Decision-making in the translation of proper-name allusions
Translation strategies in both directions between English and Chinese

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As an intertextual and culture-specific expression, allusion activates two texts simultaneously, embedding them with intended meaning from the source culture but not necessarily in the target culture. In the context of L1 translation being the majority, allusions can be puzzles that cause "cultural bumps" for translators unfamiliar with the source culture and language. It is a concern whether translators can accurately and appropriately handle allusions, e.g., proper-name and key-phrase allusions. This paper focused on the novice translator's utilization of translation strategies in both directions of translation to find out how they deal with proper-name allusions and what might influence their choice of strategies. The results suggest that the translators have distinct preferences for the strategies used to translate proper-name allusions in both directions of translation. The findings further identified potential factors that motivated the novice translators' decision-making process. They revealed their translation competence and awareness that may influence the decision-making of translators handling proper-name allusions.

Keywords: translation of proper-name allusion, translation strategies, directionality, translation competence and awareness, translator training

1. Introduction: Pile Pelion on Ossa

Under the context of globalization that demands smooth intercultural communication, translators often face greater challenges in dealing with cultural differences than with semantic or syntactic difficulties. Especially in literary translation, translators mediate cultural differences, convey the extensive cultural background, and deal with literary devices, such as allusions. Translation of allusions

involves indirect or implicit messages, investigating how the meaning of the source text can be made accessible to target language receivers. It emphasizes how effectively the translation functions in the receiving language culture rather than just translating the literal meaning.

Translation of allusion is likely to become a challenge, as it has implicit information about the source text's culture and language but does not necessarily have an equivalence in the target. An increasing number of non-Chinese readers interested in Chinese history and fascinated by Chinese culture may find "cultural bumps" (Leppihalme 1997) when reading translated Chinese literature, as the source culture (SC) allusions are not fully translated or remain unclear and puzzling to them. Dealing with allusions properly and making readers simultaneously comprehend and enjoy the original intended meaning would be the goal of most translators, who are expected to play the role of mediators to translate the literal meaning and cultural connotations within the allusions. The most extensive research on the translation of allusions is Leppihalme's (1997), which summarizes detailed classification of types of allusions and corresponding strategies to deal with them. Researchers have implemented and developed Leppihalme's model (Ruokonen 2010; Salo-oja 2004; Tringham 2014; Bahrami 2012); most of the previous studies about allusions were analyses of published translations of literary works; little attention has been paid to novice translators, and the empirical study on the translation of allusions between Chinese and English has also been seldom touched upon. Hence, this article aims to explore how translators resort to translation strategies to deal with proper-name allusions (PN) in both English and Chinese in both directions, focusing on novice translators to reflect the current translation training and pedagogy.

2.   Translation strategies for proper-name allusions

Allusion has been recognized as an element of intertextuality (De Beaugrande 1981; Halliday 2002) in literary texts, contributing to the network of interrelated texts. As intertextual elements, allusions have been considered "culture bumps" by Leppihalme (1997), the first of the few researchers to apply empirical methods to explore the translation of allusions from the reader's perspective. Her research emphasized the uniqueness of allusions: the intended meanings embedded in the source culture (SC) are alien to outsiders of the culture. The types of allusions adopted in this research are based on the classification of Leppihalme (1997), which clearly distinguishes between proper-name and key-phrase allusions.

Allusions proper
– *Proper-name allusions contain a proper name (e.g., He is such a Casanova.)*
– *Key-phrase allusions contain no proper name (e.g., To study or not to study, that should not be the question.)*

Considering PN as the most frequently used type, Leppihalme (1997) proposes a set of potential strategies targeting allusions derived from her reflections on specific examples. The list of problem-solving strategies aims to guide translators in achieving a satisfying solution with minimal effort (Leppihalme 1997).

Strategies for translating proper-name allusions (Leppihalme 1997, 79)
1. *Retention of the name:*
   a. using the name as such; b. using the name, adding some guidance; c. using the name, adding a detailed explanation, e.g., a footnote.

2. *Replacement of the name by another (beyond the changes required by convention):*
   a. replacing the name with a TL name; b. replacing the name with another SL name.

3. *Omissions of the name:*
   a. omit the name but transfer the sense by other means, e.g., common noun; b. omit the name and the allusion altogether.

Leppihalme's model, on the one hand, is novice-friendly for translators dealing with the problems of rendering allusions, as it provides a detailed classification of how allusions can be translated and well-accepted by researchers working on the translation of allusions. Thus, in the present research, this model has been applied as the framework to analyse the strategies adopted by translators. On the other hand, allusion translation is far more complicated than simply answering binary questions and coming up with solutions. Researchers have proved that many more factors influence translators' choice of strategies when dealing with allusions, for instance, the translators' purpose, readership, and translation competence (see Salehi 2013; Bahrami 2012; Desmet 2001). Furthermore, the model could be more adaptive to language pairs with similar alphabetic systems or culture sources, like Polish and English. Some strategies might not apply to languages that are remotely related to each other. For instance, retentive strategies cannot be easily realized in translating proper names between Chinese and English since the two languages do not share the same alphabetic system. Thus, this paper requires slight modification before adopting Leppihalme's model. The adapted list of strategies is shown as follows. Modifications on the strategies model have been underlined:

Strategies for translating proper-name allusions

1. _Use of standard translation_
2. _Retention of the name:_
    a. using the name as such/transliteration; b. using the name, adding some guidance; c. using the name, adding a detailed explanation, e.g., a footnote.

3. _Replacement of the name by another (beyond the changes required by convention):_
    a. replacing the name with a TL name; b. replacing the name with another SL name.

4. _Omissions of the name:_
    a. omit the name but transfer the sense by other means, e.g., common noun; b. omit the name and the allusion altogether.

Firstly, "transliteration" has been added to the list of strategies for PNs. Due to the morphological differences between Chinese and English, some lexical and orthographic changes have been made. As a result, simple retention of the PNs cannot be achieved in translations between Chinese and English, and transliteration or form changes are necessary. Translators translate allusions by creating target words that are phonologically similar to the source language allusion. For example, in English-Chinese translation, they find Chinese characters that sound similar to English PNs when other strategies are not feasible. Secondly, "standard translation" has been added, although Leppihalme (1997) did not include it as one of the strategies for translating PNs. In practice, some translations of PNs are widely or even universally known and accepted. With minimal effort, well-known English PNs have been standardized in their Chinese translations for more efficient intercultural communication.

Drawing upon Leppihalme's model but merging the allusion types into a unified approach, Ruokonen (2010) made additional revisions to the strategies by categorizing them into two divisions: retentive and modifying. Meanwhile, Ruokonen (2010) introduced the existing translations into the framework to identify translations that are already in existence but have not yet been standardized, primarily gathering from online external resources.

Diverging from Ruokonen's unified approach, this study acknowledges proper names as a distinct category of allusions. It presents a framework that integrates an adapted version of Leppihlme's (1997) model and Ruokonen's (2010) model for effectively translating proper PNs. The subsequent section offers a comprehensive overview of the taxonomies of translation strategies, from the most retentive to the most modifying ones:

Table 1. The revised classification of retentive and modifying strategies

Retentive	*Standard/Existing translation*	(1a) retaining the proper name in its conventional TL form
	Simple retention/ Transliteration	(1a) retaining the proper name unchanged
	Guidance	(lb) retaining the proper name and adding guidance
	Footnote	(1c) retaining the proper name and adding an overt explanation
	Replacement	(2a) replacing the proper name with another TL name
	Rephrasing	(3a) replacing the name with a common noun
Modifying	*Omission*	(3b) omission of the proper name

Previous studies have analyzed how translators deal with allusions in published works, examining whether translators should fully convey the intertextual and cultural relationships of the allusion to readers or leave space for readers to independently discover the allusion's information (Bahrami 2012; Desmet 2001; Kuleli 2014; Pirnajmuddin and Niknasab 2011; Ruokonen 2010). The decision-making and preference of the translators can be seen in their choice of translation strategies.

Pirnajmuddin and Niknasab (2011) explored strategies to translate proper allusions by comparing three translations of a political novel from English to Persian. Using the framework proposed by Leppihalme (1997), they quantitatively analyzed the similarities of these translated versions' strategies and whether those strategies were frequent and efficient. They concluded that the minimal amount of omission found in the translations showed that the translators were aware of the importance of allusions and that retention strategies, mainly through transliteration, for PNs received the highest frequency in all versions.

