

A Study on the Idiom Translation in the Dark Forest under Hermeneutic Theory

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ABSTRACT

Liu Cixin's The Dark Forest translated by Joel Martinson is a science fiction popular among readers at home and abroad. A large number of idioms in the fiction contain profound Chinese culture significance and play an important role in translation quality. Based on George Steiner's hermeneutic theory of translation, this paper analyses the embodiment of the fourfold translation motion in idiom translation and summarizes the strategies to translate the idioms in the Chinese version of The Dark Forest. With a careful analysis of 102 idioms in total, the study finds that George Steiner's Fourfold Translation Motion Theory provides a good explanation to the process of idiom translation: first, Martinson trust that the fiction is evaluated as meaningful in terms of the value of the fiction itself and his person competence; second, he invades the source text out of his cultural consciousness and his linguistic competence; third, the meaning and form of those idioms in the fiction is transferred as much as possible; fourthly, a large degree of equivalence is reached by compensation of rewriting. Moreover, although the translator is flexible in applying domestication and foreignization to idiom translation, he prefers to adopting domestication to make the translation easier to understand. In addition, idiom translation should be regarded as a linguistic transformation under cultural interpretation to expand the exchange of different folk cultures.

Keywords: *The Dark Forest, idiom translation, hermeneutic theory*

INTRODUCTION

The Dark Forest, as a science fiction strict in logic, is the second volume of the Earth's Past Trilogy written by Liu Cixin, a senior engineer in China. It is praised as the most anticipated science fiction by readers with the largest number of the first print compared with other science fictions. The book uses language to the highest level with many idioms from ancient poems, allusions and historical stories not only reflect the cultural characteristics of Chinese but also play a key role in shaping the characters and understanding the theme of the fiction. The law of the dark forest in the fiction provides readers with a complete and detailed picture of the survival predicament of human beings in the universe where both despair and hope exist. The English version of The Dark Forest translated by Joel Martinsen in 2005 enjoys great popularity in Western countries since published (Liao). The encouraging translation effect which has something to do with the translation of idioms which are the carriers of culture with delicate form, harmonious rhythm, and some elegant implicit humor.

Understanding is the core of hermeneutics, and the translation process is that the translator is required to gain in-deep knowledge about the original text and then to interpret it in a certain way (Li & Zhang, 2017). So George Steiner holds that understanding is a kind of translation and puts forward the Fourfold Translation Motion Theory (2001), that is, trust, aggression, incorporation, and restitution. The paper aims to probe into the translator's translation skills in dealing with the idioms in The Dark Forest from the perspective of Hermeneutics, specifically the Fourfold Translation Motion Theory of George Steiner (2001), that is, trust, aggression, incorporation, and compensation. The aim is to verify the embodiment of the four steps in the translation, reproduce the translator's interpretation process to the readers.

HERMENEUTICS

Hermeneutics comes from Hermeneutick, a Greek etymology, which means explanation, clarification, translation or declaration. As a philosophical term, Hermeneutics derives from Germany and is a branch of philosophical research. It was Schleiermacher, a German

philosopher who first proposed and developed hermeneutics in the first half of the 19th century, called it the theory of understanding and introduced it into translation theory. Then George Steiner put forward the view that "understanding is a translation in the light of combining hermeneutic understanding with translation by the second half of the 20th century (Pan & Qi, 1995). In general, the core view of hermeneutics that is about the evolution of understanding has been changing people's definition of translation, constantly affecting the nature, purpose, and process of translation, as well as bringing profound influence to Chinese translation circles (Tian, 2010).

Schleiermacher and George Steiner are the most important representatives who have put forward hermeneutic translation theory grounded on hermeneutics. Schleiermacher uses hermeneutics to analyze the process of translation. His essential viewpoint is that genuine understanding is a creative new interpretation of the text (Tu, 1994). By the 1970s, Steiner continued to explore the relationship between language and thought along Schleiermacher's way of thinking in his great book *After Babel - Aspect of Language and Translation* (2001). To be specific, with doubts raised to literal and liberal translation in traditional translation theory, it is pointed out that translation involves the understanding by readers and translators, which includes four steps, namely, trust, aggression, incorporation, and restitution. In the stage of trust, except for some nonsense or untranslatable fragments, the translator trusts that the original text is significant and intelligible with its information conveyable and that there are untapped parts in the text that can be excavated through translation supplement. Then aggression is carried out to break through the barriers set by many factors such as language, psychology and so on, to get the meaning of the text. The next step is to absorb as the whole system of the source text will be transformed or changed because of each understanding and re-understanding and absorbing heterogeneity. That is to say, in the blending of language and culture, naturalized meaning occurs from time to time. After these steps, restitution is required to reveal the advantages of the original or make the original appreciate through translation (Steiner, 1975/1992). To sum up, the process of interpretation breaks through the boundaries between metaphor, paraphrase, and imitation, and enables discourse to play its referential role through understanding and interpretation.

