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A Postcolonial Perspective on the Cultural Translation Strategies—A Case Study of the English Version of Shuihuzhuan (All Men Are Brothers)*

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***Abstract*—Based upon the two English Versions of Shuihuzhuan (All Men Are Brothers), the paper mainly discusses the different translation strategies used by Pearl S. Buck and Shapiro from the perspective of post-colonialism. Then the reasons of these existing differences will be illustrated. Lastly the paper will come up with the limitation of the present research.**

***Index Terms*—Peal S. Buck, Shapiro, post colonialism, contrast, translation strategies**

I. Introduction

ShuiHuzhuan, as one of the four greatest classical novels of china, its artistic charm not only attracted Chinese scholars' concern, but also caused a lot of foreign scholars to explore and research. Since 1850, about 27 versions of Shuihuzhuan in Western language emerged, and the two most famous English versions are "All Men Are Brothers" and "Outlaws of the Marsh". For a long time, however, researchers were used to focus on "fidelity" to the original text or social and cultural contributions of one single version or pure contrast of translating between the two versions, and the choice of strategies in translating of the two versions has been either ignored. As a result, there are no systematic studies for the contrast of the two versions with a certain theory on the choice of strategies in translating.

In view of this, the study will be done from a perspective of post colonialism. Based on the methods of text contrast, the author will make a thorough analysis on the strategies of the two versions, all men are brothers and the outlaws of the marsh, and then discuss their different choices in translating the original text of Shuihuzhuan. It then will probe into their strategies of translation and explore the cultural and realistic efforts of their translations, thus make a conclusion for the reasons of their different choices in translating and their different effects for the development of translation.

II. Literature Review

A. An Overview

Of the many who have translated Shuihuzhuan into English, Pearl S. Buck and Shapiro are the most representative writers. Peal S. Buck, an American writer who grew up in China, has outstanding talent in novel, and she got achievements on the creative writing, the translation and the social activities. All above not only shows us the diverse cultural writer's huge potential, but reminds us that we can't see her translation as simple literal work, but a special contribution as the means of spreading of Chinese culture and expressing the rebellion to the west. Her great work All Men Are Brothers came out in 1930. Sidney Shapiro, the Chinese Jewish translator, was living in America in his youth. He came to china out of his love and yearning for Chinese culture. As the representative of cross-cultural scholars, he got a great achievement in translation, and his work, Outlaws of The Marsh was published in 1980, which caused a surprising effect in both the west and china. Just based on the similar backgrounds of the two great translators, their different translations about Shuihuzhuan have a deep significance for study. Besides, Peal S. Buck's work All Men Are Brothers was actually beyond her age, it expresses the eager for the rebellion to the cultural hegemony and the difference, which offer an sample for the later emerged post- colonial culture that manifest ego identity.

B. Theory of Post-colonialism

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The post-colonialism rises in the West in 1970s. It was defined a movement that is to eliminate the colonial ideology and challenge to the impact of west cultural imperialism. The post-colonialism emphasizes the identity, and pays attention to the relation of subject and object, and has the feature of hybridity. However, postcolonial theory is not a few contemporary scholars' creation full of "inspired". The bud can be traced back to the second half of 19th, and developed in 1947 for the independence of India, and matured in the late 1970s and attracted scholars' attention. Its important symbol is the Said's Orientalism, which is called "the creation of the postcolonial areas" by Spivak. And then through post-colonialism masters including Said, Spivak and BaBa' motivation, the post-colonialism has the present glory. As a theory aimed directly at the "post-colonialism", on one hand, it behaves sharp critical and disruptive feature. Its dispelling to the relation between center and edge and care for the minority identity make it easily that causes the resonance from the third world countries. On the other hand, the hybridity and superiority of post-colonialism critics often led to the skepticism about their essence and inclination of new colonialism. Such above comes to critics' mixture for the uncertain of the post-colonialism. However, no matter what the post-colonialism is, the theory has at least the high unity from three aspects including the attitude that respects and concerns about the difference, paying attention to the identity and subject, and the inclination beyond dualism epistemology.