Similarly, Bahrami (2012) found that the most frequent strategy for proper allusions in the translation of Persian poetry was to use the name without any explanation. The translators preferred a foreignization approach, which "leaves the writer in peace as much as possible and moves the reader toward him" (Schleiermacher 2004, 49). Bahrami (2012) noted that the translators' choice of the foreignization strategy to translate PNs may preserve the allusion's original intertextual and cultural relationships but may prevent the target readers from receiving the connotation that the original author intended to express through the allusions. It is challenging for translators to infuse intertextual references into

the target language and culture while ensuring the meaning in the source text is preserved and transferred to the target readers to the maximum extent possible.

Simple retention is not always the priority strategy of translators. In Khadem and Vahid Dastjerdi's (2012) research on the comparative analysis of two translated versions of a Persian poem, the use of strategic marking and italicizing allusions in translation with added footnotes was the preferred strategy for providing readers with the closest meaning of the source when the two languages and cultures have a significant gap between them (Khadem and Vahid Dastjerdi 2012). Compared to Bahrami (2012), this raises the question of why translators adopt different strategies for dealing with similar allusions, even under similar genres and language pairs. Factors such as the translator's purpose, readership, and translation competence play a role in the decision-making process.

From a reader's perspective, Desmet (2001) highlighted that the concept of Skopos, or the purpose of the translation, greatly influences translators' decision-making. In his analysis of the intertextuality of children's literature translations, translators will adopt different strategies depending on their intended purpose and audience (Desmet 2001). For example, when translating allusions that may be meaningless or difficult for children to understand, translators may translate them literally or substitute a target cultural reference that is more appropriate for the child's audience. This addressed the importance of considering the target audience's familiarity with intertextual references before performing the translation. Desmet (2001) stated that the translators would assess the degrees of familiarity with the intertextual references of target readers before performing the translating activity. Thus, the determining factor in translation is not just the ST or source situation but also the purpose of the TT in the target situation.

Ruokonen (2010) looked at the correlation between translation strategies and the familiarity of allusions to target readers from another perspective. She found that translators tend to adopt retentive strategies when rendering allusions that are culturally familiar to the target readers or are coherent within the target text context. Conversely, modifying strategies are more likely to be employed for allusions unfamiliar to the target readers or incoherent textual properties. While Ruokonen (2010) offered some insight into why translators choose certain strategies, including cultural familiarity and Skopos, her research also demonstrated that the motivations for decision-making in the translation process are not limited to these factors alone.

In addition to cultural familiarity and Skopos, directionality potentially plays a role in the strategies used to translate proper name allusions. Zhu (2017) addressed that the choice of strategies varied depending on the translator's understanding of the material and the intended translation purpose. By comparing four Chinese and English translators' translations of the same Chinese text, Zhu

(2017) found that Chinese translators tended to provide notes to explain the names, while English translators did not. This can be attributed to the fact that English translators are in a similar position as the target reader, being in a foreign cognitive environment, making their version more accessible. On the other hand, Chinese translators, with their cultural background, may have more accessibility to the source text and culture, which alienates them from the target readers. In other words, when translating from a foreign language to a first language, the choice of strategies tends to be more reader-oriented. In contrast, in the translation from a first language to a foreign one, it is more author-oriented. Therefore, this research further explores the impact of directionality, Skopos, cultural familiarity, and other potential factors on the strategies used to translate proper name allusions.

Following the review of previous studies and the identification of the research gap, this article poses two research questions to address the utilization of translation strategies and the potential factors that affect decision-making in both directions:

– *What strategies are used to translate proper-name allusion in two directions, respectively?*
– *What are the factors that influence the decision-making process when choosing strategies?*

3.   Research design: Three phases

The research consists of three phases, with triangulation occurring throughout the research process. The structure of this research in each phase is shown below:
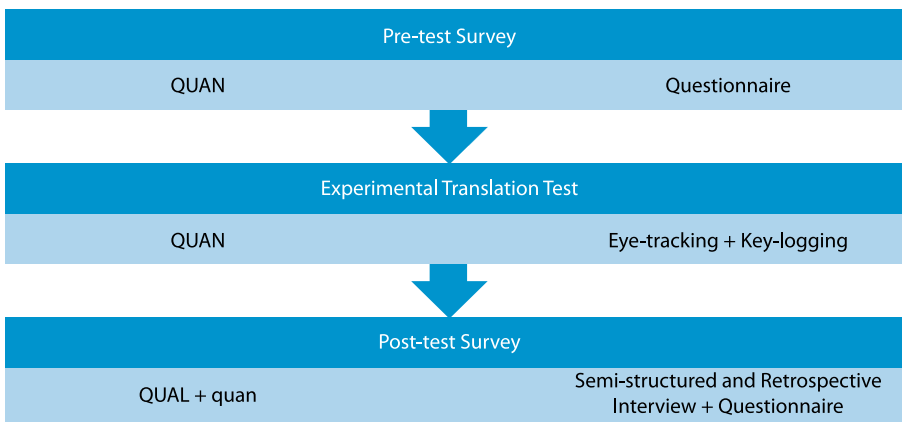

Figure 1. Research design: Three phases

In Phase 1, participants were invited to complete a survey composed of closed-ended questions. The questionnaire was structured in two parts: (a) the questions that interrogate the participants' background information and (b) the participants' understanding and overview of translation direction and the relationship with the source and target context. The background information about participants' language, translation competence, and self-evaluation was expected to explain some of the decision-making in the translation process.

In Phase 2, participants in Phase 1 who met specific criteria were recruited to participate in an experimental translation test. Eye tracking and key logging were used to monitor and record the processes used by the participants to produce their target texts (TT). The design of the experimental procedure is shown in Figure 2, reproduced from Ren (2023, 7):
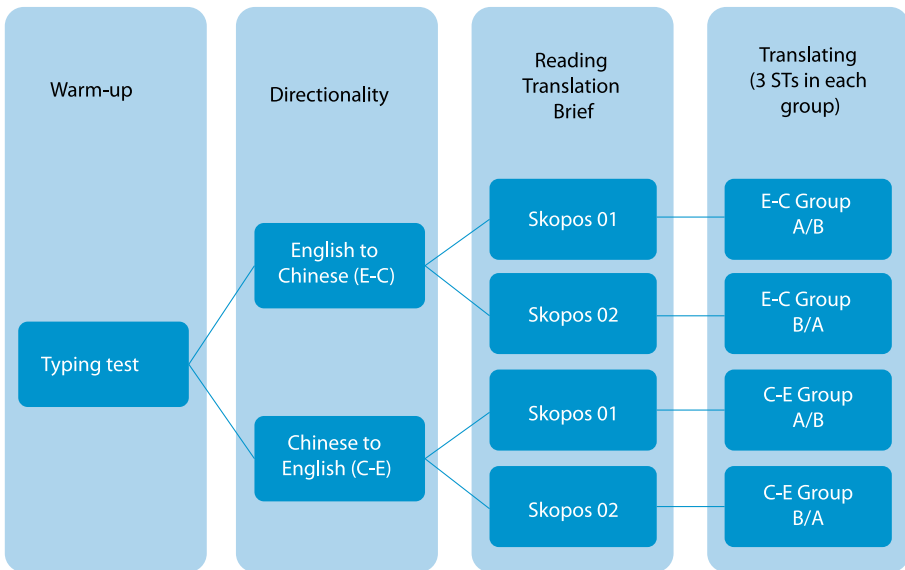

Figure 2. The design of translation experiment procedures

Following a warm-up typing test that recorded typing speed, the participants were required to translate 6 STs in both directions (E-C/C-E) based on two Briefs (01 and 02) that provided information about the Skopos and target readers. For Brief 01, the translation was expected to be of literary works for general leisure reading, with target readers being native speakers of the TL who have little knowledge about the SL and SC. For Brief 02, the translation was expected to be learning materials for culture promotion, and the prospective readers were assumed to understand the SL and be willing to develop the competence of SL and SC through translation works.

In Phase 3, a short questionnaire and a cue-based retrospective interview was conducted. Participants were asked about their perception of the translation of allusions, including their prior experience and any training they had received on the topic. They were also asked to review their translation process in a cue-based retrospective interview, focusing on their decision-making when translating the allusions, particularly any difficulties they encountered and the reasons behind their choice of strategies for dealing with proper name allusions. The screen-recording video of their translation process was replayed to aid their recall.

3.1   Participants' information

The study focused on a population of translation students with Chinese as their first language and English as their second language. It included student translators as participants aimed to gain insights into translation training systems and gather perspectives from novice translators. To ensure suitability for the study, participants needed to meet the following criteria: (a) have a strong command of both English and Chinese, (b) be capable of translating in both directions and (c) possess knowledge of the linguistic and cultural backgrounds of both languages.

