas's poetry. Just as Xu Minhui argues, translation strategy is "a product of habitus" (Xu 2012, 160). In this regard, I will argue in this section that Hai An's habitus shaped by his poetic disposition allows him to display his mode of textual agency in the form of "transcreation", when he was confronted with different specific translation problems in the process of his translation.

The term of "transcreation" originates from Indian culture and seems to have been coined to describe the very old practice of creative translation of ancient Sanskrit spiritual texts into modern Indian languages (Gopinathan 2014, 236). Although it has been used in translation studies sporadically ever since, the question of what is transcreation is still debatable. According to Haroldo De Campos, transcreation is "a radical translation praxis. To transcreate is not to try to reproduce the original's form understood as a sound pattern, but to appropriate the translator's contemporaries' best poetry, to use the local existing tradition" (quoted from Viera, 1994, 70). Based on De Campos's view of transcreation, E. R. P. Viera suggests that "to transcreate means also

nourishment from the local sources” (Viera 1994, 70). In Gopinathan’s view, transcreation can be considered as “an aesthetic re-interpretation of the original work suited to a new target-language audience” (Gopinathan 2014, 237). In a similar vein, Elena Di Giovanni understands transcreated texts as entirely fluent translations that have to be “fully understandable to its target audience” (Di Giovanni 2008, 33). From the perspective of intercultural mediation, David Katan argues that transcreation will allow translators not only to play their creative roles, but also to “take account of the impact of cultural distance when translating” (Katan 2016, 378). Here transcreation refers to the target audience-oriented strategy that Hai An employs to creatively produce a fluent, but not necessarily faithful translation. Specifically, Hai An carries out his strategy of transcreation through rhythm creation, creative adaptation and creative invention, as the selected examples discussed in the following sections will demonstrate.

5.4.1.1 Rhythm Creation

It is a norm in Chinese literary tradition that poetry should be beautiful (Shu 2007, 659). With respect to the beauty of poetry, Samia M. Al-Jabri argues that, “In poetry, beauty is not achieved merely with the choice of words and figurative language, but also with the creation of rhythm” (Al-Jabri 2013, 446). Similarly, Shu Cai explains it in Chinese context that words and forms of poetry such as sound, rhythm and rhyme constitute the beauty of poetry (Shu 2007, 660). From this perspective, it is safe to say that rhythm is an important indicator of the beauty of poetry. As a poet, Hai An gives prominence to the beauty of poetry and has a keen awareness of the importance of the rhythm to poetry. Through poetry writing and poetry translation practices, Hai An has internalised the norm of the beauty of poetry in China into his habitus, which in turn structures his poetry translation. In the process of translating foreign poetry, his habitus partially reproduces the norm of the beauty of poetry, prompting him to pay significant attention to the rhythm in his translated poetry. From his own point of view, the translation of

poetry should be seen as an act of recreation and a poet translator should “reconstitute the original and imbue the target text with a dynamic rhythm distinct to the Chinese language” when translating foreign poetry (Hai An 2005, 27). Therefore, with the influence of his habitus, he employs the strategy of rhythm creation in his translation of Thomas’s poetry. Specifically, rhythm creation refers to Hai An’s efforts to reproduce the beauty of poetry through inventing a rhythm attuned to the Chinese language, as the following two examples will show.

Example 1

Dylan Thomas: For there are ghosts in the air
And ghostly echoes on paper

Hai An: 因为空中鬼影憧憧
纸上幽灵般的回声不绝 (Hai An 2014, 167)

Back Translation: For there are ghosts **moving** in the air
And ghostly echoes **hovering** on paper

Example 2

Dylan Thomas: All the **sun** long it was running, it was lovely, the hay
Fields high as the house, the **tunes** from the chimneys, it was
air
And playing, lovely and watery

Hai An: 明媚的阳光整天地泼洒，那么美丽可爱
田间的干草高及屋脊， 烟囱飘出美妙的旋律，
那是嬉戏的空气，动人又湿润 (Hai An 2014, 251)

Back Translation:
The **bright sun** was running all day long, it was lovely

The hay in the fields high as the house, the **beautiful tunes**
from the chimneys.
It was playing air, lovely and watery

This first example is drawn from Thomas's poem "I Have Longed to Move Away", which shows "a desire to break with the conventions of three familiar institutions at the same time", namely religion convention, social convention and conventions of Thomas's own culture and his poetry (Christie 2014, 77). The two lines in this example shows Thomas's own criticism of his early poems. The comparison of source text and target text here shows that Hai An creatively adds two verbs "moving" and "hovering" to describe the state of "ghosts" and "echoes". In this way, Hai An not only turns a still picture into a dynamic one, fully reflecting Thomas's unsatisfactory attitudes towards his early poems, but also creates a rhythm in his translation through the echo and interaction between "moving ghosts" and "hovering echoes".

The second example is extracted from Thomas's well-known poem "Fern Hill". "Fern Hill" celebrates "the literal Fernhill farm of Dylan Thomas's childhood" and is imbued with happy memories of his childhood (Maud 2003, 90). However, Thomas also puts his "ever-nagging death theme into a balance with life in a gallant way" in this poem (2003, 89). In this sense, as John Goodby points out, this poem also eulogises his childhood, with a narrative of "growing towards death within a sacramentalised nature, an exploration of the nature of innocence" (Goodby 2016, 401). As a result, it is a poem that is "complex and intensely bittersweet" (2016, 401). The selected lines in the example are recollections of his happy childhood. The words "lovely" and "playing" in the example exude the unconstrained pleasure of his childhood. It is noteworthy that there are no adjectives to modify the "sun" and "tunes" in the original text. By contrast, Hai An has employed a similar strategy, adding adjectives "bright" and "beautiful" to modify the "sun" and "tunes" in his translation. "明媚的阳光" (bright sun) and "美妙

的旋律” (beautiful tunes) are common collocations and more poetic than “sun” and “tunes” in Chinese. Moreover, the similar collocations “明媚的阳光” (bright sun), “田间的干草” (the hay in the field), “美妙的旋律” (beautiful tunes) and “嬉戏的空气” (the playing air) with the same syllables in Chinese echo with each other, creating a rhythm distinct to Chinese language. Hence, by adding “bright” and “beautiful” to modify “sun” and “tunes” respectively, Hai An creates a rhythm in Chinese by taking advantage of common and poetic Chinese collocations “明媚的阳光” (bright sun) and “美妙的旋律” (beautiful tunes), thereby meeting the Chinese readers’ aesthetic expectations for the beauty of poetry on the one hand, and capturing the spirit of happy experience of Thomas’s childhood in the original poem on the other.

5.4.1.2 Creative Adaptation

As a poet translator, Hai An devotes himself to promoting the reception of Thomas’s poetry in China and expects his translated poetry to exert an influence on other poets’ poetry writing (Hai An 2016, personal communication). As such, the target culture’s readership is undoubtedly of his paramount concern. Accordingly, the target-oriented translation norms to produce an accessible and reader-friendly translation are internalised and inculcated into Hai An’s habitus. In turn, his habitus plays a structuring role in his translation practices, prompting him to make creative adaptations in the process of translating Thomas’s poetry to facilitate cultural communications. The following are two examples.

Example 3

Dylan Thomas: That breaks one bone to light with a judgment clout

Hai An: 最后一击让一根白骨暴殄 (Hai An 2014, 193)

Back Translation: That breaks one bone to light with a **final clout**

Example 4

Dylan Thomas: And need no **druid** of her broken body

Hai An: 不必为她破碎的身子祈祷 (Hai An 2014, 193)

Back Translation: And need no **praying** for her broken body

Both Example 3 and Example 4 are derived from Thomas's poem "After the Funeral" which was written in memory of his aunt Ann Jones. However, it is worth noting that it is "not as an elegy but as a struggle of the poet with his own feelings" (Maud 2003, 1). As Tindall (1962, 170) points out, Thomas is not only writing about Ann Jones, but also "writing about himself writing about her". The Example 3 is part of Thomas's own mourning, which forms stark contrast with the hypocrisy of lament from conventional mourners at Ann's grave at the beginning of the poem. By contrast, Example 4 praises Ann for her modesty and desired anonymity. In Example 3, the word "judgement" and its potential religious connotations are worth noting. According to John Goodby, the "judgment" refers to the "Judgment Day" when, in Christian tradition, God gives the final and eternal judgment to people in every nation, bringing glorification to some people and punishments to others (Goodby 2016, 339). However, China is a not religious society, thus such Christian tradition is unfamiliar to general Chinese readers. Taking Chinese readers' acceptability into account, when dealing with the word "judgement", Hai An has adopted a strategy of creative adaptation through distilling the implicit meaning of "final" from the word "judgement" while filtering out its cultural and historical connotations. In this way, Hai An reduces the foreignness of Christian tradition in the Chinese context in his translation and provides Chinese readers with a culturally more fluent text.