Shapiro's work was published in such a background. Adding the feature and style of Pearl's work, the research about the translation strategies has its applicability of the theory and the present important significance in a perspective of posy-colonialism based on the method of contrastive analysis of these two versions.

C. Related Researches

1. Research of All Men Are Brothers

Since 1933, the Pearl's translation has five versions (1937, 1948, 1952, 1957, and 2006). The feature of her translation is literal translation. That is, has a Chinese classical style in translation. Pearl said in her preface, "I have translated it as literally as possible, because to me the style in Chinese is perfectly suited to the material." Peter Conn has ever praised Pearl, "to some extent, Pearl's translation let the west see the text of the reality." Of course, Pearl's version also got a lot of critiques. Lu Xun, the Chinese famous writer, he said, "Not all men are brothers in Shuihuzhuan". And Shapiro also criticizes it a strange mixture, has a taste of Chinese classics. Actually, however, Pearl thinks that her work has no academic at all, and she just would like to make the translation as much like the Chinese as I could because I should like readers who do not know the language to have at least the illusion that they are reading an original work. No matter it is praise or critique, Pearl's literal translation style got a great success at the angle of the effect of the work. We are used to neglecting its mission. That is to spread Chinese culture to the West. Mr. Lin Yutang, the master of Chinese culture, rarely mentions the contents itself in his preface for Pearl's all men are brothers, but to expresses his opinions about the function of the work on the spread of Chinese culture. The publication of the translation is undoubtedly made great contributions for the spread of Chinese culture.

2. Research of Outlaws of the Marsh

Shapiro's work, Outlaws of the Marsh was published by Beijing foreign language press, has four versions (1980, 1981, 1990, 1993), and was the only English versions that covers one hundred chapters. Shapiro took the different translation strategies; he put the emphasis on the difference of cultural communion between china and the west, differing from the concern on the original of Pearl's work. Cyril. Birch evaluated in Wilson Quarterly, "Buck's All Men Are Brothers brings Chinese Shuihuzhuan partly to the west, but Shapiro's efforts are three times more outstanding than hers". Cyril. Birch saw the features of accuracy, appropriateness and understandability.

D. Study on Pearl S. Buck and Shapiro

Since 1930s, the evaluation about Pearl S. Buck had two opposite point of view in the fields of literature criticism. In short, we can call it affirmation of the disputed as the final evaluation. Per Hallstrom, general Secretary of Swedish Academy, praised her works "Make human's sympathy to heavily cross ethnic boundaries". American sinologist Nathaniel Preffer said pearl's all men of brothers uncover the mask of translation and recommend the book to the utmost extent, and at the meantime, he regarded Pearl S. Buck as a great artist for she can grasp the special rhyme of Chinese words. Mr. Lin Yutang even regarded it as the best gift to the west on behalf of china.

Of course, not everyone was in favor of her translation. Tai Jen said in the Saturday Review of Literature that the name of Shuihuzhuan should be better if can be changed into The Righteous Brigand. Beside the doubt about the name of Shuihuzhuan, the sinologist Arthur D. Waley (1889-1966) pointed out and analyzed some mistaken translations. While in recent years, most of evaluations are positive. In 1990s, American academia set off a pop of "Pearl S. Buck", American historian Thompson published an article in Philadelphia Inquirer, and he said Buck was the most influential writer on the description of China except Marco Polo. At the same time, Buck attracted a wide attention in domestic academia, including four large academic discussion hosted by Pearl S. Buck Institute in Jiangsu and commemorative activities in one hundred in 1992. In brief, Pearl S. Buck got a large attention and she is a writer full of affirmation and query.

As for Shapiro, he got far more praises than skepticism. He tried his best to express in an English way and remain the pure Chinese cultural elements. Pym Anthony thought Shapiro's works "have some degrees of interculturality". Shapiro is more popular in Chinese academia, some scholars evaluated him as a milestone in the history of Chinese translation. And in the recent article of Oriental Translation about Shapiro, the writer Ren Dongsheng regarded Shapiro's

translation as "Shapiro's Translation Model", which better shows his great achievement in translation and his effect in translation academia.

