

# Study of Minford and his English Translation of Strange Tales from a Chinese Studio

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**Abstract:** As an outstanding British sinologist, Minford is committed to building bridges between Chinese and foreign cultures and spreading Chinese culture. All his life, he translated many Chinese classics under the principle of faithfulness, trying to present the “best Chinese”. This paper starts with his English translation works, analyzes his translation philosophy, translation principle, translation methods and cultural stance, and discusses the Chinese culture conveyed in his translation and the influence of this work on other countries.

**Keywords:** Minford, *Strange Tales from a Chinese Studio*, English translation studies, Chinese culture.

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## 1. Introduction

Overseas sinologists and overseas translators are scholars who study and translate Chinese sinology and are important driving forces in the transmission of Chinese literary classics, Chinese canonical texts, and Chinese culture abroad. This paper introduces and analyzes the cultural stance, translation philosophy, translation principle, translation methods and translation style of Minford, who is both a sinologist and a translator, focusing on his use in the English translation of the work *Strange Tales from a Chinese Studio*.

## 2. Minford and His Translations

Minford is a renowned British sinologist and literary translator who has taught in Hong Kong, China, Australia and New Zealand.

Several extremely important figures have influenced his career as a translator. The first was his teacher, David Hawkes, who was arguably the first guide to Minford’s translation journey. In 1966, Minford studied at the Oriental Institute of Oxford University, during which time he was introduced to and enchanted by the Chinese novel *Dream of the Red Chamber* during a short exchange program in Hong Kong, China. Upon his return to Oxford, Minford expressed his desire to translate this Oriental masterpiece to Hawkes and gained his strong support. As it happened, Hawkes signed a contract with Penguin Press to translate *Dream of the Red Chamber*, so they began to collaborate on the translation of the last forty chapters, which marked the beginning of Minford’s journey into Chinese literature.

In 1977, Minford studied for his PhD at the Australian National University under the supervision of the sinologist and literary critic Pierre Ryckmans and Liu Cunren, who is renowned for his research on Chinese Taoism and Chinese ancient texts. In 1979, Professor Liu received a letter from Song Qi who wrote a letter to recommend Minford to him as a candidate to translate Professor Miu Yue’s *The Chinese Lyric*, which also largely contributed to the friendship between Minford and Song Qi. In 1982, the fourth volume of Minford’s translation of *Dream of the Red Chamber*, *The Debt of Tears*, was published by Penguin Press. In the same year, he became editor of the journal *Renditions* at the Chinese University of Hong Kong, and later director of the

Centre for Translation Studies. Four years later he went to New Zealand to teach at the University of Auckland, and in 1994 he returned to Hong Kong to teach at the Hong Kong Polytechnic University, where he began translating *The Deer and the Cauldron* on the recommendation of Liu Shaoming and Liu Cunren.

Minford’s life has been marked by extraordinary translations of many Chinese works, such as *Dream of the Red Chamber*, *The I Ching: Book of Change*, *Three-Character Canon*, *The Art of War: The essential translation of the classic book of life*, *The Deer and the Cauldron*, *Strange Tales from a Chinese Studio*, and *Lao—Tzu: The Essential Translation of the Ancient Chinese Book of the Tao*. The fact that these translations have become classics is inextricably linked to the cultural stance he adhered to as well as his concept of translation.

### 2.1. Cultural stance

Minford’s cultural stance is aptly reflected in his compilation *The Best China*, published by the Chinese University of Hong Kong Press in 2021. In his view, the knowledge of Chinese classics contained in classic Chinese literature epitomises “the best China”. In addition, he attempts to bring “the best China” to the English-speaking world through English translations of Chinese masterpieces, so that Westerners can understand the splendour of Chinese culture.

In his translation practice, Minford pays particular attention to the communication and exchange between Chinese and English cultures.

Firstly, in his translations of classic Chinese literature, he attaches importance to both the understanding and annotate of the original texts by Chinese literati and takes full account of the problem of acceptance of Chinese literature by Western readers. Therefore, in his translation practice, He incorporates the merits of the translations of Chinese and Western translators and adds their perspectives to his own translations. For example, in the commentary on the translation of *The I Ching: Book of Change*, we can find the ideas of Chinese scholars such as Wang Fuzhi, Zhu Xi and Dong Zhongshu, as well as the insights of James Legge, Herbert Allen Giles and Wiley. Such a translation not only makes the Chinese classics more accessible to Western readers, but also provides new research paths for Western readers studying these works.