Similarly, in Example 4, Hai An has exercised a creative adaptation of the culture-specific word "druid". In the original text, "druid" is a noun that has

cultural connotations. By contrast, the translator removes its culture-specific connotations and explains the role of “druid” in a plain way for Chinese readers by using “praying” to render it. The word “druid” refers to a member of high-ranking professional class in ancient Celtic culture, including Welsh culture. The druids played the role of bards in Welsh culture and their practices were similar to those of priests today (Goodby 2016, 340). In this sense, “druid” is a culture-specific word closely related to Welsh culture and tradition. However, as demonstrated in previous chapters, Welsh culture and tradition are invisible in China as they are in other countries (Dijkstra, 2016). Furthermore, Hai An also gives little attention to the Welshness in Thomas’s poetry and his Welsh identity (Hai An 2016, personal communication). The invisible position of Welsh culture and tradition in Chinese context in conjunction with Hai An’s own little attention to the Welsh origin of Thomas and his poetry structure Hai An’s habitus, making their way in influencing his translation. As a result, instead of translating the term “druid” directly, Hai An renders it as “praying”, presenting the responsibility of a druid acting as a priest who prays for others to Chinese readers. In this way, Hai An reduces the cultural heterogeneity based on a practical consideration of the intelligibility of his translation by means of erasing the Welsh elements in Thomas’s poetry, thereby providing a more target-culture oriented translation to Chinese readers. In other words, Hai An manages to minimise the foreignness of Welshness in Thomas’s poetry, with a view to enhancing the readability and acceptability of his translation as well as ensuring its fluency and comprehensibility.

5.4.1.3 Creative Invention

As Jean Boase-Beier points out, for many poets, “the translation of the work of others is not just a way of communicating that work to their own community, but is also a task they see as essential to enliven and improve their own poetic technique” (Boase-Beiser

2013, 475). In this regard, Hai An is exactly a case in point, for whom poetry writing and poetry translation are a mutual enforcement process. In Hai An's own words, he “为了译好诗，继而又去写诗，锤炼自己的汉语表达能力;译诗又促进自身写诗技艺的提高” (engaged himself in poetry writing to improve his Chinese language skills, thereby enhancing the quality of his poetry translation, but his poetry translation, in turn, also improved his poetry writing skills) (Hai An 2012, 149). In the process of his poetry writing practices, Hai An has acquired a poetic disposition of creative invention of poetic language, which shapes his habitus as a poet. When such a habitus penetrates into the process of translating Thomas's poetry, Hai An tends to creatively invent poetic language and content in his translation, which can be demonstrated by the following four examples.

Example 5

Dylan Thomas: A darkness in the weather of the eye

Is half its light; the **fathomed sea**

Breaks on **unangled land**.

Hai An: 眼中气候里的黑暗

一半是光; 深深的海洋

拍打棱角光滑的堤岸 (Hai An 2014, 55)

Back Translation: A darkness in the weather of the eye

Is half its light; the **deep** sea

Breaks on **smooth angled embankment**

This example is drawn from Thomas's poem “A Process in the Weather of the Heart”, which is a paradigmatic process poem and is obscure in some elements due to its wordplay and puns. Moreover, it also should be pointed out that “a contrary may be

imbedded in a wording which contains opposites as equivalences” in this poem (Maud 2003, 39). In this context, the translation of the “fathomed sea” and “untangled land” in this example is worthy of our attention, as these two phrases rightly reflect the process of when “a positive thing is happening, a negative is waiting, or is, within the same image, happening at the same time” and contain specific duality (2003, 39–40). According to Goodby’s notes, “fathomed sea” can be understood as “measured sea”, which seems to deliver the point that “if the sea has been measured the land in the next line has not” (Goodby 2016, 262). As regards the “unangled land”, Goodby points out that the collocation “unangled land” is endowed with double meanings: one refers to the “unfished land” and the other alludes to “the fact that Wales has never been wholly *anglicized*” (2016, 262). However, with respect to Hai An’s translation, he has taken advantage of his own creativity as a poet but failed to reproduce the process features in the original poem. When translating “fathomed sea”, Hai An retains the image of “sea” and renders it as “deep sea”. In this way, he has refused to strictly conform to the original text and produced his translation by means of creative invention based on the image of “sea” in the original text. By contrast, Hai An translates “unangled land” into “smooth angled embankment” without any references to the double meanings encoded in the original text. Instead, he creatively invents a new meaning for it, making it resonate with the “deep sea”. As aforementioned, Wales and Welsh culture is invisible in China and Hai An himself also pays little attention to the Welshness in Thomas’s poetry and his Welsh identity. From this perspective, it is reasonable indeed to infer that Hai An is not prepared to shed light on the Welshness implicit in the second meaning of “unangled land”. Given such a context along with his poetic disposition of creative invention, it comes as no surprise that he also creatively invents a new meaning for “untangled land” in his translation instead of rendering one of its double meanings. Therefore, such a translation results from the dynamic interaction between Hai An’s habitus as a poet and the invisibility of Wales and Welsh culture in China.

Example 6

Dylan Thomas: Time let me hail and climb

Golden in the heydays of his eyes

Hai An: 时光令我欢呼雀跃

眼中的盛世金碧辉煌 (Hai An 2014, 251)

Back Translation: Time let me **joyfully hail and jump**

Splendid and magnificent heydays of his eyes

Example 7

Dylan Thomas: Caught by the crabbing sun I walk on fire

And cast a shadow crab upon the land

Hai An: 受制于蟹行的太阳，我踏着烈火而来

在地面投下一片影子，蟹一样爬行 (Hai An 2014, 87)

Back Translation: Caught by the sun that crawling like a crab, I walk on fire

And cast a shadow upon the land, **crawling like a crab**

Example 6 is derived from the first stanza of “Fern Hill” and recalls Thomas’s own happy childhood. In this example, Hai An translates “hail and climb” and “golden” into “欢呼雀跃” (joyfully hail and jump) and “金碧辉煌” (splendid and magnificent). However, as Goodby notes, the line “Time let me hail and climb” describes an image that when Time drives a wagon loaded with apples, the young boy hails to stop and climbs onto the wagon and the “golden” refers to the “golden boy” (2016, 402). It indicates that Hai An writes new lines imbued with poetic language by making full use of his own creativity in his translation based on the original lines, rather than faithfully reproducing them.

With respect to Example 7, it is extracted from “Especially When the October

Wind”, in which Thomas “relates the experiencing world of his own body to the impact of the natural world about him” (Ackerman 1991b, 81). In fact, as one of Thomas’s birthday poems, its theme is “poetry and the writing of a poem” (Tindall 1962, 62). Like Example 6, Hai An creatively invents new lines by capitalising on some elements in the original text, especially in translating “crabbing sun” into “蟹行的太阳” (the sun that crawling like crab) in this example. In this respect, it should be noted that “crabbing sun” does not refer to “the sun that crawling like crab”. As Tindall explains, these two lines can be understood as follows: Thomas looks like a crab in the sun, thus cast a crab-like shadow upon the land (Tindall 1962, 62). According to Tindall’s explanation, the crab stands for Thomas, thus “shadow crab” refers to the poet’s shadow, which is like a crab. This explanation resonates with Goodby who also understands “shadow crab” as “poet’s crab-like shadow” (Goodby 2016, 283). Their explanations shed light on the departure of Hai An’s translation from the original text on the one hand, and his creative role on the other. By creatively inventing new lines with poetic language in his translation, Hai An releases himself from the “fortified cage” of the original poetry.

Example 8

Dylan Thomas: Though wise men at their end know dark is **right**

Hai An: 临终时明智的人虽然懂得黑暗逍遥 (Hai An 2014, 237)

Back Translation: Though wise men at their end know dark is **free and unfettered**

This example is taken from one of Thomas’s highly acclaimed poems “Do Not Go Gentle into that Good Night”. It was written and addressed to his father when his father “faced double darkness of blindness and death” (Davies 1986, 73). Although this poem was intended to persuade his father to fight against death, it was in fact never shown to his father (Maud 2003, 77). The line in the example describes how wise men deal with

death. The word “right” in the line means “natural” or “inevitable” (Tindall 1962, 216). In Hai An’s translation, he renders it as “逍遥” (free and unfettered), creatively conveying the connotation of inevitable death and peaceful state after death in the phrase “dark is right” on the one hand, and displaying Hai An’s own optimistic attitude towards death on the other. Such transcreation of “dark is right” is closely related to Hai An’s own life experience.

As have been elaborated on in the exploration of his social trajectory, having suffered from nephritis, Hai An has been confronted with the threat of death twice. Just as what Thomas persuading his father to do in front of death in “Do Not Go Gentle into that Good Night”, Hai An has fought against death and never given up, which can be illustrated by his own poetry 《时光隧道》 (“Time Tunnel”) (Hai An 2012, 132) :

人生浮浮沉沉

太多的无奈折磨凄美的心灵

大步跨入开启的时光隧道

我去体会天地间的美妙与辉煌

永不言败，哪怕末日降临

Life ups and downs

So much helplessness tortures bleak but beautiful heart

Strides into the opened time tunnel

I go to experience the beauty and glory on earth

Never give up, even the end of world comes

This personal experience of being at the edge of death developed in him a strong understanding and appreciation of the theme of death in Thomas’s poetry. Such an experience was absorbed by him, inculcated into him and helped to structure his

personal habitus, which resulted in his translation of “dark is right” as “黑暗逍遥” (dark is free and unfettered) with his creative invention based on his emotional empathy with Thomas.