The same participant groups used in Ren's (2023) study were employed in this research, with criteria and selection processes conducted similarly. The main participants were postgraduates (advanced student translators), with 122 postgraduate students completing pre-test questionnaires. Among them, 24 participants with translation practice experience participated in the experimental translation test and post-test survey. Their work experience distinguished them from junior student translators, who comprised 22 undergraduates with more than two years of training in the translation program but lacked professional experience. Seven of the 22 undergraduates who had successfully passed the national English competence test (TEM-4) were recruited for the translation test and subsequent post-test survey.

3.2   Ethical consideration

This research prioritized ethical considerations for human participants. Participants' well-being was prioritized, with efforts made to eliminate potential risks such as fatigue, stress, or lack of confidence. The technologies used in the experiment posed no hazards except for possible slight tiredness in participants' eyes due to the translation process lasting more than an hour. Breaks were provided to minimize the risk of eye fatigue or discomfort.

Participants were given an introductory session and provided with a Participant Information Sheet. The sheet included details about the researcher, research

purpose and procedures, potential benefits and risks, privacy and confidentiality, participant rights, and contact information. Formal consent was obtained through signed consent forms.

Confidentiality of participants' details was strictly maintained. The interview was conducted in Chinese, and the researcher transcribed and translated the recording without involving any third party. Personal information was coded randomly to safeguard anonymity during data analysis. All translation test and interview recordings were securely stored in password-protected research data storage. Participants were informed of their right to withdraw from the experiment and were given the option to receive a copy of the results.

3.3   Source text

Ten English allusions were selected from a random pool of 122 English allusions from the English national corpus BNC, and ten Chinese allusions were selected from a pool of 175 allusions in the Chinese corpus BCC based on the 25th, 50th, and 75th percentiles of the allusion's frequency. Six out of ten allusions in each language were then selected from native-speaker familiarity tests, in which L1 users of Chinese and English rated their familiarity with each allusion (see Appendix A).

The STs used in this study are sentences containing one allusion each, presented underlined and within 60–120 words from literary fiction. Appendix B presents the Flesch Kincald's and smog readability index of the English STs and CRIE results of the Chinese STs. Six English paragraphs were selected based on readability and word count and then divided into two groups (Translation A/B) using the same measures. The same procedure was adopted to assess the comparability of STs in two languages, as in Ren (2023), and six Chinese paragraphs were selected with a CRIE readability level between 2 and 3.

With the word count of English STs remaining unchanged, minimal change to the Chinese STs was made without affecting the grammar or meaning of the text to ensure the word count of the STs in the two languages remained the same. Identifying words in English and Chinese is quite different, and since there are few well-established Chinese word-count engines, manual revision is required in combination with automation. The researcher used an online word count engine to compute the text counts as a reference and manually calculated the word counts of all the Chinese texts, minimizing changes to the original text (See Appendix C). Appendix D listed the selected allusions and final STs in two languages.

3.4   Data analysis

The statistical analysis of the questionnaire data collected in SPSS included a range of tests, such as the Frequency test, Mann-Whitney U test, and Spearman rho correlation test. The post-test retrospective interviews were recorded, transcribed, and then imported into Nvivo for qualitative analysis. In order to answer the research questions, the coding frame for the transcription was divided into two main categories: translation strategies, which were organized in a top-down classification, and the rationale for decision-making, which was a bottom-up summarization.

The revised classification of the translation strategies for allusions (See Table 1) served as the fundamental model for this study. The subcategories were concept-driven, with translation direction as the first layer of subcategories, allusion types as the second layer of sub-subcategories, and specific translation strategies as the final layer of further subcategories.
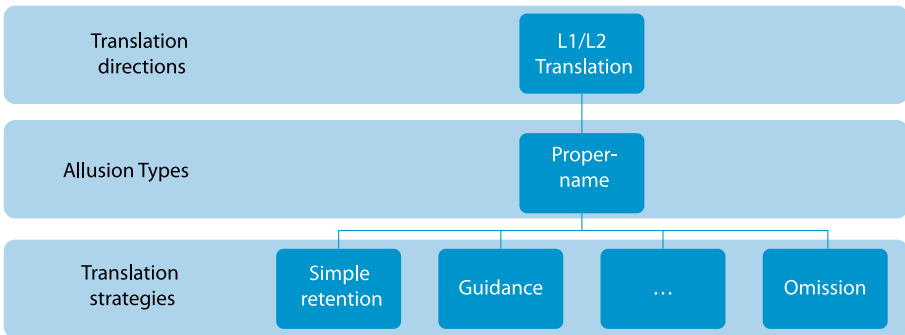

Figure 3. Coding frame for qualitative analysis of Translation strategies

Locating the strategies would make it easier to target the reason for choosing them, as the narrators usually give reasons right after describing their choice. The coding frame for the bottom-up main category is similar to the previous one as follows:
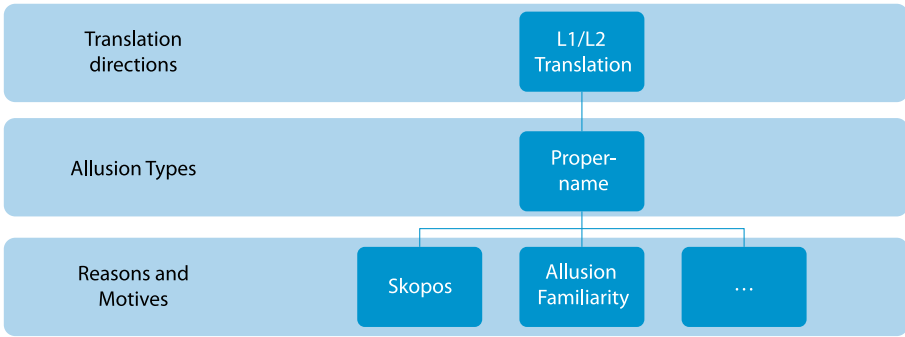
Figure 4. Coding frame for qualitative analysis of reason and motives

4.   Findings: Translation strategies in L1 and L2 translation

The strategies applied by the participants are recorded by the researcher and analyzed based on directionality.
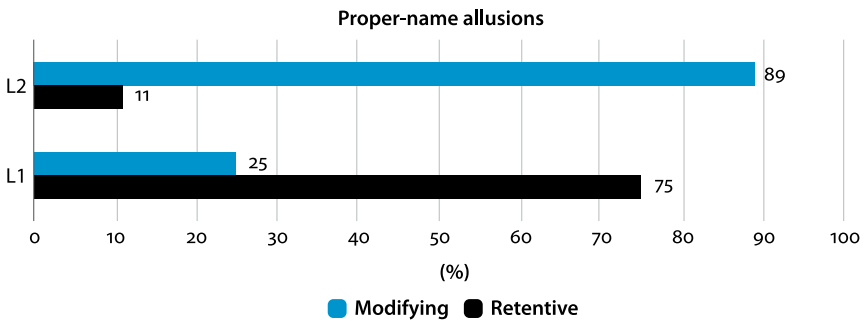

Figure 5. Participants' preferences of the translation strategies on PN allusions

A preference for the retentive strategies is shown in the L1 translation of PN allusions with a ratio of 3:1 between the retentive and modifying strategies. Figures 5 and 6 indicate that participating translators in L1 translation resorted to the foreignization approach, bringing the target readers closer to the source text to enjoy the connotation of the English PN allusion. In contrast, L2 translators applied modifying strategies in almost 90% of PN allusions to domesticate the Chinese names into the target context. Distinctive patterns in strategy preference were found between the two translation directions for PN allusions.
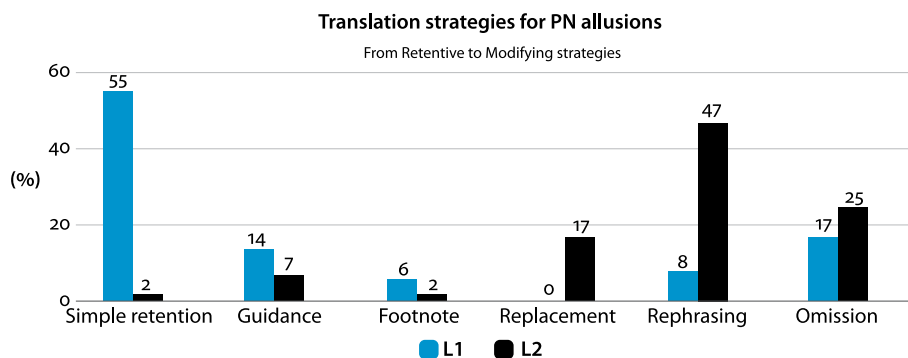
Translation strategies for PN allusions

From Retentive to Modifying strategies

Figure 6. Translation strategies for PN allusions

4.1   Verbal feedback in L1 translation

In L1 translation, the participants favored retentive strategies, either Simple retention (55%), Guidance (14%), Footnote (6%), over modifying strategies, including Omission (17%), Rephrasing (8%), and Replacement strategy (0%). These findings align with Leppihalme (1997), in which retentive strategies were applied for most cases in the target texts studied, with Omission and Replacement being used less frequently. The preference for retentive strategies in L1 translation revealed that the participants were source-oriented. While some participants introduced extra glosses for target readers to better understand the English allusions, the majority of allusions were kept in their original form and translated using the foreignization method. Translators tend not to "make explicit in the target text information that is implicit in the source text" (Klaudy 2011, 104) in L1 translation.