IDIOMS IN THE DARK FOREST

Idioms are pervasive in our life whether in our daily life or in the works. Generally speaking, idioms are unique expressions with the fixed pattern including proverbs, slang and so on. They are closely related to a country's historical background, religion, geography, customs, and other cultural elements. So it is necessary to make a brief contrastive analysis between Chinese idioms and English idioms.

The notion of Chinese idioms is first discussed. As for the definition of Chinese idioms, there are plenty of dictionaries to be referred to. The paper adopts the meaning of Chinese idioms in *English and Chinese Idioms* (Chen, 1982), that is, idioms are stereotyped phrases with specific meanings that have been agreed upon and accepted by written language, including Chengyu, Yanyu, Xiehouyu and Guanyongyu and so on. Chengyu is set phrase with four characters except for a few including more or less than four characters. For instance, "天经地义" is a typical Chengyu. Yanyu or proverbs are simple and concise phrases widely circulated orally among the people. Most of them reflect the working people's practical experience in life. Last but not least, Guanyongyu is a kind of fixed phrases used in practice. Most of them have no more than three syllables and strong rhetoric features.

Then when it comes to English idioms, there are also a large number of explanations. According to *Oxford Advanced Learner's English-Chinese Dictionary* (seventh edition), the definitions of idioms are as follows: a group of words whose meaning is different from the meanings of individual words; the kind of language and grammar used by particular people at a particular time and place; the style of writing, etc. That is typical of a particular person or place. To sum up, some inconsistencies exist between English and Chinese idioms, thereupon understanding obstacles may occur for foreigners to read the idioms of a non-native language.

Liu Cixin employs lots of idioms in the original version of *The Dark Forest* to portray characters. According to the classification of Chinese idioms, the idioms in the fiction are divided into Chengyu, Yanyu, and Guanyongyu. Through thorough analysis, there are 102 idioms picked out, with 74 Chengyu, 14 Yanyu, and 14 Guanyongyu, which refers to appendix.

IDIOM TRANSLATION IN THE DARK FOREST UNDER FOURFOLD TRANSLATION MOTION THEORY

As a landmark work in the history of modern Chinese science fiction, *The Dark Forest* has been translated into English by Joel Martinsen and spread around the world since 2015. The whole process of translation of idioms emerged can be fully explained with George Steiner's Fourfold Translation Motion Theory.

Translator's Trust

Steiner (2001: 312) believes that the first step in translation is to trust the source text, that is, to believe that the source text has something for people to understand and communicate, which is worth translating. *The Dark Forest* is praised as one of the greatest epics of twenty-first-century science fiction by David Brin, which is presented on the back cover of the fiction. It is convincing for the translator Joel Martinson that *The Dark Forest* also has great value in literary and cultural research as the sequel to the bestselling Chinese science fiction novel *The Three-body Problem*. The translator's high recognition of the literary value of the novel *The Dark Forest* is the first step in interpreting the original work. Furthermore, the high recognition is deep-rooted in the value of the source text and the translator's personal competences.

The value of the work itself is trustworthy for one thing. Yan Feng, professor of Fudan University and editor-in-chief of *SCIENCE & VIE*, has said that after reading the latest publication of *The Three-body Problem* and *The Dark Forest*, he has no doubt that Liu Cixin alone has raised Chinese science fiction literature to a world-class level. As a product of Liu Cixin's rich imagination and deep reflection on reality, *Remembrance of Earth's Past Trilogy* (*The Three-Body Problem*, *The Dark Forest* and *Death's End*) is more than a series of science fiction but also an epitome of the whole era about thoughts or discourse consciousness. The law of the dark forest depicted in the work evokes the debate of humanism or rationalism and the controversy on whether it is safe for our human species to search for extra-terrestrial intelligence. The book's greatest highlight, of course, lies in the unconstrained and extremely moving imagination of Liu. And it is noticeable that the series of work is also his conscious or subconscious reflection on the dilemma of social and human historical development. The kind of discourse consciousness from the text

that is conducive to human consensus is in urgent need in today's multi-value society.