The examples above clearly indicate the influence of Hai An’s habitus as a poet translator on his textual agency in the translation of Thomas’s poetry. His textual agency of “transcreation” in the form of rhythm creation, creative adaptation and creative invention reveals his poetic dispositions represented by his habitus. Attributing to his awareness of the importance of rhythm to poetry, he takes advantage of Chinese language and creates a rhythm unique to the Chinese language by adding words to the original text, thereby meeting the aesthetic needs of his Chinese readers in terms of the beauty of poetry. Out of his reader-oriented attitudes as a poet, through creative adaptation of cultural and historical loaded words such as the Welshness in Thomas’s poetry, he minimises the cultural distance between the source text and the target reader to meet the readers’ expectations in China. By incorporating his own life experiences and practices of poetry writing into his translation, he releases himself from the fortified cage of the original text and brings his own creative invention as a poet into full play.

In short, Hai An’s translation provides discernible traces of a poet’s work. He has not consistently subjected himself to the voice of Thomas. His habitus as a poet translator is shaped by his social trajectory and translation norms in China, which determines his agency displayed in the modality of transcreation. Owing to transcreation, his translation of Thomas’s poetry presents the features of Thomas as well as his own. Therefore, his translation is not just done by a translator, but also by a poet, creating a new life, or to use Walter Benjamin’s term “afterlife”, of Thomas’s poetry in China (Benjamin 2012, 76).

5.4.2 The Agency of Wu Fusheng

By profession, Wu Fusheng is a scholar. He has been trained as a scholar and cultivated his scholarly dispositions through his decades' academic career. As demonstrated in his social trajectory, acting as a scholar, he has shown a particular interest in classical Chinese poetry, on which he has published extensively as a result, and has also developed scrupulous attitudes toward every element in his poetry research and translation. Such professional background and research profile are internalised as part of his professional habitus as a scholar. Therefore, when Wu performs the role of a translator in translating Thomas's poetry, his habitus as a scholar interferes, as demonstrated in his textual agency of employing literal translation, classical Chinese and out-text notes.

5.4.2.1 Literal Translation

Literal translation as a term in translation studies has received different interpretations among scholars. In Chesterman's point of view, literal translation is "formally close to its source but nevertheless grammatical" (Chesterman 2011, 24). Peter Newmark considers literal translation as a pre-translation process in which the "SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context" (Newmark 1988, 46). According to Irina I. Chironova, literal translation is carried out through the element-by-element transference of "semantic and structural components of the SL into the TL", which subscribes to the TL norms or violates them due to communicative purposes (Chironova 2014, 36). In this section, literal translation is viewed as a source-text oriented translation strategy, which endeavours to produce as closely as possible the literal and surface meaning of the original text and replicate the original syntactic structures in the target text. When translating Thomas's poetry, Wu has an inclination to employ the strategy of literal translation, as we can observe in the following examples:

Example 9

Dylan Thomas: My youth is bent by the same wintry fever

Wu: 我的青春被同样的寒热弯压 (Wu 2014, 29)

Back Translation: My youth is bent by the same wintry fever

Example 10

Dylan Thomas: The heart is drained that, spelling in the scurry
Of **chemic blood**, warned of the coming fury

Wu: 这颗心已经耗尽，在匆忙地拼写出
化学的血液，预告风暴即将来临 (Wu 2014, 49)

Back Translation: The heart is exhausted, hurriedly spelling
Of chemic blood, warned of the coming storm

Example 11

Dylan Thomas: Or sow my **salt seed**
In the least valley of sackcloth to mourn

Wu: 或是把我的盐种洒在
丧服中最后一个山谷，以此哀悼 (Wu 2014, 123)

Back Translation: Or sow my salt seed
In the last valley of sackcloth to mourn

Example 9 is derived from Thomas's most famous process poem "The Force that through the Green Fuse Drives the Flower", which explores "the pantheistic union of man and nature through a quintessential life-and-death force" (Christie 2014, 59). The conflicting images of "wintry" and "fever" in this example reflect the characteristics of Thomas's process poem. With a view to maintaining this feature, Wu translates the line

in the example literally both in terms of its content and syntactic structure. The original line is a passive sentence. In Wu's translation, he replicates the syntactic structure of the original line by translating it as a passive sentence, although the passive structure is not commonly used in Chinese. Just as Tong King Lee observes, the passive construction is not "a dominant structure in Chinese" (Lee 2018, 248).

Like Example 7, Example 10 is also taken from "Especially When the October Wind". From the last stanza of the poem, this example shows Thomas's inspiration drains away after reaching its climax and his own awareness of diminished eloquence of art (Ackerman 1991b, 82). In this example, Wu also employs the strategy of literal translation by rendering the collocation "chemic blood" as "化学的血液", reserving the strangeness of the image in the original line to show that the words have drained and exhausted Thomas's heart.

Coming from Thomas's later poem "A Refusal to Mourn the Death, by Fire, of A Child in London", which was written for commemorating the victims of large-scale air-raids in the Second World War, Example 11 shows the way in which "I" mourn the child. Although refusing to mourn in this way, as the title shows, Thomas writes "a masterpiece of controlled form and contained emotion", which makes it difficult for readers to refuse mourning (Maud 2003, 42). In this context, the "salt seed" in this example refers to "tears in the mourning" but Wu translates it literally as "盐种" at the expense of the readability of his translation.

As aforementioned, it is a norm in China that the language of poetry should be beautiful and fluent, which are the aesthetic expectations of general Chinese readers. Having inserted too much foreign otherness into his translation in terms of content and syntactic structure through literal translation, Wu fails to produce the beauty of poetry and ensure the fluency of his translation for Chinese readers, breaking the norms as a result. *Habitus* internalises norms but also imposes revisions and transformations. In this sense, Wu's norm-breaking with his preference for literal translation in rendering

Thomas's poetry can be explained by his habitus. His professional background as a poetry scholar has played a significant role in structuring his personal habitus. As a scholar, Wu has developed the disposition of conforming to the convention of displaying his research results in the service of other scholars to conduct further research. Consequently, when translating Thomas's poetry, he also expects "students and scholars of English poetry" as his primary readers, with an aim to make his translation "a primer to Thomas's poetry in China" (Wu 2016, personal communication). Hence, he has strived to preserve the innovative nature and unique features of Thomas's poetry in his translation through literal translation. Moreover, as mentioned above, he has collaborated with Graham Hartill on four translations of classical Chinese poetry, during which he has been responsible for providing the literal translation of every classical Chinese character and ensuring the faithfulness of their translations. This experience of continuous literal translation practices structures his habitus as a scholar translator. In turn, his habitus will enact its structuring function when he carries out poetry translation practices again. In this regard, it is not surprising that Wu Fusheng has a predilection for literal translation in the process of translating Thomas's poetry.

5.4.2.2 Application of Classical Chinese

Application of classical Chinese (文言) refers to the strategy Wu employs to take full advantage of the concise and refined expressions from classical Chinese. Classical Chinese was the written language in ancient China and it was still popular before the May Fourth Movement (五四运动). However, since the May Fourth Movement, modern vernacular Chinese (白话) has been widely promoted to replace classical Chinese as the unified written language in China (Ng 2012, 177). Nowadays, it is a norm in China to use modern vernacular Chinese instead of classical Chinese. In this

context, it is worth noting that Wu's translation of Thomas's poetry is interspersed with characters and expressions from classical Chinese.

In this regard, a typical example is his use of the character “之”(of), which is an important and common function word in classical Chinese.

Example 12

Dylan Thomas: King of your blue eyes

In the blinding country of youth

Wu: 你那碧蓝双眼之王

在令人目眩的青春之乡 (Wu 2014, 129)

Back Translation: King of your two blue eyes

In the blinding youth country

Example 13

Dylan Thomas: Love for ever meridian through the courtiers' trees

And the daughters of darkness flame like Fawkes fires still

Wu: 将通过情人之树永远激情相爱

黑暗之女如同福克斯篝火静静燃烧 (Wu 2014, 161)

Back Translation: Through the courtiers' trees, love enthusiastically forever

And the daughters of darkness flame quietly like Fawkes fires

In these two examples, we can find that Wu employs the classical Chinese character “之”(of) in every line. In fact, it is not essential for Wu to use the character “之”, which can be replaced by modern vernacular Chinese subordinating particle “的”(of) or even omitted without any differences. For instance, in Example 13, “the courtiers' trees” can

be translated as “情人树” instead of “情人之树”, avoiding using the character “之”. In a similar vein, “the daughters of darkness” in Example 13 can be alternatively rendered as “黑暗的女儿”, replacing the classical Chinese character “之” with modern vernacular Chinese subordinating particle “的”. In spite of this fact, we are able to discern the traces of “之” in Thomas’s every poem translated by Wu except the poem “Here in This Spring”. For a clear demonstration of Wu’s tendency of employing the classical Chinese character “之”, I have conducted the following quantitative study of the frequency of his use of “之” in his translated poetry and displayed the translated poems in which the frequency of “之” is four or more in Table 2.

