

Study on the English Translation of Ba sentence in Terms of Empathy in The Dream of the Red Chamber from the Perspective of Communicative Translation Theory

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Abstract: The Dream of the Red Chamber, as an influential Chinese masterpiece, has been translated into many languages in the process of dissemination. Among them, the English versions of Yang and Hawkes have the greatest influence. This thesis aims to focus on the translation strategy of Ba sentence in the two versions of The Dream of the Red Chamber guided by the communicative translation theory. From the perspective of empathy, it attempts to analyze the different translation methods adopted by translators under different levels of empathy based on the three emotions that reflect the degree of empathy of Ba sentence, namely, love, sympathy and disgust, proposed by Shen Jiaxuan. This study provides a new perspective for the study of the English translation of The Dream of the Red Chamber and has certain reference significance for further enriching the research on the English translation of it.

Keywords: The Dream of the Red Chamber; Communicative Translation Theory; Ba Sentence; Empathy.

1. Introduction

Peter Newmark, a British translation theorist and representative figure of the linguistic school of translation theory, proposed two translation models: semantic translation and communicative translation in 2001. According to Song Zhanchun's (2009) analysis, Newmark's choice of translation method depends on three factors: text type, reader identity, and translation purpose. Therefore, he was the first person to propose "semantic translation" and "communicative translation."

Communicative translation is a translation strategy primarily oriented towards the target language readers. The aim is to retain the function of the original text and to make it effective for the target language readers. Fang Mengzhi (2013) believes that it focuses on the target language readers, and as translators, they should strive to eliminate any obstacles to reading or communication for the target readers, ensuring smooth communication. Liu Shicong and Gu Qinan (1997) found that overall, the Yangs' translation of *The Dream of the Red Chamber* basically falls into the category of "semantic translation," while the Hawkes translation tends to be "communicative translation," although in the handling of many specific issues, both methods are used interactively.

Most scholars, when studying the English translations of *The Dream of the Red Chamber* will choose to analyze the translation strategies of the two versions by selecting a few sentences. However, few scholars focus on analyzing a specific sentence pattern in the book; as a sentence pattern frequently used in Chinese but without a corresponding grammar structure in English, the Ba sentence is undoubtedly highly representative.

The study of Chinese sentence structures has a long history, and scholars have never stopped exploring special sentence structures. The Ba sentence is a unique sentence structure in Chinese, with a complex structure and extremely high frequency of use. In the past, studies on Ba sentences were

mainly conducted from the perspectives of structural linguistics, formal linguistics and functionalism on the syntactic semantics and pragmatic features of Ba sentences, and most of them focused on the syntactic structure. But as a highly subjective language, Chinese not only has the function of conveying messages, but also has the function of conveying emotions. The Ba sentence is a highly subjective sentence structure.

In the research on the Ba sentence by foreign scholars, the majority are based on formal syntax, such as Wang (1964), M. Hashimoto (1969), A. Hashimoto (1971), A. Li (1985,1990), Sybesma (1992), and Zou (1995). Although they all take transformational-generative grammar as the theoretical basis for their analytical studies, they differ significantly in their specific analytical approaches from basic assumptions to technical details.

Wang Li (1943) discovered that the main structure of the Ba sentence is "NP1+Ba+NP2+VP", which has a dispositional meaning. Shen Jiaxuan (2002) also agrees that the grammatical meaning of the sentence is a subjective disposition, that is, the speaker assumes that the subject A has made some kind of disposition towards the object B. Only by grasping the grammatical meaning of the Ba sentences as a whole can we provide a unified understanding of the various grammatical and semantic characteristics of the Ba sentences listed separately in the past.

Song (1979) further explained the "disposal meaning" of the Ba sentence, pointing out that the action represented by the predicate verb in the sentence exerts a positive influence on the subject introduced by the "BA" word, often causing the subject to undergo some change, produce some result, or be in a certain state. Xue (1994) summarized the syntactic structure of the word sentence as A 把 B + VP and interpreted its semantics as B becomes the state described by VP due to A.