III. Methodology

Due to the large span on the content of this study, referring to the original text, the two English versions of Shuihuzhuan, all men are brothers and outlaws of the marsh, the paper would borrow a variety of research methods for ensuring the reliability and quality of research results. In general, it includes as follows:

A. Diachronic Study

The diachronic study in this paper is a study of the change of translating choice, including describing and account for obvious change in translation in particular words or names and discuss how and why the change happened. It is a linear study of time. In the course of the study, the paper will not only pay attention to the empirical analysis, but also concentrate on the process analysis, in order to have a comprehensive inspection about the background of Buck's and Shapiro's translation activity and their true face in the choice of translation strategies.

B. General Research Combines with Case Study

Out of the large length of Shuihuzhuan and the two English texts, the paper uses the method of general research combined with case study for avoiding catching one and losing another. In general, the paper will give the complete sample for the translation of words and phrases around the whole text of Shuihuzhuan and take the case study in the translation of sentences, paragraph, and even a brief story.

C. Contrastive Analysis

The method is the paper's main method, mainly with reference to the different translation strategies used by these two translators. For example, we suggest that Buck praise highly of alliteration for she used many in her translation while Shapiro used the different sentence pattern in his masterpiece, which is the striking contrast in terms of their translation strategies.

IV. Findings and Analysis

A. The Post-colonial Perspective in the Diachronic Study

One of the definitions about post-colonialism is that it is an activity which challenges to the impact of non-western culture and eliminate the colonial ideology. Although it is commonly acknowledged that the post-colonial theory rises up in 1970s, and Buck's all men are brothers was published in 1930s, Buck's text still covers the contents about identity, cultural conflict, ethics, and culture hegemony. Those above have close relations with the post-colonial perspective. As professor Guo Yingjian said, "Buck is the pioneer of the post-colonial literature." That is to say, Buck's translation shows the features of the early post-colonialism. Besides, Shapiro's texts emerged in 1980 when the post-colonialism is boosting. During the fifty years from 1930 to 1980, the two versions of Shuihuzhuan testimony the development of post-colonialism in china. In the same post-colonialism horizon and the different time, the two writers, Buck and Shapiro, have the different translation choice. The phenomenon proves that the post-colonial theories constantly develop and it is an evolving theory. It is just the evolution that gives the research significance between Buck's and Shapiro's masterpieces in the diachronic study with the post-colonial perspective.

B. The Contrastive Analysis

1. The Analysis of the Title

Buck's title, all men are brothers, comes from Confucius's words in Analects, "all men are brothers around the world". The title suddenly emerged in her brain before her work was published, she said. However, in my opinion, it is more like a reflection for her inclination in translation, the title contains Chinese culture and obviously it expresses the contents of Shuihuzhuan, neglecting the original name of Shuihuzhuan. Interestingly, it is the most different one in all men are brothers for most contents in the work were literally translated. Superficially, it is the rebellion of Chinese words, but actually, it praised highly Chinese literature and culture. The title expresses the Ideographic characteristics of Chinese words. As an English work, the title exactly reflects its rebellion to the English culture.

Shapiro's title, outlaws of the marsh, is more literal. During 1980s, translation about Shuihuzhuan has developed a lot, most translator pay more attention to the accuracy of language in translation. However, with the rise of post-colonialism, translators usually try their best to remain the cultural phenomenon existed in the original text. With such premise, Shapiro's work was published. The title well interprets Shapiro's features in translation; his work is more like a mixture of Chinese culture and English words. On the one hand, it well remains the Chinese elements. On the other hand, it suits the custom of English language, which is more easily accepted by westerners.

2. The Analysis of Characters' Names

In Shuihuzhuan, the 108 heroes are the main characters and all of them have nicknames. These nicknames refer to these heroes' personalities, appearance, and status and so on. For these nicknames, Buck and Shapiro also have their own distinctive translations. The table below gives the contrast between their different translations about nicknames.