Secondly, Minford believes that translating another

country's canons is an introduction to its culture, and therefore needs to select the best texts for translation. Looking at Minford's English translations of Chinese literary classics, it is easy to find that they are all highly recognized works both at home and abroad, and are all extremely important parts of Chinese culture. It can be said that Minford selected the texts for translation with a sense of purpose, in line with the idea that "special attention should be paid to the literary and cultural value of a work when translating it (Duo Xu, 2020: 943)". Although the translation of *The Deer and the Cauldron* was started on the recommendation of Liu Cunren, Minford was highly interested in it. And as he mentioned in the translator's preface, the reason why he chose to translate such the difficult text, *The Deer and the Cauldron*, was that he hope the readers in English-speaking world to understand Chinese martial arts culture through the martial arts world built by Jin Yong. At the same time, he also indicated that he hoped that Western readers would be able to appreciate the fun in that novel by reading the translation, as the Chinese people are able to do. Moreover, there is a reason why he chose the *Lao—Tzu: The Essential Translation of the Ancient Chinese Book of the Tao* for his English translation. Minford first encountered Taoism in the writings of Alan Watts, and then he has been a devoted follower of Zhuangzi ever since. In his view, this book, which contains the essence of Taoist thought, is the essence of Chinese writings and a treasure of Chinese culture. Therefore, after being invited by Penguin Press, he embarked on his own journey to translate it.

## 2.2. Translation Philosophy and Methodology

In terms of translation philosophy, Minford "advocates dynamic fidelity, paying special attention to the different dimensions of language, culture and style in translation (Duo Xu, 2020:946)". The term "dynamic fidelity" refers to the process of translation that not only reproduces the meaning and cultural connotations of the original text, but also tries to compensate for the cultural loss caused by the translation. Therefore, in his English translation practice, Minford not only conveys the information of the text according to the habits and aesthetics of the target language readers, but also adds prefaces, appendices and other subtexts to clear up the possible barriers to acceptance caused by different cultural perceptions for the readers in the English-speaking world. This kind of supplementary translation reflects Minford's determination and efforts to convey Chinese culture.

In addition, Minford highly esteems Qian Zhongshu's Sublimation Theory and the "expressiveness" of Yan Fu's three translation principles which including faithfulness, expressiveness and elegance, agrees with Fu Lei's view that "a good translation is like the Chinese writing of the original author", and advocates the concept of "translation as writing". Minford believes that faithfully conveying the meaning of the original text does not mean not paying attention to the word choice and phrasing of the translation. On the contrary, in his view, translation is like writing in that the language must be smooth and the logic must be clear. Both of these require that the translator must have an excellent command of the target language. Therefore, as he mentioned in his interview with Li Yayan, Minford, as a native English translator, would never attempt to translate from English to Chinese. His attitude towards translation is not only responsible for the quality of his own translations, but also, in fact, for his readers.

In Minford's translations, he often refers to the word "surrendering". According to Minford, the translator should

surrender his or her own subjective consciousness when doing translation, not incorporating his or her own thoughts and ideas into the translation, but thinking from the original author's point of view. In addition, he holds the view that the translator not only does not add his own understanding to the translation, but also needs to shed his own writing style and try to keep the same style as the original. In his translation of the last forty chapters of *Dream of the Red Chamber*, a classic of Chinese literature with typical characteristics, Minford has grasped and generally restored the features of the original text. In addition to "surrendering", Minford also iterates three words including "reincarnating", "recasting", and "eternalpatience". Among them, the term "reincarnating" refers to the reincarnation of the translated text in the target language; "recasting" refers to the reshaping of the translation in terms of linguistic structure; "eternalpatience" refers to the endless patience of the translator.

In keeping with the principle of faithful translation, Minford mostly used literal translation in his translations. However, his advocacy of "dynamic fidelity" and "translation as writing" suggests that his translations may adopt another translation method, free translation. In order to enable the target language readers to fully understand Chinese culture and to realise his cultural stance of conveying "the best China", Minford often translated by adding subtexts and notes. Overall, Minford's approach to translation is very diverse, and in translating different Chinese literary classics, Minford chooses the appropriate translation methods according to the contents and characteristics of the texts.