Zhang (2000) explored the syntactic semantics of the Ba sentence within the framework of Goldberg's (1995,2006) Construction Grammar theory. He believes that the semantic

meaning of the sentence structure with the word “BA” cannot be derived from its constituent parts, and the “transformation perspective” often leads us to overlook some of the characteristics of the sentence structure itself, believing that the sentence structure is a complete cognitive schema. After using the features of “prototype agent” and “prototype patient” proposed by Dowty (1991) for testing, he found that the object of the Ba sentence has the characteristics of “independence” and “displacement”, while the subject has the characteristics of “causative”. Wang (2003) explained the meaning of the word “dispose” in the Ba sentence, pointing out that this meaning cannot be understood logically, and then proved that the meaning of it should be summarized as “dispose” from the perspective of both the composition and evolution of this sentence form.

However, the theory of “disposal” has also been questioned and opposed. In Shao’s (2003) view, the meaning of disposal is determined by the semantic relationship between verbs and nouns, and any subject object carries the meaning of being disposed of. Therefore, disposal cannot summarize the unique semantics of the Ba sentence.

Lyons (1977) pointed out that “subjectivity” refers to the characteristic of language that “there is always a manifestation of the speaker’s” self “in discourse to some extent. We can simply compare these two examples: 1) I hit him; 2) I hit him. As native speakers, we can easily feel the difference in emotions conveyed by two sentences. In Example 1, I objectively stated the fact that I hit him, while Example 2 carries a subjective tone. I may have hit him because some of his things made me angry. This is also the phenomenon of empathy in the sentences we are going to talk about next. John Lyons defined “subjectivity” as the characteristic of language that always contains the speaker’s ego in the discourse to some extent. In other words, the speaker expresses his or her own position, attitude and feelings about the discourse, thus leaving the mark of his or her own self in the discourse.

Subjectivisation refers to the use of corresponding structural forms or the process of evolution by language to express this subjectivity. According to this definition, “subjectivisation” is both a “synchronic” concept, which refers to the structure or form used by a speaker during a period to express subjectivity, and a “diachronic” concept, which refers to how the structure or form that expresses subjectivity evolved through other structures or forms during different periods. The current research orientation towards “subjectivisation” is that some people focus on “synchronic” while others focus on “diachronic”.

Empathy refers to the speaker’s identification with the person or thing involved in the event described in the sentence, which can have different degrees of identification. In Kuno’s (1987) view, the sentence contains the subjectivity of “empathy”, that is, the speaker identifies with themselves as the “dealt with” or “damaged” object in the sentence, treating themselves as a participant in the event or state described in the sentence.

In terms of Ba sentence, when the speaker empathizes with a participant in handling an event, the common result is that in the speaker’s mind, the doer becomes the responsible person and the receiver becomes the injured person. It is precisely because one participant (receiver) is perceived as a victim in the speaker’s mind that words often have an unsatisfactory meaning. Shen Jiakuan (2002) divided the objects of empathy into three categories: objects that the

speaker loves, objects that the speaker sympathizes with, and objects that the speaker dislikes. The three emotions of sympathy, affection, and disgust are all related to the subjective perception of “damage”. For example:

(1) 他发起怒来会把剧本扔在地上, 双脚乱踩。(BCC corpus)

(2) 这里的男女都浪着呢, 能把他们都杀了?(BCC corpus)

In Example 1, the agent is him, and the script is the receiver. In the speaker’s mind, “he” is the responsible party, and “script” is the damaged party. It is precisely because of “him” that the “script” is damaged. Therefore, “script” is the object of the speaker’s empathy, and here it is also the object of the speaker’s sympathy. Similarly, in Example 2, the object of the speaker’s empathy is “them”. By linking the context with the predicate verb “kill”, we can determine that the “they” in this context are the object of the speaker’s disgust.

The research on the translation of Ba sentence can be roughly divided into three categories: translators provide translation strategies based on their own understanding of the syntax of Ba sentence; scholars analyze the application and distribution of Ba sentence in different translations by studying translation phenomena in literary works, and analyze the motivations behind them; taking second language acquisition and teaching Chinese as a foreign language as the starting point, further research will be conducted on the translation of Ba sentence.

Chen (2011) divided the translation of the Ba sentence into nine cases. Qian (2005), by analyzing the frequency of the occurrence of Ba sentence in Chinese to English texts and English to Chinese texts in the sub-corpus of novels of the English-Chinese parallel translation corpus, found that the frequency of the use of Ba sentence in Chinese translations was significantly higher than that in the original Chinese texts. This is because in the process of English to Chinese translation, due to the complexity of the English syntax, the translator has to resort to the Ba sentence to express the complex and delicate meaning in order to maintain the integrity of the original sentence meaning. She summarized three translation rules for Ba sentence: translating with appropriate English causative verbs, imitating Chinese forms, and using imperative sentences to correspond or supplement the subject when facing the Ba sentence without a subject. Xue (2016) classifies the common Ba sentence into 13 categories according to the characteristics of sentence types and specifies the relevant translation countermeasures.