According to the interview, the main reason for choosing retentive strategies is the incapability to recognize and interpret allusions. Due to the lack of knowledge of English allusions, some failed to recognize the PNs, for instance:

R: *Cheshire Cat, did you realize it was an allusion at first sight?*
P33:   *No, I thought it was simply a cat from a place named Cheshire. I did not realize it might allude to something.*
R: *Do you know where it comes from? Are you aware of 'Alice in Wonderland'?*
P33:   *I cannot find the origin, and I did not watch the movie.*

P33 failed to recognize Cheshire Cat as an allusion and treated it as a literal species of cat breed, not a fictional character. S/he did not initially recognize the Cheshire cat as the PN but saw it as two separate words instead due to a lack of awareness of the referent of the allusion in fiction/as a character in a novel/film.

Other participants either failed to understand the allusive meaning or were uncertain about their interpretation of the allusions, resulting in minimal changes

to the proper names. Even if participants were able to understand various strategies for translating allusions, their choices were limited without successfully identifying and interpreting PNs.

P11:   *I knew Candide referred to a person, but I did not know the meaning. I did not want to make it wrong or over-translate it, so I used the one I found online.*

P11 showed uncertainty in their translation expertise and relied heavily on external resources. However, it should be noted that P11's use of external resources was problematic as they failed to fully investigate the origin and intended meaning of the allusions, even when they realized it was an allusion. In other words, P11 did not actively choose a strategy but rather resorted to a retentive strategy to avoid translation mistakes, ensure fluency, and improve the readability of the target text. This supports Leppihalme's (1997) argument that the appropriateness of a strategy depends at least partly on the familiarity of the name. The same conclusion was drawn by Ruokonen (2010), who found that ST allusions were typically translated with a retentive strategy when they were culturally unfamiliar but coherent in their context.

In contrast, omission ranked second, with a higher proportion of PN allusions (17%) translated by this strategy. According to the participants, the difficulty of comprehending the allusion and the failure to use the resources they had accessed made them unable to interpret the covert meaning of the name. A few participants tended to omit the allusion without any replacement.

P20:   *Candide, I did search for its meaning*老实人 (an honest man), *but I do not understand how this related to the text. I mean, is it necessary to have this allusion translated? Moreover, I do not think I fully understand its meaning, so I chose to omit it.*

P20 expressed his/her concern about the incapability to understand foreign allusions and how to incorporate them into text. After external searching, s/he could associate the allusion, Candide, to its referent in the intended meaning: an honest person; the participant, however, was still confused about the relationship between the allusion and text – "how this related to the text." As the TT reader, on the first hand accepting the rephrasing meaning, P20 failed to grasp the intertextual relation and the allusive power of the allusion from its rephrased due to the lack of information linked to the source of the allusion. Without the background and the origin of the allusion, it might be difficult for the translator to incorporate the alluding part into the text properly.

Besides the issue of understanding the allusion, some participants have taken the readership into account when choosing translation strategies. For instance,

P35 prerequisites the knowledge of the reader and chooses to omit the allusion in the TT:

R: *What is the reason for omitting the Cheshire Cat?*
P35: *I knew the image of Cheshire, and it is a bit repetitive between the phrase 'grinning' and 'Cheshire Cat.' They are the same duplicate images to me. Furthermore, if the readers do not know about 'Alice in Wonderland,' they will not know the Cheshire Cat.*

In considering the readership of the text, P35 pre-determined that little shared knowledge caused by the wide cultural gap between the source and its target readership would make the cultural meaning of the PN allusion unreachable to the target readers of the translated text.; thus, P35 chose to entirely omit the allusion in order to avoid confusion and to retain the fluency and readability of the translated text. In addition, P35 also intentionally omitted the foreign name to avoid repetition in the TT and to retain the fluency and readability of the TT. P35 believed that the image of the Cheshire Cat already implies grinning, and thus, the two lexical items "grinning" and "Cheshire Cat" would be repetitive. Similarly, in the translation of the allusion "Candide," P25 resorted to the strategy of intertextual guidance by adding the author's name to provide information about the allusion's origin and to retain the flow of the text in a more concise but dense way:

P25: *I want to add background to the allusion, but I do not want to add too much to interrupt the flow of the text, so I incorporated the author into the sentence, 'Candide in Voltaire's work.'*

4.2   Verbal feedback in L2 translation

In L2 translation, participants preferred significantly modifying strategies, such as Rephrasing (47%), Omission (25%), and Replacement (17%), to deal with PN allusions, as opposed to retention strategies (see Figure 6). The preference for the domestication approach in L2 translation has been confirmed by the study. Modifying strategies (89%) were used more frequently than retention strategies (11%), which represents an opposite trend from that found in L1 translation, where the participants frequently resorted to retentive strategies. The distinct difference in strategy choice between L1 and L2 translation can be attributed to the participants' motivation and decision-making process. In contrast to L1 translation, where participants faced challenges in comprehending allusions that primarily influenced their choice of strategies, most participants encountered no difficulty in understanding allusions from their own culture during L2 translation. Participants placed a high emphasis on Skopos and the target audience and took the

translation brief as their primary consideration when choosing strategies. They chose to remove the allusive meaning of Chinese personal name allusions when the brief for the translation focused on leisure reading for general readers, as unfamiliar PN can reduce fluency. According to the participants, by adopting the Rephrasing strategy, they aimed to reduce the foreignness of the translated literary work by making the allusion explicit and embedding it into the text. The domestication of the allusion offers TT readers a natural and fluent reading as much as possible but at the expense of the connotation of the source allusion.

P02:   *I noticed that it is for entertainment, so I did not mention the origin or the background story of* 阳春白雪 *(YangChunBaiXue).*
       and

P05:   *Since it is for a general reader, there is no need to explicitly explain* 阳春白雪 *(YangChunBaiXue). I did find the translation online, the spring snow. A Chinese source reader can hardly understand, let alone a native English speaker.*
       and

P18:   *Based on the brief, the prospective readers know little about Chinese culture. So, my goal is to make the target text readable to the readers and to focus on the consistency of the meaning.*

As observed from the interview, the participants favor the rephrasing strategy when translating the Chinese PN allusion for the general English reader. P02 chose this strategy, following the translation Skopos, for entertainment or leisure readers, while P05 and P18 addressed the readership of the text – for readers who they assumed knew little about Chinese culture, and both rejected the transference of the semantic content and story in the allusion to give way to the TT structure and the implied meaning. Following the Skopos in the translation brief, the participants omitted the PN to avoid explaining the origin and story to the English general reader who (they felt) may have little knowledge of Chinese culture and rephrased the meaning with widely known phrases or nouns to maintain the readability and fluency of the target text.

ST context is the other factor contributing to the choice of omission but transferring the sense through common phrases. P27 brought up how the context helped translate proper Chinese name allusions by incorporating the context information with the connotation of the allusion. S/he rejected the online translation as it "sounds strange" due to the "foreignness" caused by the literal translation of the PN allusion. Based on the understanding of the allusion and the information from the context, S/he domesticated the allusion with a phrase meaning "expensive and exquisite items," which is an antithesis of the cheap ceramics and jewelry in the context for a cohesive translation.