The original text	All men are brothers	Outlaws of the marsh
九纹龙史进	The nine dragoned	Nine dragons ShiJin
小霸王	The little robber king	The little king
花和尚	The tattooed priest	Lu the tattooed Monk
赤发鬼	The red-headed devil	Red-haired demon
急先锋	The eager vanguard	Urgent vanguard
美髯公	The beautiful beard	Beautiful beard
宋公明	Sung Chiang	Song Jiang
母夜叉	The she-monster	The witch
武都头	Wu sung	Wu song
青面兽	The blue-faced exile	The blue-faced beast

From the table above, we can clearly see that Buck's English translation is casual and informal, but closer to the original text, such as the red-headed devil, the she-monster, and the blue-faced exile. They are all literally translated. Even if not the literally translation such as sung Chiang and Wu song, there are no regular rules for the translation of these nicknames. As for the Shapiro's translation, we can enjoy more the native English than Buck's, but not so lively and visual as Buck's. Here are the two different choices faced with these nicknames. Buck's translation is the rebellion to the English language but remain the pure Chinese element in Shuihuzhuan, while Shapiro's translation is more rational, and his English words are easily accessible for westerners.

3. The Contrast of Words

(1)The words in Shuihuzhuan are traditional Chinese words, which are simple but full of meanings. The translation for these words is built in the translators' understanding to the original text, which is exactly Buck's thoughts that expresses the difference between English and Chinese. Inevitably, the translation shows a strange style called Chinglish by Zhang Qiyan. However, Shapiro has different translations for the same words in Shuihuzhuan. Based on the different translation, the following part gives a contrast on the translation of high-frequency words.

The original words	Buck's translation	Shapiro's translation
话说	It is said	No clear meaning (ellipsis)
且听下回分解	Pray it in the next chapter	Read our next chapter if you would know
且说，只说，却说	Let it be told further	No clear meaning(ellipsis)
次日	The next day	That day

All words above emerged at least 70 times in Shuihuzhuan("话说" 98 times "只说" 70 times "却说" 124 times "且说" 177 times "且听下回分解" 70 times), the original text and there are no exceptions that they are all connectives which clearly reflect the characteristics of the traditional Chinese language. And through the contrast in the above table, buck's translation are more close to the original text while Shapiro's translation respect the "Englishism", that is, suits the custom of English language. Buck's words better reflect the features of traditional Chinese characters but hard to read in English while Shapiro's ones make foreigners read more fluent. Buck almost abandoned the English culture in her translation. Shapiro uses more alienated methods to interpret the meaning of the original words in an English language way.

(2)Not only the connective words, but the adjective words that describes characters in Shuihuzhuan, reveal Buck's and Shapiro's difference in translation strategies. Take the words "皮开肉绽" (6 times) as an example.

The original words	Buck's translation	Shapiro's translation
连打三四顿，的的皮开肉绽，鲜血迸流（Chapter17, 6th Page 6）	Then he was beaten thirty or forty strokes, so that his skin was split and his flesh protruded and the red blood streamed out	They beat him three or four times, till his skin split and blood was pouring from his wounds.
狱卒牢子情知不好，觑不得面皮，把戴宗捆翻，打得皮开肉绽，鲜血迸流（Chapter 39, Page10）	Now all the wardens and guards of the goal knew there was something wrong and so they could not consider who he was. They bound Tai Chung and they beat him until his skin was split and his flesh torn and the red blood streamed out.	The prison guards knew it was hopeless. They couldn't be concerned for their superintendent's dignity. They tied Dai, held him prone, and beat him till his skin split and his fresh blood flowed.
一连打了两料，打得宋江皮开肉绽，鲜血淋漓（Chapter32, Page9）	So Sung Chiang was given two rounds of beating and his skin was split and his flesh broke forth and the red blood streamed out.	Song Jiang was flailed severely in two storms of blows. Blood flowed from his lacerated flesh.

Buck deals with the words “皮” “肉” “血” literally, without any illustrations and descriptions, and she uses the same English words to try her best to show the features of traditional Chinese. Compared with her translation, Shapiro’s ones remains some Chinese elements, such as the literal translation of “皮” and “血” as “skin” and “blood”. Besides, he added some descriptive words to present a pitiful picture.