When Hu Xianyao and Zeng Jia (2011) studied the English translation of ba sentences, many scholars focused on the frequency of their use. For example, the frequency of using the ba sentences in translated Chinese is significantly higher than in original Chinese. Ke Fei (2003) found that translated Chinese works use more ba sentences than original Chinese works. Literary works use more ba sentences than nonliterary works, which also proves that ba sentences are suitable for expressing complex and subtle meanings, etc.

However, few people have paid attention to the empathetic semantics in the sentences and studied the two versions of *The Dream of the Red Chamber*. In fact, focusing on the empathetic semantics in the sentences and translating them can better reflect the style of the original text and achieve the effect of “communicative translation”. Next, this article will elaborate on how Yang Xianyi’s version and Hawkes’ version translate the phenomenon of empathy in the face of the ba sentences, using three levels of empathy: love, sympathy, and

disgust. This paper will also discuss the translation methods adopted and how communicative translation strategies are reflected.

2. Empathetic Semantic Translation Analysis of Ba sentence

The emotions contained in *The Dream of the Red Chamber* are rich and colorful, but for non-native readers who only read the original text, it is difficult to appreciate the emotions. However, both Yang Xianyi and Hawkes' translations pay attention to the subtleties of the Ba sentences, and therefore adopt different translation methods to further interpret the emotional expressions of the characters. Next, this article will analyze the different translation strategies of the two translations for the empathy characteristics of the ba sentence from three levels of empathy.

2.1. Love

Let's start with the following example:

(3)薛姨妈连忙把自己糟的取了来给他尝。

Hawkes: Aunt Xue at once hurried out and fetched some of her own for him to try.

(4)好姐姐，把你嘴上的胭脂赏我吃了罢。

Hawkes: 'Come on, Faithful darling, give us a taste of your lipstick!'

In Example 3, Aunt Xue wanted to give Baoyu the goose palms and duck letters she made for him to eat, and at this point "her own" is the object of empathy, and because Baoyu loved to eat them, they are also the object of Aunt Xue's affection, so she wanted to bring them out quickly for Baoyu to try; in Example 4, similarly, Baoyu saw the gorgeous Yuanyang and said this in a teasing manner, and here the "lipstick" is the object of Baoyu's empathy, and also the object of his love. Whether in Example 3 or Example 4, we can see that Hawkes has adopted the way of augmented translation with prepositional phrases to express the empathy of the Ba sentence. "At once" shows Auntie Xue's love for her own goose and duck letter and her eagerness to let Baoyu have a taste of it soon. And "come on" shows that Bao Yu's love for the lipstick, i.e. Yuanyang, and his eagerness can be more intuitively felt by the reader. It also allows the reader to feel the speaker's mood more intuitively at that time to achieve a better communicative effect.

(5)想毕，便走去到书坊内，把那古今小说并那飞燕、合德、武则天、杨贵妃的外传与那传奇脚本买了许多来，引宝玉看。

Yang: He went to a bookshop and bought his master a pile of novels old and new, tales about imperial concubines and empresses, as well as romantic librettos.

Hawkes: As soon as Tealeaf thought of it, he set off to the book-stalls and bought a pile of books—books of a kind Baoyu had never heard about - to give as a present to his young master. His purchases included Old Inclubber's Stories Old and New, The Secret History of Flying Swallow, Sister of Flying; Swallow, The Infamous Loves of Empress Wu, The Jade Ring Concubine, or Peeps in the Inner Palace and a heap of playbooks—mostly romantic comedies and the like.

(6)一面说，一面走上前来，把黛玉按在炕上，便要拧他的脸。

Hawkes: Bearing down on Dai-yu as she said this, she forced her back, laughing and protesting, upon the kang and made as if she would pinch her face.