## 3. *Strange Tales from a Chinese Studio* and Minford's English Translation

In this chapter, the detailed information of *Strange Tales from a Chinese Studio* such as the author, the stories, the genres, and Minford's English translation of this Chinese classic will be introduced.

### 3.1. *Strange Tales from a Chinese Studio*

*Strange Tales from a Chinese Studio* is an ancient Chinese short story written by the Chinese novelist Pu Songling in the late 17th century, whose artistic originality made the novel stand out and raised the quality of ancient Chinese literary fiction. There are about 500 stories in the book, consisting of three genres: love stories, stories that attack the imperial examination system and stories that expose the brutality of the ruling class. Among them, love stories account for the largest proportion, describing the main characters used to break the shackles of feudal rituals and courageous pursuit of true love, representative works such as *Lian Cheng* and *Lotus fragrance*. The second type of novels depicts the persecution of scholars under the imperial examination system, represented by works such as *Wang Zian* and *Friendship Beyond the Grave*. The third category of novels has a strong social significance, by depicting the people's darkened lives under the rule of a brutal, dim-witted class, represented by works such as *Dream Wolf* and *Xi Fangping*.

According to statistics, as of 2019, more than 30 translators have made English translations of *Strange Tales from a Chinese Studio*, with 25 of them being overseas translators. In their studies, two scholars, Wang Shuhuai and Wei Yaqi, point out that "among the selected translations published in magazines or collected into books, the most influential in

scholarly circles are the translations by Herbert Giles (1880), Rose Quong (1946), Victor & Dennis Mair (1989), Dennis Mair (1989), John Minford (2006) and Sidney Sondergard (2008); and the most influential for the contemporary general Western reader is the Minford translation. (Shuhuai Wang, Yaqi Wei, 2022:85).” Domestic scholars have a high opinion of Minford’s translation. According to two scholars, Zhang Hongbo and Wang Chunqiang, Minford’s translation captures the deeper connotation behind *Strange Tales from a Chinese Studio*—the author’s lonely anger poured into the original story and breaks the prejudice of the English-speaking world that ghost stories are only entertaining (Hongbo Zhang, Chunqiang Wang, 2016:105).

### 3.2. Minford’s English translation

Minford translated 104 of the original texts over a period of 14 years, based on an in-depth study of *Strange Tales from a Chinese Studio*, balancing literature and entertainment, for publication by Penguin Press. Minford’s insight into *Strange Tales from a Chinese Studio* is profound, as evidenced by his ability to see the spiritual meaning behind the humorous surface of the work. As he discusses the overall style of *Strange Tales from a Chinese Studio*, he summarizes it as lyricism and humour. By placing the word “lyricism” before “humour”, he demonstrates the great importance he attaches to the emotion of the stories behind *Strange Tales from a Chinese Studio*. This is mentioned in the introduction to his translation: “Side by side with the humour, an unmistakable note of melancholy creeps in now and then...the author has poured his soul, his spleen and anguish, into his work (Minford, 2006:xviii).” Minford has said that he has tried his best to reflect the diversity of the original stories in his choice of translations, but is also influenced to some extent by his own preferences. Looking at all the translations, we can find that Minford chose a smaller proportion of Weird Account, mostly belonging to the Strange Story, which can be classified into three main categories: erotic, fox-spirit-like ghosts and paranormal phenomena. Such classification criteria strengthen the fantasy of Minford’s translation to a certain extent.

As mentioned earlier, Minford is committed to presenting “the best China” and spreading Chinese culture. This is also evident in his translation of *Strange Tales from a Chinese Studio*. In Minford’s view, although *Strange Tales from a Chinese Studio* is a novel, it actually reflects the customs and culture of the Ming and Qing dynasties, and is an indirect record of their culture. He therefore attaches great importance to the shaping and translation of the subtext, attempting in this way to introduce Chinese culture in detail.