P27:   *I did find the translation of* 阳春白雪 (YangChunBaiXue). *But I did not use that one; it sounds strange to me. So, I kind of incorporated my own understanding of the text based on the context. To contrast the cheap ceramics and jewelry at the beginning of the sentence, this allusion referred to the expensive and exquisite items for sure. So, I tried to find some synonyms.*

Replacement received more attention in the L2 translation than in the L1. Finding an appropriate replacement for the PN allusion seems to be an ideal and first choice for some participants when choosing strategies. They would turn to other strategies only if the replacement strategy failed. The choice for the replacement strategy is also domesticated, in which the participants believed that by replacing an SC PN with a TC PN, the TT could be more natural and accessible to the target readers. The replacement implies a change in referent, mostly an introduction of a new referent, which the translators consider as more familiar to the TT readership:

R: *What is the reason for using Lame duck for* 阿斗 *(A Dou)?*
P33:   *I found an English phrase that has a similar meaning, and it is also an allusion. They are equal in many senses, like two Chinese characters and two English words.*

From a micro perspective, which is about the allusion itself, P33 focused on the attribute of the PN allusion. S/he tried to find a TL replacement with not only similar connotations but also the same attributes, e.g., allusion type and word length. S/he emphasized the equivalence between the source PN allusion and the TL replacement from the cultural aesthetics perspective to keep the stylistic format and the visualization of the allusion in the TT. Participants considered Replacement as an ideal strategy for PN allusion, showing their emphasis on the connotation of allusions in the translation process. It corresponds with Kuleli (2014), who stressed the implicitness in the ST caused by allusions in the translated text and room for the target reader to receive similar pleasure from allusions. He proposed the term "retroactive reading," which stimulates readers to recall the previous texts, to reflect on their own experience, and to develop their understanding of the allusions, which he believed could bring joy to the readers.

Another phenomenon that should be noted in the L2 translation is that participants tend to be more flexible in applying strategies. Incorporating multiple strategies to deal with the allusion, the participants utilize the strategies to complement each other. P17 and P24 used a TL item to replace the PN allusion, mostly a name from English culture to replace the Chinese name, alongside some inter-textual guidance to make the implied meaning of the PN allusion explicit. This finding highlights that both participants exhibited a strong understanding of

the strategies and, importantly, their effects. It indicates a problem-solving capa-
bility, as the participants effectively utilized a combination of strategies to address
the translation challenge. Notably, these strategies worked in synergy, comple-
menting each other to tackle the translation problem.

P17:   *If I used the lame duck, the foreign reader could understand, but if I retain*
         阿斗 *(A Dou), the reader cannot understand。*

R: *Then you added some explanation; why is that?*

P17:   *Since it is for culture promotion, I felt simply understanding is not enough.*
         I need to let the foreign reader know its origin. Thus, I translated it into
         'becoming the lame duck named Adou in Chinese historical stories.'
         and

P24:   *I kind of incorporated the two together, lame duck as Adou. I assumed the*
         foreign reader might not know who Adou is, but if I simply replaced it with
         lame duck, it might lose the feeling of its Chinese origin.

In terms of the motive behind this specific decision-making, both participants
referred to the Skopos, where the target readership or the purpose of the trans-
lation motivated the choice of incorporating two strategies to deal with Chinese
PN allusions. P17 specified the purpose of culture promotion to bring the readers
closer to the ST and SC and explicated the origin and the story of the allusion by
providing inter-textual information. Although not explicitly stated by P24, both
participants aimed to facilitate understanding for the target reader and implied
that through acknowledging the origin of the allusion, target readers could gain
insight into the SC.

5.   Discussion: Translation competence and awareness influences

This section will discuss the factors that impact the participants' decision-making
in choosing the translation strategies of allusion. Four factors were identified and
are expected to shed light on the translation competence and the awareness of
student translators in dealing with cultural references, such as PN allusions.

5.1   Command of translation strategies

The participants displayed a notable level of flexibility in applying strategies
to handle allusions, adjusting their techniques to demonstrate problem-solving
capabilities. This adaptability is evident in Figure 7, where over 80% of the partic-
ipants employed at least four types of translation strategies in both directions.
Moreover, most participants demonstrated the ability to modify their choice

of strategies based on various factors within and beyond the text. Rather than adhering rigidly to a single approach, they exhibited a willingness to experiment with different translation strategies. Of particular interest is the observation that the complementation of multiple strategies was exclusively found in L2 translation. Although this observation requires further confirmation, it suggests potential differences in directionality between L1 and L2 translation.

However, it should be noted that 17% of the participants applied less than three types of strategies, and 7% only resorted to two out of six strategies. The lack of strategies for researching proper name allusions could limit the tentative solutions to translation problems they encountered when dealing with proper names. In addition, some participants agreed that replacement is an ideal strategy to translate proper names but had to abandon it due to inexperienced searching skills or insufficient knowledge of allusions to find appropriate target allusions. Ruokonen (2010) noted that translators resort to retentive strategies for unfamiliar allusions. This is especially noticeable among student translators, where the uncertainty of knowledge about allusions leads to a more conservative approach to the allusion, to remain as it is. The overwhelming application of simple retention, omission, and rephrasing as "coping strategies" could be linked to the lack of cultural knowledge of the source culture (Zheng and Xiang 2014).
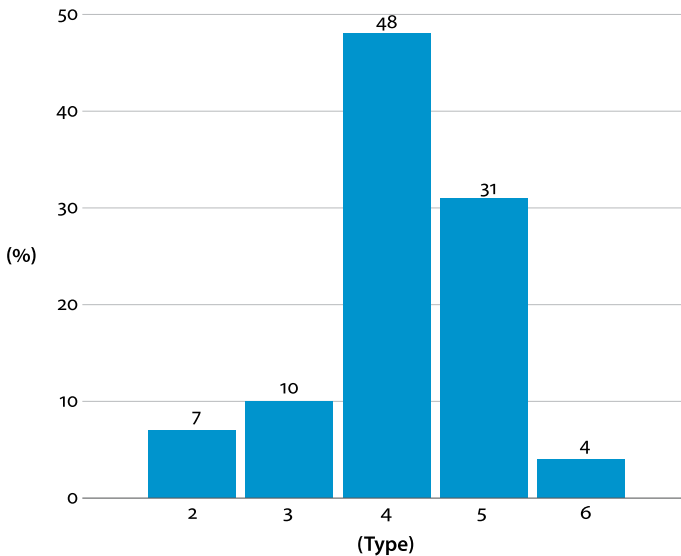

Figure 7. Percentage of participants based on the number of strategies types

5.2   Understanding the allusion and its connotation

The insufficient knowledge of the source culture and allusions significantly influenced the participants' choice of translation strategies, as suggested by the participants' verbal interview. It is in line with the three-stage process from Al-Taher (2008): identification, interpretation, and translation. Al-Taher (2008) noted that the first two stages are dependent on the translator's level of awareness of the SC. Failure in the first two stages would lead to the loss of the allusion's denotative and connotative meaning, which is often seen among novice translators. In the present research, participants who are not confident in their understanding of the allusion may transliterate the names or deduce the connotation of the allusion from the context. The transliteration of the foreign PNs would result in an obscure TT that was not accessible to the target readers, and the inappropriate omission of the allusion would lose the allusive power in the TT for readers to enjoy the aesthetic style as Leppihalme (1997) stressed that "...without such recognition and an awareness of what was implied, in most cases the drafted translations were flat and failed to convey what the writer's choice of words would convey to a competent reader of the ST" (191). Furthermore, insufficient knowledge of the source culture was found among a few participants, as found in both retrospective interviews and pre-test questionnaires, which corresponded with the findings in Pavlovic (2007). Understandably, translating allusions and allusive sentences requires a deeper understanding of culture and literary competence.

Facing the problem, however, the pre-test questionnaire demonstrated that the participants presented negative views and a lack of confidence in their expertise in English culture (L2 culture). As seen from Figure 8, all participants had difficulties understanding English allusions (0% chose the option "Never"), with 44% indicating that they often found understanding English allusions challenging, and 30% further found that this issue always happened in the translation processes. Meanwhile, Figure 9 indicated that most of the participants (58% in "Disagree," 5% in "Strongly disagree," and 30% in "Neutral") were not confident in their knowledge of the background and origin of English allusion.