Table 2. The Frequency of “之” in Wu’s Translation of Dylan Thomas’s Poetry

Dylan Thomas’s poetry	The frequency of “之” in Wu’s translation
Author’s Prologue	7
Light Breaks Where No Sun Shines	4
After the Funeral	4
Poem in October	4
A Winter’s Tale	4
Over Sir John’s Hill	4
The Side of the Truth	7
In the White Giant’s Thigh	10
Do Not Go Gentle into that Good Night	4
Poem on His Birthday	17

Another typical example is his use of four-character expression derived from classical Chinese, as demonstrated below.

Example 14

Dylan Thomas: The sky torn across

This ragged anniversary of two
Who moved for three years in tune
Down the **long walks of their vows**

Wu:

撕破的天空横穿
这个褴褛的周年纪念日
两人曾和睦地走过了三载
在信誓旦旦的漫长之路 (Wu 2014, 87)

Back Translation: The sky is torn across

This ragged anniversary
The two moved for three years in tune
Vows solemnly down the long road

Example 15

Dylan Thomas: **Good men**, the last wave by, crying how bright

Their frail deeds might have dance in a green bay
Wild men who caught and sang the sun in flight
Grave men, near death, who see with blinding sight

Wu:

仁人善士，当最后一浪滚过，为他们本可
在绿湾上熠熠起舞的脆弱行为呼喊
狂放之士曾捉住和歌唱飞行中的太阳

危患之士，濒临死亡，用昏眩之目看到 (Wu 2014, 165)

Back Translation: **Good men**, the last wave by, crying how bright

Their frail deeds might have dance in a green bay

Wild men who caught and sang the sun in flight

Men in danger, near death, see through blinding sight

Example 14 is the first stanza of “On a Wedding Anniversary”, which was written after Thomas’s discovery of his wife Caitlin’s affair with another man and is “a bald treatment of the theme of marriage under wartime stress” (Goodby 2016, 368). In this example, by taking advantage of the four-character expressions derived from classical Chinese, Wu translates “vows” and “long walks” as “信誓旦旦” (vows solemnly) and “漫长之路” (the long road). According to the *Chinese Idioms Dictionary*, “信誓旦旦” is originated from 《诗经》 (*The Book of Songs*), the first collection of poetry in China, in which there is a line reads “信誓旦旦，不思其反” (How solemnly we vowed to be true! I must no longer think of the past.) (He 2004, 816). “漫长之路” may be derived from Qu Yuan’s (an ancient poet, 278–340 BC) renowned line “路漫漫兮其修远兮，吾将上下而求索” (The road ahead is still long, I shall continue to research).

Similarly, in Example 15, when translating three types of men who deal with death differently in “Do Not Go Gentle into that Good Night”, Wu employs four four-character expressions “仁人善士”, “狂放之士” and “危患之士” to translate “good men”, “wild men” and “grave men” respectively. In fact, these four-character expressions are not common in modern vernacular Chinese, instead they are adapted by Wu through his knowledge of classical Chinese. “仁人善士” (good men) may be adapted from a four-character Chinese idiom “仁人义士” (men with lofty ideas) that is

originated from a classical Chinese work. In ancient China, many poets were “wild men” and worried about the potential danger and disaster. Poets Cao Cao, Cao Pi, Cao Zhi and Tao Yuanming are subsumed under the category of such poets and what is worth noting is that they are, in fact, Wu’s research and translation subjects (Wu 2013, 2016). As he is so acquainted with them, when he is confronted with “wild men” and “grave men”, it is not surprising that they may remind Wu of these ancient poets, leading to him to translating them as “狂放之士” (wild men) and “危患之士” (men in danger) by analogy.

The examples above show that Wu indeed has made use of classical Chinese in his translation. His penchant for using classical Chinese can be attributed to his habitus as a scholar translator. As a scholar and a translator of classical Chinese poetry, he has developed a good knowledge of classical Chinese. The constituents of his professional habitus of a classical Chinese poetry scholar and translator, developed in the years of classical Chinese poetry research and translation, making their way in the structuring of his habitus as a translator. Therefore, when he translates Thomas’s poetry, his habitus plays a structuring role, inducing him to capitalise on classical Chinese instead of following the norms of using modern vernacular Chinese only.

5.4.2.3 Out-text Notes

According to Minhui Xu, out-text notes are “the added footnotes or endnotes that the translator employs to supplement pieces of information that are hard to insert in the text” (Xu 2012, 155). In this section, out-text notes refer to the added footnotes and endnotes that Wu employs to complement his translation by providing information about Thomas and his poetry. These out-text notes can be taken to produce, to use Appiah’s term, a “thick translation”, providing rich cultural and linguistic knowledge (Appiah 1993, 817). In Te-hsing Shan’s words, they can be considered as a strategy to achieve “dual

contextualization”, informing the target readers that a translated text “has to do with two historical and cultural contexts” (Shan 2011, 284).

In his translation of Thomas’s poetry, Wu adds forty-nine footnotes in total, providing readers with information about social, historical and cultural contexts, religious elements, cultural elements, double meanings or puns, allusive meaning and translation difficulties (see Table 3).

Table 3. Wu’s Footnotes

The types of content in footnotes	The number of footnotes
Social, Historical and Cultural Context	11
Religious elements	8
Cultural elements	11
Double meanings or puns	7
Allusive meaning	20
Translation difficulties	2
Total	59

Note: some footnotes contain several types of content, thus they are repetitively counted in terms of their types, which lead to the number of footnotes in the Table larger than the sum forty-nine.

Table 3 indicates that Wu places most weight on explaining the allusive meaning in Thomas’s poetry, providing related information to Chinese readers to the best of his ability. For example, in a footnote to the lines “Or, butter fat goose girls, bounced in a gambo bed/Their breasts full of honey, under their gander king/Trounced by his wings in the hissing shippen, long dead”, he writes that these lines “seem to have quoted an allusion from a Greek legend: Zeus turned himself into a swan and raped Leda who thus gave birth to Helen. Based on this legend, W. B. Yeats had written a poem called ‘Leda and the Swan’. The description here in Thomas’s poetry is quite similar to that

of Yeats's poetry" (Wu 2014, 159). In this footnote, Wu not only explains the Greek legend, but also connects Thomas's poetry with Yeats's poetry based on the legend. By so doing, Wu reveals the origins of cultural elements in Thomas's poetry and the influence of Yeats' poetry on his poetry creation.

As shown in Table 3, apart from explaining allusive meaning in his footnotes, quite a number of his footnotes are devoted to providing information of social, historical and cultural contexts, religious elements and cultural elements. One example is his footnote to the "Fawkes fires". In this note, Wu explains that Fawkes fires refer to "the bonfire night on 5th, November in UK. It was initiated for celebrating the success of thwarting Catholics' (Fawkes was one of them) plan to blow up UK's House of Lords in 1605 and later became a common festival when people had fireworks" (2014, 161). In this way, he spells out the origin of "Fawkes fire" and its cultural activities, placing readers in a foreign cultural context. Another example of similar nature is his footnote to "angelus knells" in "Poem on his Birthday". As regards "angelus", Wu points out that it refers to "Angelus bells", which announces the birth of Jesus (2014, 173). He also further explains that "by means of employing 'Angelus' in the lowercase form together with knell, Thomas shows his disappointment and despair about the modern world: no force can save human beings from destruction" (2014, 173). In this footnote, Wu plays a role in instructing readers by not only providing information about contexts, but also explaining the religious elements and his understanding of the connotations of "angelus knells".

What's more, as the Table 3 shows, Wu devotes seven footnotes to double meanings or puns in Thomas's poetry. In this respect, the fact that parts of his poetry are characterised by obscurity is worth noting. One of the reasons for its obscurity lies in his wordplay, which stretches the word to its limitations and displays rich layers of meaning. Although wordplay and puns in Thomas's poetry have attracted significant attention from scholars, few Chinese translators have paid attention to them and even much fewer have ever elaborated on these phenomena. In this context, Wu is an

exception, who has devoted some attention to the wordplay and puns in Thomas's compositions. For example, in the footnote to the "hawed house" in the line "Who once were a bloom of wayside brides in the hawed house" from "In the White Giant's Thigh", Wu points out that "hawed house" is a pun, which has the same pronunciation with "whore house" (Wu 2014, 157). By shedding light on the double meanings, wordplay and puns in Thomas's poetry, Wu demonstrates its important features to Chinese readers.