Prior to the translation of the text, Minford provides extensive information about *Strange Tales from a Chinese Studio*, including “an introduction to the author’s personal experience, the unique Chinese imperial examination system, the status and characteristics of the tales of the weird and wonderful in Chinese culture, and the typical ghost and fox spirit characters in such tales (Zhen Zhao, Qinglan Lei, 2022:66)”. In this way, Western readers are able to gain a preliminary understanding of Chinese culture before formally reading the main text, and thus further understand the stories. According to his translation, we can find that Minford places great emphasis on the introduction to Pu Songling. This introduction is not like Giles’s popularization of knowledge, but focuses more on his connection to *Strange Tales from a Chinese Studio*, allowing the reader to focus not only on the

text, but also on its author. He said that reading the translation in the context of Pu Songling’s own experience can help readers understand the story, for example, the connection between the characters of “scholars” in the stories and Pu Songling himself can help readers better understand the connotation of the masterpiece. Secondly, Minford has chosen 98 illustrations from the lithographed *Detailed Illustrations of Strange Tales from a Chinese Studio* by the Shanghai Tongwen Bureau, with the aim of enabling readers in the English-speaking world to visualise the exquisite detail of the architectural styles of Chinese buildings and courtyards, costumes and utensils, and to appreciate the artistic realm and flavour of Chinese painting and calligraphy. Thirdly, Minford has noted in the back of the translation as many as 72 terms explaining the Chinese cultural keywords covered in the text, including 12 in the category of objects, 10 in the category of Confucianism and education system, 10 in the category of Chinese philosophy and spirituality, 9 in Buddhism 8 in administrative system, 7 in customs, 7 in ghosts and foxes, 5 in Taoism, and 4 in metrology and weights. At the same time, he even includes a map of Shandong Province during the Qing Dynasty for the reader’s reference. These additions of information above actually reflect Minford’s pure purpose of trying to present Chinese culture in its true form to readers in the English-speaking world—which is where he differs from Giles and others, who, although they also tried to spread Chinese culture, “their translations inevitably reflected missionary, cultural imperialist tendencies (Zhen Zhao, Qinglan Lei, 2022:66)”.

In addition to adding relevant information to the subtext so that readers of the target language can better understand *Strange Tales from a Chinese Studio*, a typical Chinese novel, Minford has also carefully selected words in the subtext to further restore the characteristics of the original text. It is obvious that he is very careful in his choice of words, taking into account not only the meaning of the words themselves, but also their positive or negative connotations. In the introduction part, Minford uses seven different translations of the word “奇” including strange, weird, unusual, magical, particular, grotesque, and eccentric. And among them, by comparing the colours of these words, we can see that “strange” and “weird” are neutral words with no obvious good or bad connotations; “magical” and “unusual” are “good words” with positive connotations; and “particular”, “grotesque” and “eccentric” are more “bad words” with negative connotations. Minford’s use of the three types of colour words to translate the feature of the ghost and fox is in fact a way of conveying that there are good and bad images of these creatures in the stories.

In the translation of the text, Minford also adheres to the principle of faithfulness. From his English translation of the Chinese classic, it is easy to find that faithfulness is evident not only in the transmission of the literal meaning, but also in the transmission of the culture and ethos prevalent during the Qing dynasty and in the conveyance of the style of the original text. The prominence he gives to eroticism in *Strange Tales from a Chinese Studio* in his translation is one strong example. Comparing the translations of Minford and Giles, it is clear that in order to prove that Chinese culture is a progressive culture and to correct the prejudices of the Western world against Sinology, the latter’s translation redacts the erotic descriptions in the original text in an attempt to prove to the reader the nobility and purity of Chinese culture, while the

former's translation faithfully presents the erotic episodes in the story. Take the story *The Painted Wall*, for example. In the story, it mentions Zhu Xiaolian's ascension to a mural and his encounter with a nymph. As for the translation of the sentence “遂拥之亦不甚拒，遂与狎好”，Giles translates it as “then they fell on their knees and worshipped heaven and earth together, and rose up as man and wife(Giles, 1880:11)”, with the commentary “The all-important item of a Chinese marriage ceremony; amounting, in fact, to calling God to witness the contract”. This translation elevates the connection between the two from the sexual to the soul level, and the main theme is more of a glorification of love. But in Minford's translation — “The maiden looked back and beckoned him on with the flower that she still held in her hand. followed her into the pavilion, where they found themselves alone, and where with no delay he embraced her and, finding her to be far from unreceptive. proceeded to make love(Minford, 2006:23-34)”, the use of words such as “embraced” and “far from unreceptive” restores the episode of love and lust in the original text, highlighting the desire in human nature and more in line with the sentiment Pu Songling wanted to convey. Both translators' approach to the original text is based on their translator's position, so the reader need not criticise harshly. For Minford, *Strange Tales from a Chinese Studio* is not a pornographic novel, and his faithful translation of “sex” is not the dissemination of pornography, but rather a faithful translation that conveys the thought and behaviour of the literati and erotic culture of Ming and Qing society to readers in Western countries.