Leppihalme (1997) highlighted the significance of biculturalization as a part of translator training and proposed practical suggestions on the teaching practice, for instance, using authentic examples of allusions across different genres to illustrate the function and effect of allusions within a specific context. By engaging with these examples, students come to realize the power of these literary devices in evoking specific connotations, references, or associations. However, relevant training on the translation of allusion is still insufficient nowadays. As seen in Figure 10, 48% of participants stated that the proportion of training on allusion they received took up 25% to 50% of their overall translation training. Addition-
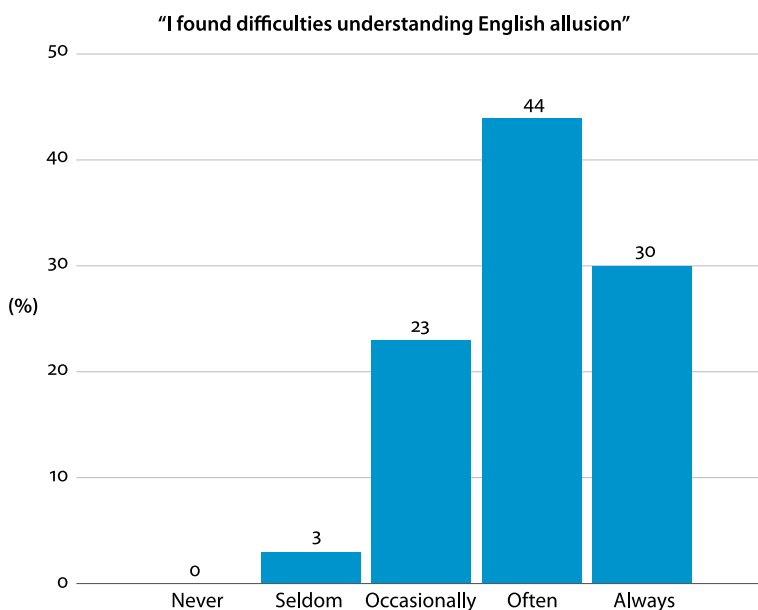
"I found difficulties understanding English allusion"

Figure 8. Difficulties in understanding English allusions

ally, 23% received the training, equating to less than a quarter of their total translation training time. Furthermore, compared to the training that cultivates cultural competence, the literary translation component in translation training is limited, as seen in Figure 11, with more than half of the participants receiving less than 25% of literary translation as part of their total time spent studying translation. Considering that the majority of the participants were student translators and had no more than two years of translation training, the literary translation training they received was relatively limited.

5.3   The contextual meaning in the ST and the fine-tuning of the TT

The awareness of source context and TT readability can be seen as reflections of translators' self-concepts in the cognitive models of translation competence (Heeb 2016). Based on Kiraly's (1997) notion of self-concept, the literal transfer of words and phrases is the lowest self-concept, followed by the sentence structure and style of the TT. Some participants reported from the retrospective interview that the contextual meaning worked as clues to help them identify the allusion or comprehend its meaning by providing additional relevant information about the allusions and facilitating understanding. This finding confirmed Ruokonen's (2010) claim that the contextual meaning "may hint at some aspects of the allusive interpretation" (2010, 31). It further supported Ren's (2023) claim that the context in
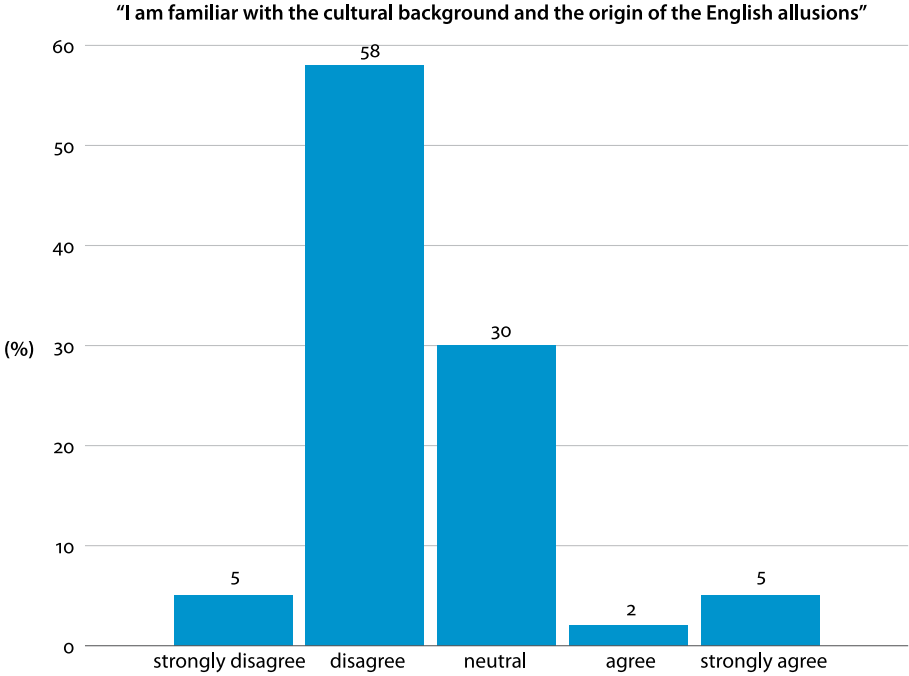
"I am familiar with the cultural background and the origin of the English allusions"

Figure 9. Familiarity with the cultural background and the origin of the English allusions
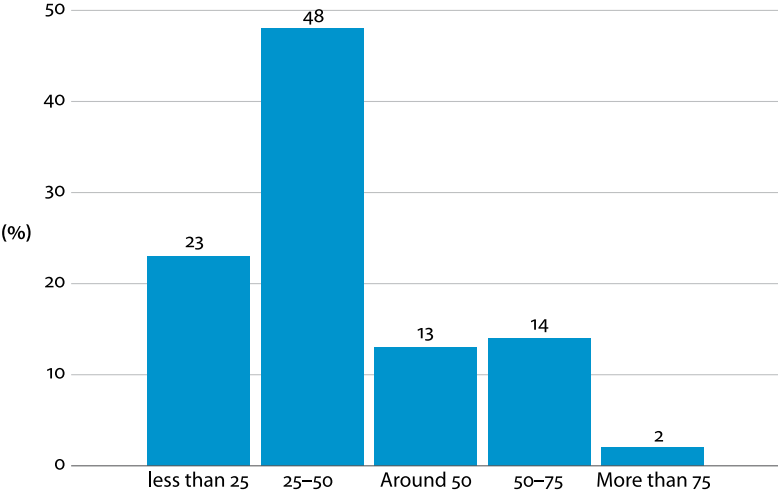

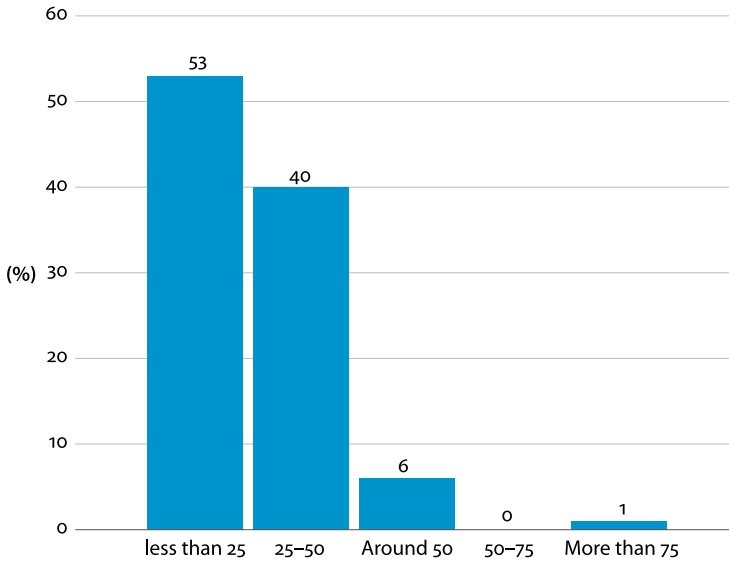**Figure 10.** Proportion of training on allusions

Figure 11. Proportion of training in literary translation

the translation can, to a certain level, significantly reduce the cognitive effort of translating allusive sentences.

Moreover, contextual clues also affect participants' choice of translation strategies. Considering the context of the allusion, they would adjust strategies to translate specific allusions to avoid repetition or redundant information in the final translation, which also emphasizes the importance of context as a factor contributing to the translators' decision-making. Unlike Olk (2001) on the translation of cultural references, where student translators paid little attention to the context surrounding the allusion but rendered the reference in isolation, it is commendable that the participating student translators regularly showed awareness of the context in the present study.

The awareness of the TT quality is also consistently mentioned by the participants, meaning that student translators considered fine-tuning the style of the text in the translation of allusion in the literary work. Regardless of the translation direction and strategies, participants always consider the conciseness and coherence of the target text. For instance, P25 adopted a retentive strategy to deal with unfamiliar allusion *Candide* considering the readability of the TT, which corresponds to Ruokonen (2010) that translators would consider the coherence of contextual meaning when choosing translation strategies.