(3)Through the example above, there are no extreme differences between their translations, for both of them have parts of literal translations. The case is due to the similar meaning of “皮开肉绽” in English, actually on the contrary, for some fixed words, it is the largest difference between them. Buck often split some fixed words while Shapiro did not. Such as the Chinese words “青春”

The original words	Buck’s translation	Shapiro’s translation
妇人又问道: “叔叔青春多少?” (Chapter23, Page8)	The woman asked again, “brother in law, how many green spring times have you passed?”	“How old are you”
西门庆道: “不敢动问娘子, 青春多少?” (Chapter23, Page52)	…and HIS Men Ching said,” I do not dare to ask how many springs and autumns the goodwife has passed.”	“May I ask how old you are” Ximen said to the girl

The translation about “青春多少” are absolutely different. Buck’s translation is something which is completely literal and suited to the original words, and Shapiro’s ones are pure English style. In terms of influence, buck’s literal translations are hard to be accepted by scholars, and even Shapiro thought it as “a strange mixture”.

And as is seen now, buck’s translation is ridiculous for she translated “青春多少” as “how many green spring times”, and oppositely Shapiro’s are too formal, losing the classic taste of the original words.

Therefore, buck’s choice about words in translation take the method of selective dismantling- some Chinese words are literally translated and are easily acceptable, and others are strange causing scholars’’ critiques. And Shapiro did his best to translate in an English way, only the words that has the similar meaning both in Chinese and English did he choose some expression to remain the traditional Chinese elements.

4. The Contrast about the Order of Words and the Transplantation of Collocation

The orders of words and the transplantation of collocation are less studied by researchers. However, they are actually the important parts on the aspects of comparing the two masters’ translation strategies. Just the details can reflect the translators’ attentions and their differences in translation.

(1) the simple example “王教头”

Buck’s: Wang the chief

Shapiro’s: arms instructor Wang

(2) another example “陈抟处士”

Buck’s: A certain Ch’en T’uan, who was a Taoist hermit.

Shapiro’s: A Taoist hermit named Chentuan.

Clearly, the two examples both shows that Buck’s translations are not the normal English orders, which should be put the name backward like Shapiro’s ones. In other word, generally, there is only one English language expressing way on the relationship between identity attributive and center words. Buck’s translation emphasized on the names so that she used a Chinese way to express the subject. Shapiro’s concentrated on the native English expressing way, neglecting the expressing points of the original text. Here reflects buck's ability in grasping the original message in details.

Except the orders of words, the transplantation of collocation is a phenomenon that cannot be ignored. For instance:

(1) 话说故宋，哲宗皇帝在时，其时去仁宗天子已远,…… (Page 6,Chapter 1)

Buck’s: It is said: in the time of the sung dynasty in the reign of the emperor Che Chung, somewhat distant from the time of the emperor Jen Chung.

Shapiro’s: During the reign of Emperor Zhe Zong, who ruled a long time after Ren Zong…

The word “远” in the original text points out the length of time, but buck used the word “distant” collocated with time. Such translation left us a strange impression and the artistic conception of the original. Shapiro’s “a long time” gives us a clear meaning of the original text, suited more an English expressing way.

5. The Contrast of Sentences in Translation

In the literary, sentence is one of the elements of articles, and closely related to writers’ style. And in translation, the translation of sentences is an important index if the translation is successful. As FuLei said, “nothing but sentences can pass the literature style.”

For the translation on sentences of Shuihuzhuan, buck and Shapiro’ work well passed their own styles.

The contrast between parallel sentence patterns and tree sentence patterns

The feature of Chinese sentences is the parallel structure, ie, no main streams and branch streams, compared with English tree sentences. In other words, Chinese literary usually covers a large amount of simple sentences, leading to a plenty of “and” as the connective words emerging in literature. While English emphasizes on the difference of the main part and the rest part, more like a structure of a tree. Buck and Shapiro passed absolutely distinctive styles in the translation of Shuihuzhuan. Please refer to their differences below.

The original words	Buck's translation	Shapiro's translation
众人身边都有火刀，火石，随即发出火来，点起五七个火把，众人都跟着武松，一同再上岗子来，看见那大虫做一堆儿死在那里。（Chapter 2, Page1）	Now every man had on his person flint and iron and immediately they struck out fire and lit some five or seven torches and they all went with Wu Sung and they went together up the ridge and there they saw the great beast lying there dead in a great round heap.	They had flint and steel and struck a fire, and lit six or seven torches. They went with him up the ridge to where the tiger lay dead in a great heap.