In translating the text, Minford adheres to the principle of faithfulness and uses a strategy of foreignization in order to preserve the flavour of Chinese literary classics and the characteristics of Chinese culture. For example, in *The Painted Wall*, the word “老僧” is used in Chinese to mean an old monk in the scene. But in the Western world a hundred years ago, before Buddhism had spread abroad, it was natural to equate monks with priests according to the functions they performed. Thus, many translators, such as Giles, used a domestication strategy to translate “老僧” as “old priest”, while Minford used a foreignization strategy to translate it as “old abbot”, which is obviously more appropriate and is the common Chinese expression for monks. At the same time, however, Minford does not abandon the domestication strategy because it can better fit the reading habits of the target language readers and help them understand the content of the text. When dealing with many details in the text or translating words and phrases that do not influence the connotation and allusion of the original, he also adopts the domestication strategy. For example, he translates the phrase “得陇而望蜀” in chapter *Rouge* which literally means coveting Sichuan once Gansu has been seized into “make a new conquest”.

China has its own specific culture, which in turn has given rise to specific terms. If these terms were simply and crudely translated in a direct translation, they would be largely misunderstood by the target language readers. Clearly, Minford has taken this problem into account, not only explaining these words before and after the text in the form of appendices and other subtexts, but also annotating or scientifically explaining them in the translation of the text based on the information he has gathered. For example, in translating the phrase “何生素有断袖之癖” in the chapter *Cut Sleeve*, Minford used a direct translation and added a note to translate it as “Shican was himself of the Cut Sleeve

persuasion and had always had rather a predilection for boys”. When dealing with the Chinese word “断袖”, Minford translates it directly as “cut sleeve” based on the literal meaning, retaining the unfamiliarity of the culturally loaded word. In this way, the field of the culturally loaded word is preserved. And it is worth noting that “cut sleeve” is not the same colour word as the English word “gay”. The word is an ancient cryptic term that alludes to homosexuality. And it has an origin. According to legend, Emperor Ai of Han and his male lover, Dong Xian, slept together on the same bed. When Emperor Ai woke up, he did not want to disturb Dong Xian's sleep, so he cut his own sleeve and left. Minford translated this tale with a commentary to Western readers. In addition, similar terms are used, such as “Dantian” and “Yin and Yang”.

In addition, Minford pays particular attention to the translation of book titles, names of chapters, names of people, and place names.

The title of Minford's book is a tribute to his predecessor Giles' edition, but also adds his own thoughts and understandings—he builds on Giles' translation of *Strange Stories from a Chinese Studios* and changes it to *Strange Tales from a Chinese Studio*, with the aim of highlighting the fictional nature of the stories in this Chinese masterpiece. Comparing Minford's translation of the title with the Chinese original, we can see that all parts of the book title have been translated well, except for the word “聊”, which is not translated. This is not an oversight or disrespect to the original work, but rather, his translation is not only clear, but also reflects the importance he attaches to this Chinese work. In the foreword to his translation, Minford said that this small word can be inconsequential or profound. The reason why he says this is that this one word is understood in various ways in the academic world, it can be interpreted as idle talk, leisure, fleeting thoughts and silence, or it can represent the name of a place in Shandong. Although Minford has done a lot of homework, he still does not dare to jump to a conclusion and translate it as “longly”, “leisure”, “make-do” and so on like other scholars. This reflects his modesty and prudence as well as his respect for the original author and the original work.