In Example 5, Mingyan hoped to find some books to make Baoyu happy, so "ancient and modern novels" that may make Baoyu happy are the objects of Mingyan's love; In Example 6, Baochai was playing with Daiyu, who is Baochai's object of love. In both cases, Hawkes also adopted the method of adding translations. In Example 5, the names of these books were described in detail, which made it easier for readers to understand the connotations of these books. It is a translation method guided by the target language readers. However, Yang Xianyi's version chose to briefly mention these books, which may not be appreciated by the target language readers for their uniqueness; Similarly, in Example 6, Hawkes added a description of the scene of Baochai and Daiyu playing and frolicking with the words "laughing and protesting", expressing Baochai's love for Daiyu, the emotional object, and creating a joyful atmosphere.

Let's take another look at Example 7:

(7)你要写什么文契，趁早把银子还我，让我放给那些有指望的人使去。

Yang: If you insist on writing an I. O. U. I won't give you the silver but lend it to others whom I expect to pay interest.

Hawkes: If you're going to go writing IOUs, I won't lend it to you!

Example 7 was a scene where Ni Er lent money to Jia Yun. For Ni Er, silver was the object of his empathy and also the object of his love. When translating this sentence, both Yang Xianyi and Hawkes chose to use a negative sentence to emphasize, which further highlighted Ni Er's love for silver, allowing readers to more intuitively feel Ni Er's firm determination when speaking, and indirectly making Ni Er's character more fulfilling.

(8)既这样，好姑娘，你就把这书给我拿出来，我带回去夜里念几首也是好的。

Yang: Please give me that book then to take back with me, and I'll read a few poems tonight.'

Hawkes: 'Dear Miss Lin, would you please lend me that book you mentioned, so that I can take it back with me and study it before I go to bed?'

In Example 8, Xiangling liked Daiyu's book, and "this book" is her object of love. In Example 8, both the Yang's version and the Hawkes' version chose to use imperative sentences for translation to express the speaker's strong desire for the object of affection. For the target language readers, the use of imperative sentences can also make them feel the speaker's love for the object of affection, thus better understanding the development and arrangement of the story plot in the novel.

In summary, we can see that when faced with the empathetic characteristics of love expressed in the ba sentence, Hawkes is more inclined to use the method of adding translation, not only adding mood particles to express stronger emotions but also adding prepositions to express urgent emotional needs, which can quickly help non-native speakers understand the emotional color contained in the ba sentence. When faced with stronger intentions expressed by characters, simply adding a prepositional phrase cannot demonstrate the intensity of their intentions. Changing the sentence structure has become a common choice for both translations, as evidenced by the use of negative and imperative sentences.

2.2. Sympathy

In Shen Jiaxuan's view, the objects of empathy are mostly

those that the speaker sympathizes with, and there is often a sense of dissatisfaction in the sentence structure. Therefore, examples of the speaker expressing sympathy towards the object can often be seen in the Ba sentence. Example 9 is a good proof:

(9)况且这屋子里一股药香,反把这花香搅坏了。

Yang: Besides, the pungent aroma of medicine here spoils the fragrance of the flowers.

Hawkes: Besides, the smell of medicine spoils the smell of the flowers, which is a pity.

The scene in this example was Lin Daiyu wanting to give flowers to Baoyu. In the speaker Daiyu's opinion, the fragrance of medicine will stir up the fragrance of flowers, and flowers are her object of empathy and sympathy. In the translation of this sentence, Yang Xianyi's version chose to remain faithful to the original text and only translated it, while Hawkes' version chose to add a non restrictive attributive clause "which is a pity" at the end of the sentence to express a sense of regret, which is more in line with the speaker's expression of sympathy towards the object in the sentence, and can also make readers feel the emotions of the characters in the book at that time, making it easier for readers to understand the original text.

(10)只打了个落花流水,生拖死拽,(薛公子)把个英莲拖去,如今也不知死活。

Yang: He started a big fight and then dragged her off by force more dead than alive.

(11)只听豁啷一响,砸在桌上,书本、纸片、笔、砚等物撒了一桌,又把宝玉的一碗茶也砸得碗碎茶流。

Hawkes: It landed with a tremendous crash, scattering books, papers, writing-brushes and inkstones in all directions and smashing Bao-yu's teabowl to smithereens so that tea flowed over everything round about.

The scene in Example 10 is Xue Gongzi's cruel treatment of Yinglian, and the speaker's empathetic object is Yinglian, which means that the sympathetic object is also Yinglian. The Yang Xianyi version used the phrase "by force" to express how Yinglian was cruelly treated, and also better demonstrates the speaker's sympathy for the empathetic object Yinglian. In Example 11, the empathetic object of the speaker's sympathy is a bowl of tea belonging to Baoyu. Hawkes used the term "smithereens" to express the depth of the bowl's breakage, indirectly demonstrating the speaker's sympathy for the bowl. Readers can also feel the atmosphere at that time by describing the degree of the bowl's breakage.