In addition to the footnotes, Wu has also written an endnote for each of his translated poem. In the endnotes, Wu often provides readers with Thomas's writing contexts, his own explanations of and commentaries on Thomas's poetry. For example, in the endnote to "In the White Giant's Thigh", he observes that it is a difficult poem, which is written for the women that live in the White Giant's Thigh (2014, 162). He further explains, these women are so eager to have love and babies that they do not select their lovers; but unfortunately, in spite of their efforts, they are not able to have babies and are still "barren and bare" (2014, 162). Moreover, he argues that the barren women imbue the poem with a feeling of grief (2014, 162). Providing literary commentaries and explanations to readers through endnotes for each translated poem is obviously the choice of a scholar instead of a simple translator, indicating that Wu is a scholar translator.

The above examples highlight Wu's inclination to use out-text notes in his translation. These out-text notes aim to explain the cultural, historical and linguistic elements of and provide literary commentaries on Thomas's poetry, reflecting Wu's efforts to show Chinese readers as much as possible of what he sees as important elements in it. Consequently, they are of academic interest and of great significance to researchers and readers who are interested in exploring the depths of Thomas's compositions and their languages. This tendency to employ out-text notes betrays traces of Wu's structured habitus as a poetry scholar, who is quite sensitive to every element in Thomas's poems such as culture, religion, allusions and wordplay during his translation process on the one hand, and is confident of his Chinese readers'

appreciation of them on the other hand. What is also worth noting is that Wu was invited to visit Swansea to carry out this translation in 2014. This visit provided him an opportunity not only to gain first experience of Thomas's life and poetry, but also to have access to their latest research and exchange views face to face with Dylan Thomas expert John Goodby. In this way, he had a strong understanding and appreciation of the content and characteristics of Thomas's poetry. Habitus is "acquired and shaped, explicitly or implicitly, through the range of social experiences" (Hanna 2016, 43). In this regard, Wu's this special experience related to Thomas has undoubtedly played a role in shaping his personal habitus. With a structuring function, his habitus shapes his "present and future practices" (Maton 2008, 51), orienting his translation strategy for addressing Thomas's poetry. Specifically, in his translation process, Wu's first-hand resources acquired during his visit to Swansea prompt him to use out-text notes to display his knowledge and understanding of Thomas's poetry derived from these first-hand resources to his readers.

In sum, as demonstrated from the analyses of the above examples, Wu's habitus as a scholar translator contributes to his agency in the form of literal translation, application of classical Chinese and out-text notes in his translation of Thomas's poetry. As a poetry scholar, he aims his translation to be in the service of students and scholars of English poetry, which stimulates him to produce an academic translation by taking the strategy of literal translation and out-text notes. By so doing, he has provided a thick translation of Thomas's poetry, placing Chinese readers in a rich cultural and linguistic context to help them realise cultural heterogeneity and linguistic difference. Moreover, his experiences of continuous literal translation practices of classical Chinese poetry and extensive research on classical Chinese poetry are absorbed and internalised by him and help structure his personal habitus, resulting in his tendency to make full use of literal translation and classical Chinese. Finally, his special experience of visiting Swansea to translate Thomas's poetry has imbued him with rich first-hand resources of his poetry, which has also been inscribed into him and restructured his habitus as a

scholar translator. Conversely, his habitus has played a structuring role, inducing him to provide Chinese readers with out-text notes in his translation, thereby revealing as much knowledge about Thomas's poetry as possible and providing literary criticism and interpretations of it to Chinese readers.

5.5 Conclusion

This chapter has focused on the examination of how Thomas's works have been translated at the textual level in China. Drawing on Bourdieu's concept of habitus, the chapter has taken a macro-micro approach to exploring the implications of habitus for understanding the textual agency of translators, with the Chinese translations of Thomas's poetry by Hai An and Wu Fusheng as two illustrative case studies.

With respect to a translator's habitus, as Simeoni points out, it "is the elaborate result of a personalized social and cultural history" (Simeoni 1998, 32). Being the product of history, habitus is "an *open system of dispositions* that is constantly subjected to experiences, and therefore constantly affected by them" (Bourdieu and Wacquant 1992, 133; emphasis in the original). Following this critical line, the chapter has examined the social trajectories of Hai An and Wu Fusheng at the macro level to explore their habituses. By so doing, it suggests that the personal social trajectory of Hai An has shaped his habitus as a poet translator while that of Wu Fusheng has framed his habitus as a scholar translator. In response to Chinese readers' expectations for the beauty of poetry and modern vernacular Chinese in their translations, the two translators have displayed different modes of textual agency due to their habituses, resulting in salient different translation strategies. The fine-grained textual analyses of their translations of Thomas's poetry at the micro level indicate that Hai An's textual agency in the form of adopting transcreation strategy in his translation is influenced by his habitus as a poet translator, whilst Wu's textual agency in the form of employing literal translation, classical Chinese and out-text notes results from his habitus as a scholar translator. Furthermore, Hai An's textual agency creates a fluent and poetic

version for Chinese readers to appreciate the beauty of Thomas's poetry, although this beauty is shaped by the translator's consideration of the aesthetic needs in the target culture. By contrast, Wu's textual agency exhibits the linguistic and cultural differences of Thomas's poetry and provides a foreign reading experience for Chinese readers. By so doing, Wu presents the canonicity of Thomas's poetry to Chinese readers, as the key indicator for canonicity is "strangeness, a mode of originality that either cannot be assimilated, or that so assimilates us that we cease to see it as strange" (Bloom 1994, 3).

In addition, according to Hanna, poetry translation is one of the under-researched areas in translation research drawing on Bourdieu's sociology (Hanna 2016, 6). Given such a lacuna, having engaged with the Chinese translations of Thomas's poetry based on Bourdieu's core concept of habitus, this chapter has also demonstrated that Bourdieu's habitus is proved to be an effective concept to study poetry translation in the Chinese context.

Chapter 6: Conclusions

With Bourdieu's core concepts of field, capital and habitus as its primary theoretical toolkit, this thesis has presented how Thomas's works have been positioned, marketed, selected and translated in China. It has focused on the roles of translation agents such as critics, publishers and translators involved in the selection, production and reception of his works in the Chinese context, as well as social and cultural factors impinging upon these processes.

As the introductory chapter of the thesis, Chapter 1 has set out to provide the context of selecting the translation of Thomas's works in China as a productive area to explore the diverse roles of agents in the various stages of translation from the sociological perspective. Within this context, to address the thesis's research questions, the chapter has proceeded to put forward the theoretical frameworks and methodologies. With a discussion of Even-Zohar's polysystem theory, Toury's norms and Bourdieu's key concepts of field, capital and habitus, this chapter has argued that they are mutually complementary, thus are fruitful to be combined to provide the analytic frameworks for this research. With respect to the methodologies, it has argued that the integrated methods of macro and micro studies, paratextual analysis, textual analysis, case studies and interviews are both necessary and productive. In addition, this chapter has also explained two important terms, canon and translation agents, in this thesis and provided the synopses of the ensuing chapters.

Chapter 2 has focused on the reception of Thomas's works through translational and critical paths in a chronological way. The reconstruction of their translational and critical history in China has established four distinct stages: emergence and stagnation (1948–1976), revival (1977–1998), steady development (1999–2009) and flourishing (2010–2017). This development of the reception is inescapably entangled with the external constraints, with each piece of translation and criticism of his works being a product conditioned by the political, cultural and economic norms in the given historical context in China.

Yang Xianyi's pioneering translation of Thomas's poem "Where Once the Waters of Your Face", published in 1948, marked the beginning of the reception of Thomas's works in China. However, from 1949 to 1976, the translation and criticism of foreign literary works were in tune with the dominant political and cultural norms in the Chinese literary field, which supported socialism and opposed capitalism. Consequently, that initial stage of reception kicked off by Yang's translation in 1948 immediately lapsed into stagnation. Having experienced the turbulent years of the Cultural Revolution (1966–1976), Chinese readers had an insatiable appetite for foreign literary works in order to gain an insight into the outside world, contributing to what Lin Kenan has described as "a fifth wave of translation" in China (Lin 2002, 168; Qi 2012, 138). Moreover, with the implementation of the reform and opening up policy in the late 1970s, the restrictions and censorship imposed on the import of foreign literary works and literary criticism were significantly reduced. Within these favourable cultural and political contexts, the translation and critical reception of Thomas's works went through something of a revival in the period between 1977 and 1998. Further implementation of reform and opening up policy, in conjunction with globalisation trends, achieved the further stabilisation of the Chinese cultural environment and high-speed social and economic development, which fostered a steady development of the reception of his works during the period between 1999 and 2009. Since 2010, due to the increasingly frequent cultural and literary exchanges between China and other countries, the celebration of 100th anniversary of Thomas's birth and the "Dylan Thomas Fever" brought about by the film *Interstellar* (2014), both translation and criticism of his works in China have flourished, a phenomenon that can be referred to as a "boom".

Meanwhile, the detailed examination of the literary criticism of Thomas and his works in this chapter demonstrates that Chinese critics have played a significant role in the canonisation process for him and his works in China. These critics have made efforts to canonise Thomas in China through discussing him and his poetry primarily in the

British and American literary traditions on the one hand, and highlighting the literary canonicity of his poetry via juxtaposing them with T. S. Eliot's and W. H. Auden's poetry, on the other. However, this process of literary canonisation of Thomas as a foremost figure of twentieth-century English-language poetry in the Anglophone context has gone hand in hand with the effacing of those markers of cultural specificity in Thomas's compositions, particularly in relation to the question of Welshness.