In translating the name of chapters, Minford uses literal translation, retranslation (mainly based on the salient features of the main characters or plots of the stories), and free translation. In his translation, many chapters such as *An Earthquake*, *The Paint Skin* and *Performing Mice* was adopted the first method, which are more faithful to the original language and reflect the translator's accurate grasp of the target language. The English translation of the names of chapters such as *Snake Island*, *Sheep Skin* and *The Golden Goblet* are mainly adopted the second method. And the third method is used in the English translation of the chapters' names such as *An Ortherworldly Examination*, *Living Dead*, *Frog Chorus*. The latter two methods of translation are more effective in highlighting the translator's understanding and grasp of the content and characteristics of the text, and are superior to literal translation from the point of view of transmission function. In general, the translation method Minford chooses in translating the title is a choice he makes by combining the content of the story and his own emotional inclination. Take one story in *Strange Tales from a Chinese Studio* for example. In this story, it mentions a person named Yan Chixia who saves Nie Xiaoqian and Ning Caichen with his sword and brings Nie Xiaoqian back to life later because of his sword bag. Although the sword and the sword bag are

not the main lines, they serve as the thread that runs through the whole story, so Minford uses both to determine the title of the story and translate it into *The Magic Sword and The Magic Bag*. Such a translation not only renders the story magical, but also reflects the positive image of Yan Chixia's righteousness and bravery.

Minford also gave thoughtful consideration to translating the names of people in *Strange Tales from a Chinese Studio*. Firstly, in translating the names of the female figures, unlike the phonetic transliteration of the male characters, he took a number of different approaches. Because the phonetic translation method greatly destroys the clever idea of the original work, while the simple direct translation destroys the beauty of the names and does not meet the reading habits of the readers. Therefore, the most common approach Minford took in translating female personal names was to correspond to English names with the same or similar meaning. For example, he translates “娇娜” as Grace, “胭脂” as Rouge, and “聂小倩” as Little Beauty. Such translations largely preserve the deeper meaning of Pusongling's names for his characters during his creation. Secondly, the ancient Chinese had both first names and last names, as well as style name and pseudonyms, but Minford often omits the latter two, which are too cumbersome in the eyes of foreign readers. In his translations, he retains only the names that serve as the identity of the characters, for example, he simply translates “桑生, 名晓, 字子明” into Sang Xiao. Obviously, such a translation is clearer and will not confuse Western readers.

In dealing with the translation of names of places, Minford chooses to use modern Chinese pinyin spelling as the standard for both translations (except for some long-established conventions, such as Yangtze River and Canton) to retain the exoticism of Chinese culture for foreign readers, for example, by directly translating the name “河南” into Henan. At the same time, to avoid creating a reading barrier for readers in the English-speaking world, he includes a list of pronunciations in Chinese Pinyin in the preface to the translation.

Another feature of Minford's translations is that he uses the words of other critics to convey his own views, thus praising the artistic achievements of *Strange Tales from a Chinese Studio*. He would insert in italics the views, comments or opinions of various critics on a particular story, thus helping the reader to better understand the purpose, the underlying meaning and the literary art of the original piece. For example, in his translation of *Lotus fragrance*, Minford cites comments by seven scholars, including Dan Minglun, Lv Zhanen and Wang Shizhen. Another example is the Minford's translation of *Twenty Years a Dream*, which inserts many comments by Wang Shizhen, Feng Zhenluan and Dan Minglun, followed by a modern scholar's commentary that draws an analogy between Lian Suo and Lin Daiyu and compares the similarities between this novel and *Six Records of a Floating Life*. Finally, he introduces Judith T. Zeitlin's view that Pu Songling has creatively subverted the stereotype by replacing the phrase “人生如梦” with the phrase “人生如死”. This approach brings together the original author, the translator and the critic, and “provides the reader with the possibility to keep exploring the meaning of the text(Qiang Fu, 2022:137)”

while “revealing different levels of meaning in the original text or suggesting various subtleties that have been lost with the change of language and the passage of time(Qiang Fu, 2022:138)”.

## 4. Conclusion

The English translation of Minford's *Strange Tales from a Chinese Studio* blends Chinese and Western cultures and flexibly uses the two translation strategies including domestication and foreignization, resulting in a fluent, complete and highly readable translation, in addition to adding notes and subtexts such as appendices in a way that retains the “strangeness” and “exoticism” of Chinese culture for readers in the English-speaking world without causing reading barriers. The text is also highly readable. It can be said that Minford's English translation of the 104 stories in *Strange Tales from a Chinese Studio* has largely restored the literary and cultural appeal of the original work itself.

Overall, as a leading overseas sinologist, Minford has translated a number of Chinese literary classics and has made a significant contribution to the dissemination of Chinese culture. His translations have always maintained his cultural stance, not only taking into account the reception of the target language readers, but also trying to present “the best China”. Such excellent sinologists and translators are needed to bring Chinese literary classics and Chinese culture to the world.

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