5.4   Awareness of Skopos and readership

The awareness of readership is considered the highest level of translation compe-
tence in Kiraly's (1997) notion of self-concept. It is the translator's responsibility
to focus on the cultural differences relevant to the target readers (Nord 2005).
Especially in the translation of cultural reference as allusion, translators need to
measure and adjust the distance between the source allusion and the readers.
Ehrensberger-Dow and Massey (2013) pointed out that student translators focus
on the lower level of word transfer while professionals tend to spread to a higher
level of extra-textual factors. In the present research, although not reported by all
participants (55%), Skopos's awareness has subconsciously influenced the trans-
lators' decision-making process. It coincided with the finding that Skopos has a
significant impact on the cognitive processing of translators in the translation of
allusion and allusive sentences (Ren 2023). In line with the findings of Desmet
(2001), participants, despite being novices, have shown an awareness of antici-
pating the familiarity of target readers to the allusion and readers' expectations by
adding additional information or omitting the allusive connotation. Through the
retrospective protocols from the participants, Skopos and readership awareness
occurred in the early stage of allusion translation, and the process of the aware-
ness affecting the decision of strategies was similar: after identifying the allusion,
they defined the purpose of the translation and the prospective readership in the
first stage. They then speculate if the target readers would know the allusion: if
so, a simple retentive strategy could be applied, with minimum changes; if not,
additional information or further modification would be applied to the problem-
solving process.

In addition, a small number of translators have shown a higher level of self-
concept not addressed by Kiraly (1997), the aesthetic feeling of the readers, which
is only found in L2 translation. This category is closely linked to the fine-tuning
of the TT and the readership, proving that translators' awareness or self-concept
are not operated as flowcharts but run as integrated factors influencing decision-
making. As Kuleli (2014) mentioned, "retroactive reading" refers to the experi-
ence of interpreting the allusion, discovering the connotation, and enjoying the
aesthetic of the literary text by readers themselves. Considering the readership,
translators attempt to realize the TT's aesthetic for the target reader to introspect
the literary/allusive power in the text. This kind of self-concept can be interpreted
from the increased number of replacement strategies in L2 translation, e.g., P33
adopted a two-word English allusion to replace the two-character Chinese one.
Heeb (2016) suggested that there is no substantial difference in the translators'
self-concept between the two directions of translation. The present study, to some
extent, confirmed Heeb (2016) that L2 translation is not inferior to L1 transla-

tion from the aspect of the translator's self-concept. It should be noted that in the verbal report, some participants in the L1 translation also showed attempts to realize the text's aesthetic by preserving the connotation of the allusion and replacing it with another target allusion. However, as mentioned in 5.1 and 5.2, the translators had to reject the replacement strategy and adopt other "coping strategies" in the L1 translation largely due to the understanding of the allusion and the lack of knowledge in the SC. The 0% of the replacement strategy in L1 translation is possibly attributable to student translators' incompatible translation competence or expertise with the awareness or self-concept they possess. Compared to the higher level of self-concept, their competence or expertise in translation, language, and culture may not be proficient enough to realize their awareness.

6.   Conclusion: In a nutshell

This paper discovered the strategies used to translate the allusion in two directions and the translation awareness influencing the decision-making process. A general conclusion is that in the translation of PN allusions, a distinct pattern of the participants' preference of strategies has been found between the two translation directions. The translators showed a source-oriented preference by adopting the retentive strategies in L1 translation. Operations of explicitation are not as frequently shown in L1 translation, as suggested by the low frequencies in Guidance, Footnote, and Rephrasing strategies. The translators are more target-oriented in L2 translation and perform domestication in translating Chinese PN allusions into English. The high frequency of the rephrasing strategy also indicates an increase of explicitation in the L2 translation, with the intended meaning in the allusion being explicit in the TT: the complex meaning in the ST is distributed over non-allusive words in the TT. To some extent, the distribution of translation strategies in both directions shows the trend of operational symmetry, in which "explicitation takes place in one direction, while implicitation occurs in the opposite direction" (Klaudy and Károly 2005, 18).

The student translators have displayed commendable competence and awareness throughout the translation process, although they have also shown weaknesses in certain areas. One significant challenge faced by student translators is the limited cultural knowledge, particularly regarding their second language and culture. Insufficient command of cultural nuances can result in either failure to identify allusions or an inability to grasp their intended meaning, ultimately leading to mistranslations. This paper aims to address the necessity for training in recognizing allusions and implementing effective strategies to overcome the difficulties associated with translating them. Additionally, it emphasizes the importance

of developing literary competence in both the students' first and second languages. To achieve these goals, this paper suggested that translation pedagogy should extend beyond linguistic skills and incorporate the study of literature, culture, and literary devices.

In addition to serving as a source of empirical data that supports previous studies (Leppihalme 1997; Klaudy and Károly 2005; Ruokonen 2010; Ren 2023), this research makes innovative contributions to the field of translation studies, offering a novel perspective from the standpoint of trainees. The study reveals a distinct pattern of preference for source-oriented and target-oriented strategies and uncovers a trend of symmetry between explicitation and implicitation in relation to the directionality of translation. These findings contribute to the understanding of the decision-making process involved in translating allusions and adding new dimensions to existing knowledge. Furthermore, this research not only demonstrates the specific competence and awareness of trainees but also highlights their weaknesses, thereby providing valuable guidance for translation pedagogy and practice. It enables educators to design targeted training programs that specifically address the challenges associated with translating allusions. By incorporating exercises and activities that enhance cultural knowledge and develop strategic competence, translation educators can effectively equip trainees with the necessary skills to navigate the complexities of allusion translation.

This paper is expected to provoke future research on the translation of allusions and recommends that future studies consider the following improvements:

Diverse Participant Recruitment:	Engaging participants with different levels of translation expertise will provide valuable insights into the challenges and strategies employed when translating allusions. By involving translators at various proficiency levels, from novices to experts, a broader perspective can be gained.
Expanding Language Pairs:	While this paper focused on English and Chinese, examining allusion translation across additional language pairs will enhance our understanding of the phenomenon. Comparing the strategies used in different language pairs can uncover commonalities and discrepancies, shedding light on the influence of specific linguistic and cultural factors, such as culture, translator ideology, training pedagogy, market demands, and language policies.
Varied Data-Elicitation Methods:	Employing a range of data collection techniques can yield more comprehensive findings. Researchers may consider using textual analysis, discourse analysis, corpora analysis, or even eye-tracking and fMRI methods to gather data on allusion transla-

tion. Each method offers unique advantages, enabling a more nuanced exploration of the translation process.

By implementing these recommendations, future research has the potential to make significant contributions toward a comprehensive understanding of how to enhance the translation of allusions and effectively navigate cultural obstacles. Additionally, these efforts aim to address the longstanding lack of empirical studies in this field and spark renewed attention to bridge this research gap. This increased understanding holds the promise of fostering more effective practices in culture-specific translation and literary translation and will ultimately elevate the quality of translations across diverse and distant languages and cultures.

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Appendix A

Table 2. Allusion frequency from the familiarity survey

English allusions	Median	Average	Chinese allusions	Median	Average
Little Engine that Could	3	3	长安米贵	4	3.4
Beard the lion in his den	2	2.3	千里鹅毛	5	4.6
Gordian Knot	3.5	3.3	洛阳纸贵	4	3.8
Never-Never Land	5	4.3	缘木求鱼	4	4.0
Beyond the pale	4.5	3.8	曲高和寡	5	4.1
Sandman	5	4.2	风马牛	4	3.8
Old Man of the Sea	4	3.6	阿斗	5	4.8
Candide	3	2.8	阳春白雪	3	3.2
Yellow brick road	5	4.5	削足适履	5	4.3
Cheshire cat	5	4.2	门外汉	5	4.7
Median	4.25	3.7	**Median**	4.5	4.0
Average	4	3.6	**Average**	4.4	4.1
Selected Median	4.25	3.7	**Selected Median**	4.5	4.0
Selected Average	3.9	3.5	**Selected Average**	4.3	4.1

Appendix B

Table 3. Readability tests of the English STs

Selected paragraph with	Flesch kincaid's reading ease	Flesch kincaid grade level	Smog test	Word count	Test results
Oldman of the sea	79.5	5.3	5.6	87	Grade 5, age 10–11
Beard the lion in his den	79.1	4.8	5.7	83	Grade 5, age 11–12
Yellow brick road	68.7	9.3	8.7	114	Grade 10, age 15–16
E-C Translation A	**76.8**	**6.1**	**6.5**	**284**	**Grade 7, age 12–13**