(12)如今你和宝玉好,把我不答理,我也看出来了。

Yang: Now you're friendly with Baoyu, you mean to ignore me.

Hawkes: You're friends with Bao-yu nowadays, aren't you? You don't like me anymore. I know. I've watched you both.

(13)次日,宝玉见了贾母,虽然自己承认是自己烫的,不与别人相干,免不得那贾母又把跟从的人骂一顿。

Yang: The next day when Baoyu saw the Lady Dowager, although he took the blame for the burn on himself, sure enough she reprimanded all his attendants.

Hawkes: Next day Bao-yu had to see Grandmother Jia. Although he told her that he had burned himself through his own carelessness, the old lady, as had been predicted, berated his attendants for having allowed the accident to happen.

In Example 12, Jia Huan was dissatisfied with Caixia's attitude towards him and therefore said this sentence. The

speaker's empathetic object was "me". Because Caixia ignored him, Jia Huan felt wronged and sad, so "I" was also the object of sympathy. Here, Hawkes chose to use an additional translation method, adding rhetorical questions and multiple short sentences such as "aren't you" to express the speaker's sadness and sympathy for "me" during questioning. In Example 13, it is also the case that Baoyu did not want Jia's mother to scold the servants for her own mistakes. In this case, Baoyu's target of sympathy is the servants, that is, the objects of sympathy. Yang Xianyi's version still chose to remain faithful to the original text, while Hawkes chose to add a translation to explain the reasons why the servants were scolded. This translation method can better reflect the phenomenon of emotional semantics in the word structure, and also allow the target language readers to further grasp Baoyu's inner activities, deepening their understanding of this character.

(14)香菱便说:“我有一枝夫妻蕙,他们不知道反说我诌,因此闹起来;把我的新裙子也脏了。”

Hawkes: Said Caltrop, 'but the others had never heard of it and said I'd made it up; so, there was a quarrel and they spoilt my nice new skirt.'

In Example 14, Xiangling's new dress was dirtied, and the object of Xiangling's empathy here is the dirtied new dress, which is also the object of her sympathy. In this example, Hawkes added the adjective "nice" to describe the new dress when translating it, which further highlights Xiangling's love and affection for the new dress. "nice" and "spoil" form a sharp contrast, allowing readers to feel the regret of its dirtiness and Xiangling's sympathy for it.

In addition to the method of adding translations, Hawkes also adopted the method of exchanging word order to highlight the empathetic semantic features of the sentence structure. Please see the following example:

(15)把你奶了这么大,到如今吃不着奶了,把我丢在一旁,逞着丫头们要我的强。

Hawkes: Let them heat how you have cast me off—me that reared you at my own breast—now that you don't need my milk any more, and how you encourage a pack of snotty-nosed little maidservants to amuse themselves at my expense!

The scene of Example 15 was Mrs. Li accusing Xiren, while Baoyu defended Xiren. In the eyes of speaker Mrs. Li, being accused by Baoyu, who was raised, is a very unfair and worthy of sympathy. Therefore, the object of empathy here, 'I', is also the object of sympathy for the speaker. In Hawkes' translation, he moved the phrase 'leave me aside' to the beginning of the sentence, emphasizing the speaker's deep sympathy for 'me' and allowing the target language readers to directly grasp the center of the passage, feeling Mrs. Li's sadness and sympathy for their own experiences at that time.

(16)贾母道:“他外头好里头弱,又搭着他老子逼着他念书,生生的把个孩子逼出病来了。”

Yang: "He may look all right but he's really delicate. And his father is ruining his health, the way he keeps the boy poring over his books."

In Example 16, Jia's mother was worried about Baoyu's illness. In the opinion of the speaker Jia's mother, the empathetic object "child", namely Baoyu, should be the object of sympathy because they were all "forced out of illness". Here, Yang Xianyi's version chose to use a free translation to translate "disease" as "running his death". Although it may be a bit exaggerated, it also reflects Jia's mother's anxiety and concern about her son's illness, allowing

readers to more intuitively feel Jia's mother's deep concern and empathy for Baoyu's disease.