From the example above, it is clear that buck used more "and" in translation, keeping the original style in translation and having a Chinese taste. Shapiro's translation is close to the Chinese style as possible as he can, but actually, he divided the sentence as two sentences and only one subject in the whole translation. To some extent, it is more English style rather than a Chinese one. And the difference is exactly buck's highlight in her translation, for no one know the core part in the original part of the sentence, where needs reader's imagination. Shapiro's translation made a distinction between the primary and secondary, losing some readable part for readers.

6. The Contrast of Textual Discourse

Shuihuzhuan has caused lots of controversy and critiques in the academic community, for its story-telling way brings trouble for translators and these translators have their own ways to solve the problem. Inevitably, the translated works have different features in discourse. Buck and Shapiro remain the original features at a different extent from the angle of the whole work; as a result, the recipients have different strange senses to the language and form a different Intuitive understanding to the original text.

Due to the length of the text of Shuihuzhuan, I specially choose the Chapter47 to analyze Buck's and Shapiro's different styles in handling complex characters and events of the chapter.

(1) First, the subtitle of this chapter has been translated differently.

The original text said:

扑天雕双修生死书 宋公明一打祝家庄

Buck's translation:

The eagle who smites the heavens twice writes a letter of brotherhood.

Sung Chiang goes for the first time to attack the village of the Chu family.

Shapiro's translation:

Heaven soaring eagle writes two letters requesting reprieve

Song Jiang's first attack on the Zhu family manor

From the example above, we can see that Buck's and Shapiro's understandings of the title are different. Buck translated "双修" into "twice" while Shapiro thought it should be "two letters". The difference derives from the translators' different definition for the events. And another difference is the translation of "生死书", Buck added her understanding into the translation, she tasted the feeling of heroes in the Shuihuzhuan as brotherhood, so the letter is the letter of brotherhood. Shapiro did not put his emotions into his translation, so he translated it as letters requesting reprieve, which suits the English expressing ways. And in the form of translation, the former one translated the title in a prose way to avoid the difficulty of poems, and such translation shows the flexibility. And the latter try his best to use English poems to translate Chinese poems, and such translation are more accessible.

(2) As for the contents, we can discuss with the following examples.

a. The original text said:

话说当时杨雄扶起那人来，叫与石秀相见。石秀便问道："这位兄长是谁？"杨雄道："这个兄弟，姓杜，名兴，祖贯是中山府人氏，因为他面颜生得粗莽，以此人都叫他做鬼脸儿。

Buck's translation	Shapiro's translation
IT IS SAID: At the time when Yang Hsiung lifted up that man and Shih Hsiu saw him then Shih Hsiu asked, saying, "Who is this brother?" Yang Hsiung answered, "This brother is surnamed Tu and his name is Hsing, and his ancestors were men of Chung Shan Fu. Because his face is so coarse and wild men all call him the Devil Faced.	Yang Xiong raised the man to his feet and called Shi Xiu over. "Who is this brother?" asked Shi Xiu. "Du Xing is his name. He's from the prefecture of ZhongShan. Because of his crude features everyone calls him Demon Face.

b. the original text said:

杨雄道: "此间大官人是谁?" 杜兴道: "此间独龙岗前面, 有三座山冈, 列着三个村坊。中间是祝家庄, 西边是扈家庄, 东边是李家庄。这三处庄上, 三村里算来, 总有一二万军马人家。

Buck's translation	Shapiro's translation
And Yang Hsiung asked, "Who is this great lord?" Then Tu Hsing answered. "Before The Ridge Of The Lonely Dragon are three ridges and upon each ridge is a village. The one in the middle is the village of the Chu family, the one on the west is the village of the Hu family, the one on the east is the village of the Li family. The three villages and the three families have altogether some ten thousand or so men and horses.	Who is this big official?" "Before Lone Dragon Mountain are three cliffs, and on each of these is a village. Zhu Family Village is in the center, Hu Family Village is to the west, Li Family Village is to the east. These three villages and their manors have a total of nearly twenty thousand fighting men.