For another thing, Joel Martinson's personal elements including his interest and linguistic competence prompted him to choose the work. First of all, the interest and enthusiasm of translators are of great significance as translators may spare no effort in the translation work of some appealing texts. In an interview (2009), Joel mentions that he enjoys translating writing that has a good sense of natural language, that is, the dialogue in the text flows naturally and the scene descriptions do their job without calling attention to themselves, or an article whose author is clear about what the text is supposed to convey and achieves it clearly and concisely. Coincidentally, *The Dark Forest* famous for its concise of language and plenty of dialogues is the type of text Joel interested. In addition, Joel Martinson's linguistic competence allows him to choose to translate the graceful and well-crafted fiction. living in China with access to some materials and the community of translators helps prepare him to become an excellent translator. It is not difficult to see that Joel Martinson has a good command of Chinese because of his rich foreign life experience. He was influenced by both cultures in his growth. Especially, the Chinese language is an inspiration, an internal way of thinking and expression, and a complete cultural world for him.

In a short, the translator thinks that the significance of *The Dark Forest* is true, which is owned to the great values of the fiction and the translator's prominent personal abilities.

Translator's Aggression

Aggression is the second step in the process of idiom translation, which depends on the translator's knowledge and understanding of the idioms in the source text (Liu & Jiang, 2017). The step is taken under the risk that the meaning of the idioms in the source text may be unreachable, or the translation of the original has no importance. Steiner believes that understanding is an unavoidable form of attack in translation and an invasion of the author's original intention (Steiner, 2001:79).

The aggression of the source text can be largely on account of the translator's cultural consciousness as there are differences between Chinese and Western cultures that exert a great impact on the Chinese-English translation. The two cultural systems will inevitably conflict, and

the translator will read the source text in depth to obtain a comprehensible understanding. At this time, the translator's horizons are consistent with the original author. Some examples of idioms invaded out of cultural awareness are as follows. In all examples below, the sentences from the source text and the ones from the target text are abbreviated to ST and TT respectively.

Example1.

ST: 就算是恐怖国家都立地成佛了, 不是还有ETO吗? (Liu, 2008: 17)

TT: Even if the terrorist countries have all turned into saints, there's still the ETO, right? (Martinson, 2015:29)

In the example, the translator has to invade the idiom “立地成佛” to obtain its connotative meaning that is to persuade evildoers to stop doing evil. “立地成佛” is a Chinese idiom which means that Buddhism believes that all human beings have Buddhist nature, and those who do evil can become Buddhas if they abandon evil and follow good (Gong, 2016). It is a culture-loaded word with a strong character of religion. To know about those mentioned above is to prepare for the next step of incorporation.

Example2.

ST: 那就见鬼了, 你说呢。(Liu, 2008: 138)

TT: Well, damn it, what do you see? (Martinson, 2015:156)

In Example 2, the step of aggression is also indispensable for the translator to understand the idiom “见鬼” clearly. The idiom is a pet phrase used when someone feels irritated and unbelievable facing something uncanny or weird. In addition, the idiom also has another connotative meaning of death or ruin, used to curse someone or something hated that they would have a miserable end. The first meaning is more suitable here with reference to the context. The sentence is from the conversation between Kent and Shi Qiang, both of whom work for the Planetary Defense Council. And the latter is trying to persuade the former that Lou Ji is the kind of person that can be a Wallfacer by saying that he can see a certain amount of quality in Luo Ji. But Kent is pissed off for he thinks what Shi Qiang said is incredible.

The translator's linguistic competence is also of great importance for the step of aggression. It is well-known that Chinese idioms and English ones vary widely because of the cultural

diversity between China and English-speaking countries. Therefore, it is frequent that some Chinese idioms may be confusing to understand for foreign translators, especially when the foreign translator's language ability is not enough to be proficient in the cultural literacy and the connotative meaning of Chinese idioms. If so, the Chinese idioms might not be interpreted accurately.