Chapter 3 has examined the paratextual materials surrounding the Chinese translations of Thomas's works. By carrying out an in-depth analysis of such paratexts as titles, covers, introductions, prefaces, afterwords, notes and book reviews, this chapter has demonstrated how his works are positioned, marketed and commodified and what roles have agents such as translators, publishers, editors and reviewers played in shaping and steering their reception in China.

The titles and covers have served to show that Chinese publishers have taken full advantage of the popularity and success of the film *Interstellar* (2014) and the cultural festival of the centenary anniversary of Thomas's birth as opportunities to introduce Thomas's works to Chinese readers. They have incorporated the elements from the film and the cultural festival into the titles and covers to promote their reception in China. Moreover, Chinese publishers have also tended to emphasise an image of Thomas as a canonical poet and present his works as classic literature. The thesis argues that the driving force behind this practice is the consideration of financial benefits, which is manifested in the fact that translations of canonical works, extensively favoured by Chinese readers, are capable of bringing huge profits to publishers in China (Kong 2005, 141; Xu and Tian 2014, 256).

Moreover, Chinese publishers have also invited cultural agents of certain institutional status to play a role in the literary consecration of Thomas's works in China. Former Chinese Foreign Minister and President of Translators Association of China Li Zhaoxing's introduction is a case in point. As a well-regarded poet diplomat, Li has written a general introduction to the series of "Classic English Language Poetry:

Distinguished Poets and Translators”, having underscored the canonical status of the works in this series (Li 2014). Li’s endorsement of this series has contributed to its authority and prestige, as he has accumulated a large amount of symbolic, cultural and social capital in the Chinese cultural and literary field. Since Thomas’s poetry is contained in this series, Li’s introduction has succeeded in bringing its literary merit and canonicity to the fore. What’s more, Chinese publishers and their editors have a strong tendency to capitalise on the platforms afforded by translation introductions, forewords and editorial notes to contextualise the selection and publication of Thomas’s works in China, further reinforcing the sense of the author as eminently canonical among Chinese readerships.

The translators’ prefaces, afterwords and notes in the Chinese translations of Thomas’s works are places where translators show their visibility and “signal their agenda” (Hermans 2007, 33). Translators’ prefaces and afterwords can be subsumed under the categories of “criticism of translation”, “translation criticism” or combination of both criticism of translation and translation criticism (Dimitriu 2009, 194). Wang Ye and Shui Qin’s afterword (1989), Hai An’s prefaces (2002, 2014, 2015), Wu Fusheng’s afterword (2014) and Chen Cangduo’s preface (2014) can be seen as “criticism of translation”, which have given priority to providing information about and commentary on the translations of Thomas’s works as originals without accounting for the mediation carried out by translators. From this perspective, the translators have acted as literary critics, who have been highly invested in offering an in-depth discussion of Thomas’s compositions including their rhyme schemes, styles as well as literary value and status. By so doing, they have established the literary canonicity of Thomas’s works to ensure their after-lives or continued survival in the Chinese context on the one hand and set the parameters for Chinese readers’ understanding of them on the other. On the contrary, Zhang Minglin’s preface (2015) can be understood as “translation criticism”, as it has focused on analysing the translation as a translation while presenting the translation problems he faces and explaining his solutions. In his preface, Zhang has showed his

visibility and agency as a translator and illustrated the view that holds sway in the mainstream translation scholarship whereby translation is seen as an activity that involves complex mediation of translators. By contrast, Wu Fusheng's preface (2014) and Wei Bai's preface (2012) fall into the category of the combination of criticism of translation and translation criticism. In their prefaces, Wu and Wei have presented themselves as critics by highlighting the literary canonicity of Thomas's poetry, whilst displaying their visibility as translators through justifying their translation strategies to address corresponding translation difficulties.

With respect to the notes, although they are designed for the assumed needs of the intended readers, and are therefore optional for readers, they are not only sites for translators or editors to show their agency but are also of great importance to ensure a pertinent reception of Thomas. The notes in the Chinese translations of Thomas's works consist of footnotes and endnotes, which have manifested two primary functions. One is to facilitate intercultural communications through elaborating on cultural and historical backgrounds and explaining terms and specific words. The other one is to offer literary criticism of Thomas's productions, which is exemplified by Wu's endnotes accompanying his translated poems. By virtue of writing such notes, translators have shown their own visibility and offered interpretations of Thomas's works by providing a more informed intellectual, historical and cultural context on the one hand, and have retained the complexity and profundity of his works on the other. By so doing, translators have drawn Chinese readers' attention to specific aspects of Thomas's compositions and instructed them to appreciate them in their desired ways.

In addition, Chinese readers' perception of Thomas and his works has also been filtered and framed through book reviews. The Chinese reviewers or critics in the media are never neutral as they always and inescapably undertake selective appropriation of materials and meanings within the undefinable limits of the Chinese cultural context that anchors their interpretations and presentations. They have acted as conduits for the eventual reception of Thomas's works in China. Just as Huang Fuhai's review of

Selected Poems of Dylan Thomas (2014) translated by Hai An has demonstrated, Huang has made no references to Thomas's Welsh identity or the Welshness in his works and has ultimately projected him as a British poet with canonical status, resonating with the mainstream recognition of Thomas as a British or canonical poet in China. As a result, Huang's review has strengthened Chinese readers' perception of Thomas as a canonical poet and his works as literary classics, while feeding their inclination to ignore his Welsh minority. By contrast, Gu Lili's review of Thomas's *Quite Early One Morning* (2015) has attempted to push his Welsh identity to the fore and has revealed the connection between his works and Wales. Gu's efforts to construct a discourse of Thomas's Welsh minority find expression in the phrase "Welsh Good Night" contained in title of her review and the introduction of Thomas as a Welsh in the first place. By so doing, Gu's review seems to have encouraged Chinese readers to move away from the conventional understanding of Thomas as a British or canonical poet towards an acceptance of the exotic foreign otherness of his Welsh minority.

Like Gu Lili, some translators and reviewers have also focused on Thomas's Welsh identity and the Welshness in his works. Chen Changduo, the translator of *Portrait of the Artist as a Young Dog* (2014), has set out to present Thomas as a Welsh poet in his preface, while Wei Bai, the translator of *Selected Poems of Dylan Thomas* (2012), has illuminated the interrelations between Thomas's poetry and Welsh landscape and poetical tradition in his preface. Nevertheless, the close analysis of the paratexts surrounding the Chinese translations of Thomas's works suggests that Thomas's Welsh identity is largely invisible in the mainstream, because translation agents such as publishers, editors, translators and reviewers have primarily reframed him as a canonical poet and his works as canonical literature to promote the reception of his works in China.

Against the backdrop of the reception of Thomas as a canonical writer and his works as canonical literature in the Chinese context, Chapter 4 and Chapter 5 have focused on the role of agents in the selection and production of Thomas's works in

China. Specifically, Chapter 4 has explored the selection mechanisms of Thomas's works for translation in China and the role of translation agents in the selection and promotion process at the macro level, while Chapter 5 has primarily examined translators' agency at the textual level with respect to the translations of Thomas's poetry. With an aim of spelling out the reasons for selecting his works for translation in China and exploring the role of translation agents in this process, Chapter 4 has drawn on Bourdieu's core concepts of field and capital as its theoretical framework and taken the selection mechanisms of Foreign Language Teaching and Research Press, People's Literature Publishing House, Lijiang Publishing House and Nankai University Press as illustrative case studies.

Having served as an essential practice for Thomas's works to cross borders into Chinese culture, translation thus becomes the ground for an asymmetrical encounter between English and Chinese. In the global translation field, English is indisputably the most central language while Chinese only occupies a peripheral position (Heilbron 2000, 14). The positions of English and Chinese in the global translation field cannot be dissociated from power, which has anchored the hierarchical relationships between English and Chinese that have defined the selection of Thomas's works for translation in China. Occupying the most central position in the global translation field, English boasts a consecrating power and a large amount of linguistic capital. Consequently, written in English, Thomas's compositions have been endowed with universal visibility. In addition, publishers in US, which also enjoy a high consecrating power in the transnational literary field, have been involved in the publication of most of Thomas's productions, having granted substantial symbolic capital to them. Furthermore, the canonical status of Thomas and his works has long been established both in China and abroad, which has accumulated for him much symbolic capital. In this regard, this thesis argues that the linguistic capital and symbolic capital possessed by Thomas and his works have served as preconditions for the selection of his works for translation in China.

Apart from their linguistic capital and symbolic capital, more decisive reasons have driven the Chinese publishers' selection of Thomas's works for translation and publication. The analysis of the Chinese publishing field demonstrates that the translation of foreign literary works is seen as an important literary and cultural enterprise in the Chinese publishing field. The present Chinese publishing houses have transformed from state-owned and government-subsidised institutions into limited corporations. Consequently, they have become more independent and gained greater latitude to operate by the law of the market. However, with less subsidies and subsequently also less control from the government, it is necessary for them to avail themselves of the opportunities provided by the market to ensure their survival and prosperity.