Buck's translation is more like a section of a brief story. Shuihuzhuan itself is the collection of folksy tales, presenting a picture of heroes in the form of "telling it out". The core part is "telling out". Buck's work hardly stays the style. Such as the first example, "这个兄弟，姓杜，名兴，祖贯是中山府人氏，因为他面颜生得粗莽，以此人都叫他做鬼脸儿", buck translated it as "This brother is surnamed Tu and his name is Hsing, and his ancestors were men of Chung Shan Fu. Because his face is so coarse and wild men all call him the Devil Faced." The translation completely inherited the talk way, casual and informal, orderly in the form and rhyming in the tone. Shapiro's work is a typical masterpiece, and his words are more fitted emerging on the paper. For the same words, he gave the translation "He's from the prefecture of ZhongShan. Because of his crude features everyone calls him Demon Face." His translation presented the contents more clearly at the cost of form and features of the discourse. Similarity, in the second example, the original words"中间是""东边是""西边是" expressed a firm emphasis in one's talk. Buck use the form of "the one + postpositive attributive" displaying perfectly the speakers' tone. The way and the "telling out" story bring out the best in each other in effect. And Shapiro's narrative expressing ways looks flat and simple, losing the vivid and touching sense of character's words.

Otherwise, characters' conversational styles in discourse can be divided into two forms, the direct speech and the indirect speech. The direct speech is more close to the talk and the indirect part usually adding the completeness of a story. To deal with the characters' talk, buck and Shapiro took the same way just like the following example.

c. The original text says:

上年间做买卖，来到蓟州，因一口气上打死了同伙的客人，吃官司在蓟州府里。杨雄见他说起拳棒都省得，一力维持救了他。不想今日在此相会。"

Buck's translation	Shapiro's translation
Last year he came to Chi Chou to do business and in a fit of anger he killed his fellow traveler and so he was taken to court and put into the gaol at Chi Chou. I, seeing that he understood boxing and the use of all weapons, made every effort to save him, and I did not think to meet him again here today."	Last year he came to Qizhou as a trader. He killed one of the other merchants in his company in a fight, and was brought before the prefect and committed to my prison. I talked with him and found him very knowledgeable about hand-to-hand fighting and jousting with staves. So I used my influence and got him off. I never expected to meet him in this place."

No exception that buck and Shapiro both used the direct speech quotation, almost inherited the form of the original text. According to the statistics of professor Ren Dongsheng and Wang Keyou, the 27paragraghs in the chapter 47, buck and Shapiro, both of them respect the direct speech of the original (Ren and Wang 2005). However, they have some difference in dealing with the details. Buck pays more attention to express characters' personalities, and keep the original characters' talk in words, and her words are more like "script". Shapiro concentrated more on the expressing function of words, inherited from the form and changed the structure and the way of speech. As he said in his translator's note," their rebellious deeds developed into folk tales" (Shapiro 1980)

C. The Analysis of Translation Strategy under the Post-colonial Perspective.

In the early time of 20th, the imperialist culture of the west impacted deeply on the world's culture. Not only the geographical inflation, but the expansion of culture fettered people's minds. And the ex-colonial culture didn't get respect in translation. In such backgrounds, buck finished his translation of Shuihuzhuan in 1930s in a way of opposing the English language culture. On one hand, it comes from the buck's passion to Chinese traditional culture and her wish to spread Chinese culture. On the other hand, the buds of post-colonialism had come out at that time, and buck's translation is a bold trying to show the non-west culture. Buck knew much about the style full of the features of mental analysis or consciousness, but she didn't think the style had the higher art's values than that in Chinese traditional classics. Buck ever said: I must admit that our novels in west look so plain if we have the taste in Chinese traditional novel."

In her translation works, the features that post-colonialism emphasized were apparent. She remained the elements of Chinese elements and kept the obscurity of primary and secondary plots. She expressed the Chinese identity in translation aimed at the spread of the Chinese culture in a casual way.