Example3.

ST: 我是个今朝有酒今朝醉的人 (Liu, 2008: 99)

TT: I'm someone who lives for today. (Martinson, 2015:118)

In example 3, “今朝有酒今朝醉” is a metaphor which refers to those people who only look at the present and have no long-term plans. The idiom is from Luo Yin's poem named "Recreation". Luo Yin is a Chinese poet, writer, and thinker in the late Tang and Five Dynasties and is famous for his works of satire. The idiom used in the source text is also for self-mockery and also a self-disparagement to the speaker which can be seen from the context that Luo Ji is irritated by appointed as the Wallfacer who fights for the destiny of the whole human species, even the survival of the Earth. In addition, it is clear that the speaker Luo Ji is actually not the kind of person who muddles along from the plots in the later part of the fiction. The translator interprets the idiom as “live for today” which loses the touch of irony but is just a life attitude, which might come down to the lack of fully understanding about Chinese poems.

To comprehend idioms deeply in the source text, the translator has to deal with the collision of different languages, cultures, and ideas, because idioms itself integrates linguistic, cultural, historical, political, aesthetic, social and other factors. The translator's understanding and interpretation of the idioms depend on his own cultural consciousness, his own way of thinking, language habits and so on.

Translator's Incorporation

Incorporation is the focus of translation process which is the step of re-expression in translation. It means the manipulation and expression of the target text. The meaning and form of the source text should be integrated into the target language as far as possible. According to Steiner, there are two categories of incorporation, namely, incorporation of meaning and incorporation of form. That is to say, the translator either just

expresses the meaning or imitates the form of the source language into his own cultural system. In the step, it is required to translate the comprehensible content of the original text that cannot be understood by the target language reader into its comprehensible content.

Incorporation of meaning is mostly frequent used for idiom translation in the fiction. To be specific, incorporation of meaning is to express the meaning of the source text to the English readers as much as possible. Idioms in example 1, 2 and 3 mentioned above are cases of incorporation of meaning. “立地成佛”, “见鬼” and “今朝有酒今朝醉” are unique to Chinese with distinctive Chinese cultural features. So it would be puzzling for English readers to translated the kinds of idioms literally. However, translation is by no means a mechanical transformation between languages. Translators may face the risk of losing the elements of the original text. In example 3, as “今朝有酒今朝醉” is interpreted as “live for today”, the tone of irony and the emotion of feeling annoyed and impatient about the decision to become a Wallfacer are weakened, or even cast away.

There is a consensus that Chinese-English language idioms are diverse in the forms. Interpreting idioms in the fiction, the translator fully absorb Chinese culture and strive to retain the form of the original language. However, it is impossible for translators to retain all form of the source language to the target language as there are not always corresponding forms between the source language and the target language, so it is feasible to choose to whether to retain the form of Chinese.

Example4.

ST: 你们,用一句中国话来说,不过是五十步笑百步而已。(Liu, 2008: 245)

TT: You are, to use a Chinese phrase, mocking people for retreating a hundred paces when you've retreated fifty yourselves. (Martinson, 2015: 273)

“五十步笑百步” is also a Chinese idiom which means that those who retreated fifty paces in battle laughed at those who retreated a hundred paces. The idiom also has the metaphorical meaning that the essence of different degrees of shortcomings or errors is the same. There is a complex-sentence structure including two clauses: “五十步” and “笑百步”. The translator not only presents the literal meaning but also retains the sentence structure in the target text as “五十步笑百步” is interpreted as “mocking people

for retreating a hundred paces when you've retreated fifty yourselves”. Although literal translation causes reading barriers for English-speaking readers, it also allows them to get access to Chinese culture and history.

Example5.

ST: 这个城市里的一个出租车司机,都能高瞻远瞩滔滔不绝地分析一通国家和世界形势。(Liu, 2008: 18)

TT: A taxi driver could hold forth with cogent analyses of domestic and world situations, but even if Zhang Yuanchao knew the current president's name. (Martinson, 2015: 31)

The Chinese idiom of “高瞻远瞩” is a joint type with two similar structures which is the adverbial-verb phrase, that is, “高瞻” and “远瞩”. It refers to someone with broad sight. As the idiom is not the central component of the sentence but just a modifying phrase, so the translator gives up the joint structure of the Chinese idiom, and just express its extended meaning by using the word of “cogent”.