(17)看的眼热了,也把我送在火坑里去。

Yang: You can't wait to pitch me into that fiery pit.

Hawkes: So you just can't wait to push me into that fire.

In addition to translating the empathetic semantics of the word constructions by means of augmentation, paraphrasing, and changing the word order, Yang Xianyi's edition and Hawkes's edition also use subtractive translations in order to achieve a more intuitive, concise, and powerful emotional impact.

The scene in Example 17 was Yuanyang venting her dissatisfaction with her sister-in-law, who was overwhelmed. Here, the speaker's empathetic object is "I", also known as Yuanyang, who is the object of the speaker's sympathy. Both translations use the phrase "can't wait to" to express the impatience of the sister-in-law's family to take advantage of Yuanyang without regard to her life and death, which emphasizes the depth of the speaker's sympathy for the object of empathy.

From the above two translated versions, it is evident that Hawkes paid attention to the empathetic connotation of the ba sentence. Therefore, when translating, he tends to choose to provide more explanations based on the original text, so that readers can better understand the empathetic connotation of the ba sentence. Yang Xianyi's version is more faithful to the original text and is more concise and condensed, while also using exaggerated free translation to express the emotions of the characters in the novel.

2.3. Disgust

Because the Ba sentence often contains a less-than-ideal meaning, it is also often used to express people's disgust for someone or something, and this is also reflected in *The Dream of the Red Chamber*.

(18)众小厮见说出来的话有天没日的,吓得魂飞魄丧,把他捆起来,用土和马粪满满的填了他一嘴。

Yang: These obscenities frightened the servants half out of their wits. Hurriedly trussing him up, they stuffed his mouth with mud and horse-dung.

(19)原来这小红本姓林,小名红玉,只因“玉”字犯了林黛玉、宝玉,便都把这个字隐起来,便都叫他“小红”。

Yang: Now Xiaohong's family name was Lin and her childhood name was Hongyu (Red Jade): but because "yu" (jade) came in the names Daiyu and Baoyu she was called Xiaohong instead.

Hawkes: Crimson's surname was 'Lin'.

The scene in Example 18 was about the servants stopping Jiao Da from going crazy with alcohol. In this example, the subject is the servants, and the object of their empathy is Jiao Da, who they detest because they do not know what Jiao Da is going to say that will bring them into danger of being killed. In this case, Yang Xianyi's version translated "hurriedly" to show that the servants wanted to block Jiao Da's mouth, thus showing their aversion to the object of empathy from the side, and the readers can also feel their eagerness through the application of this adverb, which achieves a better communicative effect.

Example 19 described the reason why Hongyu changed her name to Xiaohong. "This word" is the object of the speaker's empathy, and because the word "Yu" offends Lin Daiyu and Baoyu, it is also the object of the speaker's disgust. Here Yang Xianyi's version explained the origin of Xiaohong's name,

while Hawkes's version chose to delete it, which undoubtedly better reflects the speaker's disgust in terms of the empathetic semantics of the Ba sentence. In addition to this, it is also part of ancient Chinese culture that the subordinate's name should not overlap with the master's name. Yang Xianyi's version of the explanation is more inclined to let the readers of the translated language understand the Chinese culture, and the explanation here also leaves the readers with a negative image of Xiaohong, which makes it easier to unfold the subsequent descriptions of Xiaohong's misbehavior.

(20)谁这样脏派我?我把那囚攘的牙敲了才罢!

Hawkes: 'I'd like to find the comedian who's been making up these stories about me, he shouted, turning in anger upon the domestics. 'I'll smash his rotten face in if I do.

In Example 20, Xue Pan was very angry in the face of rumors that he had killed someone, thinking that he had been falsely accused, so he said, "smash his rotten face". The speaker here is Xue Pan, and the object of his empathy is the "prisoner", which is the object of his disgust. Hawkes added the phrase 'turning in anger upon the domestics' to describe the depth of Xue Pan's anger, which better reflects Xue Pan's disgust towards the 'prisoner' whom he had transferred to.

In addition to the method of adding translations, Yang Xianyi's version and Hawkes' version also adopt a free translation strategy when facing the emotional semantic features in the word structure:

(21)好好的把这淫词艳曲弄了来,还学了这些混话来欺负我。

Yang: Bringing such licentious songs in here and, what's more, insulting me with nasty quotations from them.

Hawkes: 'You're hateful!' - she pointed a finger at him in angry accusal — 'deliberately using that horrid play to take advantage of me.