In the late 20th, the translation study has put eyes on the translators', and the subject behavior played an important role in the translation activity. At the meantime, the post-colonial theory had come into the mature time and the west knew some Chinese traditional culture. On one hand, Shapiro's work didn't hurry to spread purely the Chinese traditional culture to the west. He learned to pay attention to the accuracy of the translated text and add his own understanding of Shuihuzhuan. On the other hand, inevitably, he was influence by the post-colonial ethos. He seemed to find a balanced point between the traditional Chinese elements and the use of English language. Furthermore, in the period, the translators' status got the introspection in the field of translation. The translators are not the simple copier of the original text but a creator of a great work, which offered Shapiro an opportunity on the choice of translation strategies.

Under the same post-colonial perspective, buck and Shapiro showed their different translation strategies and the influence of post-colonialism deeply inscribed in their works.

V. CONCLUSION

Buck was the first translator to translate the whole Chinese masterpiece of Shuihuzhuan, and her work has got the wide spread around the world. However, in terms of the accuracy of the translated work, Shapiro's work was better accepted, which was praised by the scholars and critics in both china and the west. But few studies linked Buck's and Shapiro's works in a contrast way, and even their identity as the translators and the choice of their translation are less known by people. In view of this, the paper specifically analyses buck's and Shapiro's translation strategies through the method of contrast under the perspective of post-colonialism, and exposes the differences of their translations through the contrast of names, words, sentences and discourses. On the base of the contrast result, the paper gave the objective evaluation to their translations. In terms of significance, firstly, the paper used the same post-colonial theory, probes into the differences between the two translators' works in the spans of fifty years. Then, the paper discusses their respective inclination and purpose in translation, which provides a reference for the future study of their translations. Finally, the perspective of post-colonialism let us clearly see the cultural spread and the development of translations impact on the selectivity of translations. The following parts are the main findings and the limitations.

A. The Main Findings

In view of the writers, Buck is a radical rebellious translator while Shapiro is the person that partly agrees with the rebellious translation actions. Buck literally translated the Shuihuzhuan into English in order to put the radical and complete Chinese traditional novel on the front of the west and spread the pure Chinese culture. Such choice in translation was actually suited to the contents that fight against the cultural imperialism in the post-colonialism. Buck's translation emphasized the subject, Chinese original text, and ignoring the improper use of English language, sticking out the principal status of the original text itself. In the post-colonialism, the action is a "powerful" attention to the original text. Besides, the post-colonialism also pay attention to the subject of translators. And the attention deeply influenced Shapiro's translations. He added new understandings into his work, so he is a creator instead of a copier. But similarity, he also emphasized the reflection of Chinese traditional culture of his work, and he remained the fundamental Chinese elements. In the contrast of their translations, we can see that buck and Shapiro are so different in dealing with the names, the order of words, the narrative sentences and the discourse. But we also see the similar parts in the example (4.26c), similar translations about the direct speech shows their consistency in respecting the contents of the original text. The similarity comes from the two translators' faiths in Chinese traditional literature and culture. Compared with buck's and Shapiro's translation, buck's work looks more radical, and she even remained "the talk way" of the original text. No matter on the words, phrases, sentences, discourse or the use of language, buck insisted on the Chinese way. Oppositely, the most obvious difference of Shapiro's work is "the written way". His change in style showed his faith in understanding the original text.

In general, buck surged for absolute differences between the Chinese and the west culture, which had deep impacts on the later post-colonialism. She offered both the theoretical and practiced evidence for the rebellion to cultural imperialism. And Shapiro showed the subject as a translator. His translation strategies provided a realistic example for the blend of Chinese classics and English language.

B. Limitations

The paper mainly has three limitations as follows.

(1) The paper only discusses the difference in translation between buck and Shapiro's works in the perspective of post-colonialism. For their choices in translation, the paper ignored the impact of the experience of the translators. Such ignorance refers to the efforts of cross-cultural communications, which deeply influenced the translators' minds in the choice of translations.

(2) The paper is based on connective words and name words in the contrast of words, lacking study on the verbs and adjectives, and such limitation easily causes an arbitrary judge for their translations on words.

(3)About sentence, different structures may go to the different styles, and the paper only carries the study of contrast on the patterns of the whole sentence, lacking the contrast of structure in the sentence. For these aspects, researchers may find out their different styles in translation, which helps the future study about their translation strategies.

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