Table 3. *(continued)*

Selected paragraph with	Flesch kincaid's reading ease	Flesch kincaid grade level	Smog test	Word count	Test results
Cheshire Cat	72.4	7.3	8.3	67	Grade 9, age 14–15
Candide	48.9	14.1	12	93	Grade 14, age 19–20
Beyond the pale	87.5	3.6	5	121	Grade 4, age 9–10
E-C Translation B	**75**	**6.5**	**7.3**	**281**	**Grade 7, age 12–13**

Table 4. Readability tests of the Chinese STs

Selected paragraph with	Readability	Word count	Group	Group readability	Word count
阳春白雪	1.3	75	C-E Translation A	2.5	282
阿斗	2.0	104			
缘木求鱼	2.1	103			
洛阳纸贵	1.8	131	C-E Translation B	2.5	283
曲高和寡	2.2	64			
门外汉	2.1	88			

Appendix C

Underlined sentence (ST)	Word count		Underlined sentence (ST)	Word count	
Old man of the sea	40	76	阳春白雪	25	76
Yellow brick road	18		阿斗	21	
beard the lion in his den	18		缘木求鱼	30	
Cheshire Cat	18	82	洛阳纸贵	31	82
Candide	48		曲高和寡	18	
beyond the pale	16		门外汉	33	

Appendix D

Table 5. Source texts and allusions

STs (underlined sentence) and the context	Allusion
"Yanto Gates was not given to quick decisions or mad impulses, but the girl in reality matched his dreams of her so perfectly that he had to take it as a sign. She jumped visibly at his wolf whistle. <u>She turned to see a very large handsome man holding out a cardigan and grinning like a Cheshire cat.</u> She squealed with delight as she recognized him instantly."	Cheshire cat
Mid-Victorian traffic jams were quite as bad as modern ones-and a good deal noisier, since every carriage wheel had an iron tire to grate on the granite setts. So taking what he imagined would prove a shortcut, he plunged into the heart of Mayfair. <u>The mist thickened, not so much as to obscure all, but sufficiently to give what he passed a slightly dreamlike quality; as if he was a visitor from another world, a Candide who could see nothing but obvious explanations, a man suddenly deprived of his sense of irony.</u>	Candide
He is absolutely inferior to me in all ways. His one superiority is his ability to keep me here. That's the only power he has. <u>He can't behave or think or speak or do anything else better than I can – nearly as well as I can – so he's going to be the Old Man of the Sea until I shake him off somehow.</u> It will have to be by force. I've been sitting here and thinking about God. I don't think I believe in God any more.	Old Man of the Sea
As soon as she was heading out of Lower Axe towards the coast, she began to feel better. She switched on the car radio and hummed to the beat of the pop music. She began to feel young and amazingly pretty, like she had felt all those years ago when she had first emerged from the chrysalis of self-conscious adolescence to spread her butterfly wings. <u>The road that led to the sea was her own yellow brick road leading to excitement and adventure.</u> She laughed at herself, and at the extravagance of these thoughts, but she felt them nonetheless, and was, for the first time since the beginning of it all, truly light-hearted.	yellow brick road
She'd had little to drink tonight, perhaps two glasses of champagne all evening. Perhaps this was the result of an adrenalin-rush from all that anger. Yes. That was exactly what it was. She had just a minute or two to collect herself before Nicolo returned. <u>You</u>	beard the lion in his den

STs (underlined sentence) and the context	Allusion
<u>couldn't beard the lion in his den if you let your fears get the best of you.</u> She wrapped her arms around herself and began to pace the room. Concentrate on something outside yourself, she thought.	
He read it in silence, then looked from his wife to his sister-in-law, and back to his wife again. 'So, I come home to find you plotting behind my back. What were you intending to do with this letter, Emily?' 'I came to ask Louisa's advice. You see, Tom sent it all the way from America, so I thought -' '' Perhaps I haven't made myself clear. Thomas Judge is no longer a member of this family. <u>He has put himself beyond the pale – I have forbidden you to speak of him.</u>' 'He's still Florrie's son,' Louisa cut in gently. 'Florrie has no son! Don't you understand what I say? Thomas Judge does not exist.'	beyond the pale
"老宋早把那两条人山人海的街走了几个来回，回来告诉凯西："不要指望。这种场合看好的是陶瓷和便宜首饰。你的是<u>阳春白雪，太高了，没人响应。</u>"果真不错。三三两两地也来了几拨人，客客气气地来，客客气气地走。温和礼貌地称赞着，却只是不掏钱。"	阳春白雪: the Spring Snow, a melody of the elite in the state of Chu in ancient China
"这时，山路上就只发现我与刚退休的老场长在一起。幸亏有他在，不用担心迷路。山月照在头顶，显得严肃和冷峻，仿佛在催促我们快步而行。然而我们的双腿如灌了铅般沉重，<u>变成了"扶不起的阿斗"，肚子也饿得厉害，倒霉！</u>山火发生的时间、地点都是不跟人们商量的。"	阿斗: the infant name of Liu Shan, the last emperor of the state Shu Han during the Three Kingdom period in ancient China/an incapable person who would not achieve anything even with significant assistance.
"我便细细的盘问四弟，他始而吞吐支吾，继而坦白的承认他在热爱着那位姑娘，求我帮忙。我正色的对他说："恋爱不是一件游戏，你年纪太小，还不懂得什么叫做恋爱。<u>再说，她是个极高尚极要强的姑娘，你因着爱她，而致荒废学业，不图上进，这真是缘木求鱼！</u>""	缘木求鱼: to get fish from tree/a fruitless approach

STs (underlined sentence) and the context	Allusion
"老江在文化界关系不错，他看了书后颇表欣赏。但他认为如果我想以写作维生，就应该迎合大众的口味，多谈些嬉皮的生活，外加一些性的描述。<u>不要在书中讨论太多思想问题，否则曲高和寡，连找人出版都不可能。</u>"	曲高和寡: profound and difficult songs find few singers/ highbrow
"什么东西，一到奇货可居，万人争购之时，我对它的兴趣就<u>索然了。我不大看洛阳纸贵 之书也不赴争相参观之地。</u>当代画家，黄胄同志，送给过我两张毛驴，吴作人同志给我画过一张骆驼，老朋友彦涵给我画了一张朱顶红，是因为我请他向画家们求画。他说，自从这批"黑画展"以后，画家们都搁笔不画了，我给你画一张吧。"	洛阳纸贵: Push up paper prices in Luoyang city/ sensational popularity of a new book
""京剧这玩意确是迷人，"她接过茶，喝了一口，坐在沙发上，喘了口气，说，"你看，雪艳琴唱的多好，特别是那段二簧慢板，个个字都使腔，比西皮声调够味的多了，你说是不是？"<u>老王对京剧是个十足的门外汉，但他谈起来却充满了浓厚的兴趣</u>："那当然，我一听京剧就舍不得走开。""	门外汉: outsider/ layman

Résumé

L'allusion, en tant qu'expression intertextuelle et spécifique à une culture, met en œuvre deux textes simultanément. L'allusion inscrit ainsi le sens que l'on a voulu lui donner dans la culture source mais pas nécessairement dans la culture cible. Dans un contexte où la traduction en L1 est majoritaire, les allusions peuvent se révéler être de vrais casse-têtes qui provoquent des "écueils culturels" pour les traducteurs qui ne se sont pas encore familiarisés avec la culture et la langue d'origine. La question se pose de savoir si les traducteurs peuvent traiter avec précision et de manière appropriée les allusions, par exemple les allusions à des noms propres et à des phrases clés. Cet article porte sur l'utilisation de stratégies de traduction mises en œuvre par les traducteurs novices tant vers que depuis la langue source. L'approche a tenté de déterminer à la fois la manière dont ils traitent les allusions aux noms propres et ce qui peut influencer leur choix de stratégies. Les résultats suggèrent que les traducteurs ont des préférences marquées pour les stratégies qu'ils utilisent pour traduire les allusions aux noms propres, préférences relatives à la direction de traduction. Les résultats ont également permis d'identifier les facteurs potentiels qui ont motivé le processus de prise de décision des traducteurs novices. Les résultats révèlent aussi des compétences et une sensibilité traductive similaires à celles qui peuvent influencer la prise de décision des traducteurs professionnels.

Mots-clés : traduction de l'allusion aux noms propres, stratégies de traduction, directionnalité, compétence et sensibilité traductive, formation des traducteurs

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