Taking Example 21 as an example, these are the words spoken by Lin Daiyu when faced with Baoyu's infidelity towards her. Here, the speaker Lin Daiyu's object of empathy is "licentious songs", and because Daiyu does not like these inappropriate words, these are also the objects of her disgust. Compared to Yang Xianyi's translation, Hawkes translated "licentious songs" as "Horrid play", which is a terrifying opera. This shows that he grasped Daiyu's disgust towards licentious songs from the perspective of the speaker, and this translation method can better make readers feel Daiyu's angry mood at that time, so that the target language readers can further grasp Lin Daiyu's character image.

(22)一叠声只叫把做棺材的拉来打死。

Yang: "Fetch the coffin-makers here! Have them beaten to death!"

Hawkes: 'Go and get the man who made those coffins! Flog him to death!'

In this example, Jia's mother got angry and wanted to kill the person who made the coffin. The person who made the coffin was the object of Jia's mother's disgust. In the original text, the author used a third person statement, but both the Yang Xianyi version and the Hawkes version coincidentally changed it to a first person statement with Jia's mother as the speaker, and used two exclamation marks to express Jia's mother's anger. It can be seen that both versions of the translator have noticed the phenomenon of empathy in the sentence structure.

To summarize, we can see that when facing the empathetic object that expresses disgust in the Ba sentence, the translator can adopt the translation strategies such as augmentation

translation, subtraction translation and free translation. Besides, the translation strategy of switching personification can also make the readers feel the emotional transformation of the characters in the text more intuitively. Both the Yang Xianyi version and the Hawkes version noted the strong subjectivity contained in the sentences during translation, and perfectly translated the emotional changes of the characters in the context.

3. Summary

The study of Ba sentence has a long history since ancient times, and many scholars have attempted to study them from various perspectives, but there are still gaps.

Research on subjectivity has also been very exhaustive. After Kuno narrowed down the subjectivity to empathy, there are lots studies on empathy. Since Shen (2002) proposed the subjectivity and empathy of the Ba sentence, scholars began to pay attention to this perspective and carry out researches, but most scholars stop at this point. And there is a lack of research on what the semantic features of empathy in the Ba sentence are and how they are expressed.

While research on the translation of Ba sentence has mostly focused on categorizing and discussing the translation strategies of Ba sentence based on their different structures and sentence structures. However, as a highly subjective Ba sentence, there seem to be no scholar studying its translation strategies from the perspective of empathy.

Therefore, the purpose of this paper is to focus on the English translation strategy of Ba sentence in the two translations of *The Dream of the Red Chamber* from the perspective of communicative translation theory. Taking the perspective of empathy as a breakthrough, analyze and summarize the different translation methods adopted by the translators under different degrees of empathy on the basis of the three emotions proposed by Shen Jiakuan, namely, love, sympathy, and disgust, which embody the degree of empathy of Ba sentence.

In summary, it seems that the structure of Ba sentence is complicated and has many semantic levels. As Xue Fang (2016) argues, in order to translate Ba sentence well, it is necessary to overcome the objective differences between Chinese and English ways of thinking and expression habits. Chen Hongwei (1998) also agrees that when translating Ba sentence into English, different translation methods should be chosen according to their different meanings, functions, and structures. After analysis, it can be seen that Hawkes' version better embodies the theory of communicative translation. From the perspective of translation methods and strategies, both the Yang Xianyi version and the Hawkes version tend to first adopt the method of adding translations when faced with the construction of characters in *The Dream of the Red Chamber*, by adding clauses, adjectives, adverbs and other words and phrases to express the speaker's emotions towards the transferred object; Secondly, special sentence structures such as negative sentences, imperative sentences, exclamation sentences, etc. are also used to emphasize; Free translation and omission are sometimes used to help readers more accurately grasp the speaker's emotions; Finally, other methods such as rearranging sentence order and changing personal statement styles will also be applied to the translation of the emotional semantic features of word structures.

Overall, this study provides a new perspective for studying the English translation of *The Dream of the Red*

Chamber and has certain reference significance for further enriching the research on the English translation of *The Dream of the Red Chamber*. It also has certain reference significance for translating sentences, teaching Chinese as a foreign language, second language acquisition, and the development of corpus linguistics. It has certain benefits for improving the accuracy, accessibility, and viewing of translators' translations.

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