Faced with different backgrounds, translators will use different translation strategies, including domestication and foreignization. The translator should find the appropriate expression in the target language, and the implied meaning should also be excavated. This process is not easy as idioms are close related to new linguistic and cultural elements. Translators should find appropriate translation strategies to seek a balance between the two languages. And foreignization of idioms can help English readers to construct Chinese cultural schema and expand the exchange of folk culture.

Translator's Compensation

What a successful translation pursues is the equivalence of meaning between the source text and the target text. Steiner (2001) points out that interpretation is dangerous and incomplete, and the whole cycle is not complete without the fourth stage. In other words, the last step of compensation is indispensable. The source and target texts differ not only in linguistic fields such as syntax, semantics, grammar, prosody, and vocabulary but also in cultural fields such as historical background, traditional customs, social experience, and national preferences. In fact, the text of any language has its own characteristics, so the aggression and incorporation will cause imbalance. The translator has the obligation to rebuild this balance, which is the role of compensation. In the English translation of the idioms in The

Dark Forest, the translator also adopts compensation of rewriting to achieve a high degree of equivalence between the meaning of the original and the translation. Rewriting in translation is to reinterpret the source text to make it more acceptable for the target readers when the source text may be not intelligible for the target readers on account of cultural diversities or other elements. It is not only faithful to the source text but also to some extent improvement of the translation. Rewriting is unavoidable at times in translation to handle the conflicts on account of cultural backgrounds and contextual meaning.

Idioms in example 1, 2, 3 and 5 mentioned above are rewritten in translation. Take example 1 as an example, “立地成佛” was originally a religious term in Buddhism. It is translated into “turn into saints”, and the latter refers to someone who is given the title “saint” by the Christian church after they have died, because they have been very good or holy (Hornby, 2005). Because of the interference of their own culture, Westerners cannot understand the connection between “becoming Buddha” and being a good person. In addition, a saint also refers to the person of exceptional holiness, such as Confucius, Mencius and so on. So instead of absorbing Chinese Buddhist culture directly, the translator rewrites “佛” into “saint” to fill in the gap between Chinese and Western religion by rewriting, which enables the reader to understand the meaning of the original text without any obstacles.

To sum up, the complete translation is accomplished by the four steps. By careful analysis of each idiom, it is found out that the translator employs both domestication and foreignization to interpret the idioms in the fiction. And the translation strategy of domestication accounting for 76.5%, is more frequently used to help readers better understand the translated text by conveying the content of the original text in the way that the target language reader is accustomed to.

CONCLUSION

The translation of idioms in The Dark Forest becomes a major difficulty as idioms not only have their unique structure and expression in form, but also carry rich cultural connotations and reflect all aspects of a nation's life in content. This paper explores and analyses the process of idiom translation in The Dark Forest by George Steiner's Fourfold Translation Motion Theory: trust, aggression, incorporation,

and compensation. The study verifies the explanatory power of the Fourfold Translation Motion Theory to idiom translation: with trust on the fiction in terms of the value of the fiction itself and his personal interest, the translator invades the source text out of his cultural consciousness and his linguistic competence. And then the meaning and form of those idioms in the fiction are transferred as much as possible. Finally, a large degree of equivalence is reached by compensation of rewriting. Moreover, the strategies of domestication and foreignization are utilized flexibly to translate idioms in different situations of cultural symmetry and conflict between English and Chinese, and domestication is preferred to make the translation easier to understand. Furthermore, as idiom translation is constrained by the social linguistic environment and linguistic and cultural characteristics, translators are required to have a good understanding of bilingual culture and always regard idiom translation as a linguistic transformation under cultural interpretation. This study is helpful to explore the rules of idiom translation methods in different cultures, and to make scholars in the translation field realize that there is a long way to go to further promote the exchange of different folk cultures.