In this context, Chinese publishers have adopted different selection criteria and strategies when they were confronted with Thomas's works. Research into the histories, catalogues and achievements of Foreign Language Teaching and Research Press, People's Literature Publishing House, Nankai University Press and Lijiang Publishing House indicate that they occupy different positions in the Chinese publishing field. Having accumulated large amounts of cultural, economic, social and symbolic capital, both Foreign Language Teaching and Research Press and People's Literature Publishing House are large publishers that are located at the pole of large-scale production and occupy dominant positions in the Chinese publishing field. By contrast, with limited cultural, economic, social and symbolic capital, Nankai University Press and Lijiang Publishing House are small publishers that are situated at the pole of small-scale production and occupy dominated positions in the Chinese publishing field.

Located at the pole of large-scale production, Foreign Language Teaching and Research Press and People's Literature Publishing House tend to view their publications as commercial investments, but they also have a passion for canonical literature to accumulate symbolic capital. Selecting Thomas's poetry for translation is in conformity with their inclination to the publication of classic foreign literature. By

so doing, they are able to acquire all forms of cultural, economic and symbolic capital and maintain their dominant positions in the Chinese publishing field as classic foreign literature ensures good sales numbers in China and is capable of bringing them prestige. Furthermore, they are privileged to invite acclaimed poet Hai An to act as their translator. This practice of inviting a well-known figure to translate celebrated Thomas's poetry, as this thesis has argued, has achieved "mutually reinforcing canonicity" (Baicoianu 2016, 421). By virtue of participating in the translation, Hai An has acquired symbolic capital due to the canonical status of Thomas and his poetry. Meanwhile, Hai An's translation has granted symbolic capital to Thomas through the transformation of Hai An's cultural and symbolic capital to him. In addition, the integration of the symbolic capital and cultural capital of Thomas and Hai An has brought the publishers economic and symbolic capital.

By contrast, situated at the pole of small-scale production, Nankai University Press and Lijiang Publishing House have made efforts to find a niche market to pursue symbolic capital rather than economic profits. Nevertheless, this does not necessarily imply that they do not pursue economic capital. In fact, making economic profits is essential for them to survive in the competitive and market-oriented Chinese publishing field. What's more, with limited economic capital, they are not allowed to employ literary agents or scouts, thus translators play a significant role in selecting titles for them. As this study has demonstrated, translator Wu Fusheng's cultural, social and symbolic capital have exerted a decisive influence on Nankai University Press's publication of the Chinese translation of Thomas's poetry. In a similar vein, it is translator Chen Cangduo's recommendation that has prompted editor Lu Yuan of the Lijiang Publishing House to select Thomas's *Portrait of the Artist as Young Dog* (2014) and *Quite Early One Morning* (2015) for translation and publication in China.

By publishing Thomas's poetry in China, leading Chinese publishing houses Foreign Language Teaching and Research Press and People's Literature Publishing House have consecrated Thomas in the Chinese cultural field by granting their extant

symbolic, cultural and social capital to him. Meanwhile, they have maintained their competitive positions and have even gained more power at the pole of large-scale production in the Chinese publishing field through their acquisition of more symbolic and economic capital. With respect to Nankai University Press and Lijiang Publishing House, they have expanded the genres of the Chinese translations of Thomas's works and displayed variegated forms of his writing styles to readers by publishing his poetry, prose and short stories in China. In return, they have also gained some symbolic and economic capital to keep their survival in the market-oriented Chinese publishing field. In addition, translators such as Hai An and Wu Fusheng have contributed to the translation and reception of Thomas's works in China with their cultural, social and symbolic capital while also having been endowed with more symbolic capital in this process.

Apart from their roles in the selection process of Thomas's works in China, translators have also played the most prominent role in the textual production of his works into Chinese, creating an afterlife. "When a classic is translated", as Venuti points out, "its very nature as a linguistic and literary artefact is fundamentally altered, along with the value it had acquired in the foreign culture where it was produced" (Venuti 2008b, 28). In this sense, the translated Thomas's works in China may well "lose its native status as a classic and wind up not only unvalued, but unread and out of print" or be reestablished as canonical works through acquiring an afterlife in the Chinese context (2008b, 28).

With a view to illustrating how Thomas's works have been produced by translators and their agency, the case studies of the translations of Thomas's poetry by Hai An and Wu Fusheng have been carried out in Chapter 5. In line with the current trend of translator studies in the sociology of translation, this thesis has drawn on Bourdieu's core concept of habitus to explore the interactional relationship between Hai An's and Wu Fusheng's habituses and their textual agency in their translations of Thomas's poetry, whereby the role of translators in the textual production of Thomas's works in

China is illuminated to some degree.

The macro-level analysis of the social trajectories of Hai An and Wu Fusheng suggests that Hai An's habitus has been shaped as a poet translator while Wu Fusheng's habitus has been framed as a scholar translator. Due to their different habituses, they have demonstrated two distinct modes of textual agency in their translations of Thomas's poetry. The textual analysis of Hai An's translation suggests that Hai An's habitus as a poet translator has had a decisive impact on his textual agency in the form of adopting a transcreation strategy in his translation. By virtue of employing the transcreation strategy in terms of rhythm creation, creative adaptation and creative invention, Hai An has created a fluent and reader-oriented translation that is apposite to Chinese readers' expectation with regard to the beauty of poetry and Chinese cultural norms. Admittedly, Hai An's translation has sacrificed some authenticity but it has obtained more chances to reach a wide readership in China in light of his target-culture oriented translation strategies, thereby ensuring its afterlife in China.

By contrast, the close textual analysis of Wu Fusheng's translation indicates that Wu's textual agency in the form of employing literal translation, classical Chinese and out-text notes has resulted from his habitus as a scholar translator. The overt foreignisation strategy implicit in Wu's textual agency has produced a defamiliarising translation, which may influence its fluency and readability. Despite its apparent disadvantage in terms of fluency and readability, Wu's translation has exhibited the hallmarks of thick translation, having offered a rich intellectual and cultural context to help Chinese readers appreciate Thomas's poetry. By reserving its foreign otherness through literal translation and out-text notes and underscoring its high status by incorporating some classical Chinese, Wu has manifested the canonicity of Thomas's poetry to Chinese readerships.

The originality of this thesis manifests in a number of ways. Firstly, it has offered a translational history of Thomas's works in China, which has paved the way for any further research on their dissemination in the Chinese context, internationally as a

whole. Moreover, the historical reconstruction of the Chinese translations of Thomas's compositions has laid the foundation for further research in the fields of Dylan Thomas Studies, Welsh Writing in English and Translation Studies.

Secondly, both the case studies of the selection and production of Thomas's works in China and the data collected for that aim are the outcomes of my original research initiatives. In order to shed light on the selection and promotion mechanisms, the role of translation agents as well as translators' habituses and their agency linked to the translation activities of Thomas's works in China, interviews with editors and translators have been conducted. It is the first time that interviews with editors Zhao Yaru, Li Jianghua and Lu Yuan and translators Hai An and Wu Fusheng have been conducted for studying the Chinese translations of Thomas's compositions. The interviews have offered first-hand materials through which this study has unravelled the complex factors revolving around the selection of his works for translation and the role of editors and translators in this process. What's more, the interviews of translators also make it possible for this research to explore the translators' habituses and reflect in-depth on the dynamic interactions between translators' habituses and their agency in their translated Thomas's poetry. In sum, this study is instrumental in shedding light on the interrelated roles of agents in the translation of Thomas's works in the Chinese context.

Thirdly, the research of this thesis has also responded to the recent trend of post-translation studies and has expanded research subjects in terms of studying poetry translation based on Bourdieu's sociology. In his new book *Translation and Rewriting in the Age of Post-Translation Studies* (2017), Edwin Gentzler points out that scholars in translation studies "have documented *how* texts differ and have shown that translators often make changes, adapt, and rewrite, but explaining *why* remains problematic" and "have been less successful in the analysis of social and psychological reception matters or explored longer-term post-translation repercussions of translated texts" (Gentzler 2017, 2, emphasis in the original). In this context, he calls for "post-

translation studies” or transdisciplinary translation studies, making the focus of translation studies shifting from “translation as a single discipline, to multidisciplinary analyses” (2017, 1–2). From Susan Bassnett’s point of view, the post-translation studies will usher in the “Outward Turn” in translation studies, providing impetus to “greater exchange with other disciplines in a mutually beneficial process of importing and exporting methodologies and ideas” (Bassnett 2017, ix–x). Drawing on Bourdieu’s sociology to explore the translation of Thomas’s works in China, this thesis precisely moves toward transdisciplinary research, borrowing methodologies and ideas from sociology to address issues in translation studies. What is also worth noting is that this thesis has not only described the translation phenomena such as the translational history, translation selection and translator’s agency revolving around Thomas’s works into Chinese but also explained in detail the reasons behind them. In this sense, it might be fair to say that this research has to a certain extent succeeded in responding to Gentzler’s call for explaining why in post-translation studies. Furthermore, as Sameh Hanna points out, the “relevance of Bourdieu’s sociology is yet to be explored in relation to the translation of such genres as drama, poetry and children’s literature” (Hanna 2016, 6). In response to this uncharted area, this thesis has devoted Chapter 5 to exploring Chinese translations of Thomas’s poetry with Bourdieu’s core concept of habitus. In this way, this thesis has proved the effectiveness of applying Bourdieu’s habitus to the examination of poetry translation, thereby filling the gap of sparse studies about explaining poetry translation with Bourdieu’s sociology.

Last but not least, given the interdisciplinary nature of translation studies, this thesis has adopted an integrated approach to the exploration of the multiple roles of the agents in the Chinese translations of Thomas’s works. Specifically, different theoretical frameworks and methodologies have been combined for the purpose of addressing my research questions. Theoretically, it has integrated Even Zohar’s polysystem theory, Toury’s translation norms, Bourdieu’s sociological theory and Genette’s paratextual theory. Methodologically, it has combined macro-micro analysis, paratextual analysis,

textual analysis, case studies and interviews. It is noteworthy that this thesis has placed an emphasis on carrying out a combined macro-micro analysis to approach the translation of Thomas's works in China from the sociological perspective, rather than adopting the macro approach dominant in the sociology of translation. By conducting a macro analysis of various extra social factors related to the Chinese translations of his works along with a micro analysis of the translations, this thesis has fruitfully demonstrated the interactions between extra social factors and concrete translation practices at the textual level. By so doing, this thesis has avoided the "danger of a sociology of translation without translation" warned by Wolf and proved the feasibility of carrying out micro analysis of translated texts in the sociology of translation (Wolf 2007, 27).

As demonstrated above, the findings of this thesis have opened many avenues for understanding the selection, production and reception of Thomas's works in China and the various roles of translation agents such as publishers, translators, editors, critics and reviewers in this process. However, inevitably, some related research questions have not been fully explored and must remain the focus of future studies.

For example, future research may engage with both the human and non-human agents in the translation of Thomas's works in China by drawing on both Bourdieu's sociology and Latour's Actor-network Theory. In this thesis, Bourdieu's core concepts of field, capital and habitus have been discussed and utilised to shed light on the role of agents in translating and promoting Thomas's works in China. However, it primarily focuses on the human agents such as translators, editors, critics and reviewers with little attention granted to non-human agents such as translation tools and technologies. According to Bruno Latour's Actor-network theory, actors consist of human and non-human actors (Latour 2005). In addition, as Buzelin argues, Latour's actor-network can complement Bourdieu's sociology and they can become "unexpected allies" in translation studies (Buzelin 2005, 215). In this regard, it seems productive to combine the frameworks of Bourdieu's sociology and Latour's Actor-network Theory to explore

the role of human and non-human agents in the Chinese translations of Thomas's works in further research.

Another domain for further study may be concerned with the reception of Thomas's works in China among ordinary readers as opposed to professional readers. In this study, the reception among such professional readers as translators, critics, scholars and reviewers has been extensively explored through examining relevant scholarly reviews and paratexts of Thomas's works in China. Nevertheless, their ordinary readers' reception has not been addressed in this study, as this would have required a different methodology. In addition, admittedly, it also faces more challenges to study the reception of literary works by ordinary readers. Just as Leo-Tak-hung Chan points out, with respect to the study of the reception of translated fiction by ordinary readers, it is difficult to "characterize a reading community of readers accurately" and almost "impossible to reconstruct the historical readers of different eras, even for recent times" (Chan 2010, 10). Hence, Chan argues that the task of gauging how translation "were received by the uninformed reader (as opposed to translation critics) remains daunting" (2010, 10).

Despite such difficulties, future research on the ordinary readers' reception of Thomas's works may be explored through paratexts. In her latest monograph *Translation and Paratexts* (2018), Kathryn Batchelor has significantly expanded the concept of paratext, defining it as "a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (Batchelor 2018, 142). The "text" in this definition is understood as "any written or spoken words forming a connected piece of work" (2018, 142). In this sense, the comments and discussions by ordinary readers on the website of online book stores, in the readers' community and discussion forum can all be construed as paratexts. In consonance with this argument, the readers' comments and discussions about Thomas's works in online stores such as Amazon.cn, Dangdang.com, Jd.com and Tmall.com, readers' community Douban and other discussion forums in China are also paratexts of Chinese translations

of his works. Analysing these paratextual materials may be a good platform for revealing the ordinary readers' reception of Thomas's compositions in China. This analytic line will not only expand the research on the paratexts and reception of the translations of Thomas's works in China, but also enrich paratextual explorations in the field of translation studies at large.

In addition, with respect to translators' roles in the textual production of Thomas's works in China, a more systematic study is needed. This thesis has taken Thomas's poetry translated by Hai An and Wu Fusheng as two illustrative case studies for close textual analyses through the lens of Bourdieu's core concept of habitus. By so doing, it has demonstrated the implication of the translators' habituses on their agency in the Chinese translations of Thomas's poetry, revealing the role of translators in the textual production of his poetry in China. However, as some scholars point out, inseparable from "the element of selection, researcher bias or evaluation bias", case studies are "often subjective" (Boase-Beier, Fisher and Furukawa 2018, 15). From this point of view, it must be admitted that on the one hand, the translations of Thomas's poetry have been chosen for analysis to serve the purpose of exploring whether Bourdieu's habitus is feasible to explain poetry translation; on the other hand, only translators Hai An and Wu Fusheng, who enjoy more symbolic capital, have been meticulously examined and discussed in this thesis. However, as shown in the thesis, more translators have been involved in the Chinese translations of Thomas's works and the translated works are not limited to his poetry. Therefore, it is suggested that further research should engage with the translators involved in the Chinese translations of Thomas's prose and short stories such as *Portrait of the Artist as a Young Dog* (2014) and *Quite Early One Morning* (2015) and address the retranslations of his poetry, contributing to a comprehensive understanding of the translators' roles in producing Thomas's works in the Chinese context.

Finally, future critical attention can also be granted to examining the reception of Thomas's works in Hong Kong and Taiwan, as the current study focuses on the context

in Mainland China. The reception of his works in Hong Kong and Taiwan may manifest different patterns and roles of agents, due to their different social, cultural and historical contexts opposed to the contexts in Mainland China. As shown in this thesis, against the mainstream practice of projecting Thomas as a British or canonical poet in Mainland China, the translator Chen Cangduo from Taiwan presents Thomas as a Welsh poet in his translation preface to Thomas's *Portrait of the Artist as a Young Dog* (2014). In this regard, due to its minority position in the global culture and politics, Taiwan may be more sympathetic to Thomas's minority identity, thereby showing a tendency to highlight his Welsh origin. In this sense, it may be interesting and fruitful to carry out a comparative study of the reception of Thomas's works in Chinese-speaking regions, such as Mainland China, Hong Kong and Taiwan, to illustrate the different roles of agents in the reception and promotion of his works in their own regions.

Despite the fact that the above interrelated points need further exploration, this thesis has opened new vistas for Dylan Thomas Studies in the Chinese context and has timely responded to the burgeoning interest in Bourdieu's sociological approaches to the study of translation, agents of translation and translators' agency. With respect to Dylan Thomas Studies, the thesis has expanded the reception studies of Thomas's works to the Chinese context, hitherto primarily examined in the Anglophone context on the one hand, and spearheaded the research into the selection and production of Chinese translations of his works on the other. Moreover, it is also noticeable that rather than only focusing on his canonical status, the thesis has paid attention to Thomas's Welsh identity and its corresponding Welshness in his works, which are largely invisible in the critical mainstream in China but are, in my view, of great significance to the protection and promotion of Welsh cultural minority and its literature. With regard to Bourdieu's research body in translation studies, the thesis has further proved Bourdieu's sociology as a productive enterprise for translation studies. Firstly, the thesis has demonstrated the fruitfulness of his core concepts of field, capital and habitus as analytic tools for examining the roles of agents in the translation selection, production

and reception of Thomas's works in China. Secondly, with a fusion of macro and micro analyses of Thomas's works in China based on Bourdieu's field, capital and habitus, the thesis has made a contribution to balancing "the monolithic focus of merely textual or contextual aspects which translation studies tend to lean towards" (Chung 2013, 41). Thirdly, the thesis has also attested to the feasibility of Bourdieu's toolkit to explore poetry translation by laying bare the linkages between the translators' habituses and their textual agency in their Chinese translation of Thomas's poetry, thereby having expanded sociological translation research to the "non-Western context" that with few exceptions has been "largely overlooked" and to the poetry translation (Haddadian-Moghaddam 2014, 5). From this perspective, it can be argued that this thesis has additionally enriched translation studies built on Bourdieu's sociology, thereby fostering interdisciplinary translation studies at large.

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