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A Study on the Idiom Translation in the Dark Forest under Hermeneutic Theory

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APPENDIX

Appendix1. *Chengyu and its Translation*

Items (Page Number)	English Translation (Page Number)	Translation Strategies
顶天立地(1)	Indomitable (9)	Domestication
胸无大志(4)	Don't have that kind of ambition (12)	Domestication
胸有成竹(6)	Already worked them out (14)	Domestication
毫发无损(7)	Without any injury (15)	Domestication
心领神会(14)	Their thoughts aligned	Domestication
立地成佛(17)	Turn into saints (27)	Domestication
高瞻远瞩(18)	Cogent (31)	Domestication
滔滔不绝(18)	Hold forth (31)	Domestication
面红耳赤(18)	Red in the face (31)	Foreignization
一笑置之(18)	Merely laugh at (32)	Foreignization
回天之力(19)	The power to overcome this (32)	Domestication
手忙脚乱(22)	Scrambled (36)	Domestication
泪流满面(22)	Tears streamed down his face (36)	Foreignization
分崩离析(25)	Collapse (39)	Domestication
沧海桑田(26)	Change (41)	Domestication
风吹草动(19)	At the slightest gust of wind (44)	Foreignization
轩然大波(30)	An uproar (45)	Domestication
天经地义(32)	Law of nature (47)	Domestication
小心翼翼(32)	Carefully (48)	Domestication
刻不容缓(34)	Pressing (50)	Domestication
每况愈下(35)	Get worse (51)	Domestication
生生不息(35)	Live on them forever (52)	Foreignization
穷经皓首(38)	Spend a lifetime working on (55)	Domestication
节外生枝(41)	Complicating (58)	Domestication
深入人心(43)	Deep roots (60)	Domestication
炯炯有神(45)	Alert (62)	Domestication
人心不古(50)	Isn't what it used to be (68)	Domestication
根深蒂固(53)	Deeply rooted (70)	Foreignization
半文半武(56)	Only half-gentle (74)	Domestication
眉飞色舞(56)	Animatedly (74)	Domestication
玩世不恭(58)	Cynicism (75)	Domestication
空中楼阁(60)	A pipe dream (78)	Domestication
接踵而来(62)	Followed closely (80)	Domestication
点睛之笔(63)	Make the characters most vivid (81)	Domestication
旁征博引(67)	Extensive citations (85)	Domestication
信马由缰(71)	With no direction (89)	Domestication
漫不经心(74)	Insouciant (92)	Domestication
彬彬有礼(77)	Decorum (95)	Domestication
燎原之势(84)	Briefly caught on fire (103)	Foreignization
五脏俱全(85)	Fully equipped (103)	Domestication

A Study on the Idiom Translation in the Dark Forest under Hermeneutic Theory

泾渭分明(85)	Entirely distinctive (104)	Domestication
举世瞩目(86)	World-famous (105)	Domestication
鼠目寸光(88)	Shortsighted (106)	Domestication
鸦雀无声(89)	Silent (108)	Domestication
一无所知(90)	Totally in dark about (109)	Domestication
蜻蜓点水(90)	A dragonfly touching on the water (109)	Foreignization
奄奄一息(94)	Close to death's door (113)	Domestication
推心置腹(107)	Open our thoughts to each other (126)	Domestication
正襟危坐(108)	Seated (126)	Domestication
同流合污(126)	Get mixed with other prisoners (143)	Domestication
白驹过隙(132)	Fleeting as a shadow (149)	Domestication
笨嘴笨舌(134)	Got a clumsy tongue (152)	Domestication
五体投地(136)	Throw myself on the ground before you (153)	Foreignization
风轻云淡(151)	Carefree (169)	Domestication
不胫而走(167)	Circulated widely (189)	Domestication
弦外之音(181)	The unspoken implications (204)	Domestication
风花雪月(216)	Sentimental (241)	Domestication
老态龙钟(217)	Doddering (243)	Domestication
落叶归根(219)	The fallen leaf to the root (245)	Foreignization
满面春风(220)	Beamed (246)	Domestication
自得其乐(222)	Find contentment (248)	Domestication
大海捞针(225)	Fishing a needle out of sea (251)	Foreignization
鱼贯而出(228)	File out (255)	Domestication
呆若木鸡(271)	Shocked as a wooden chicken (300)	Foreignization
心潮澎湃(283)	Surging emotions (316)	Domestication
面目全非(290)	Unrecognizable (323)	Domestication
小题大做(307)	Make a big deal out of it (340)	Domestication
没心没肺(312)	Indifferent (345)	Domestication
首屈一指(327)	Second to none (361)	Domestication
有口皆碑(360)	Universally acclaimed (396)	Domestication
德高望重(364)	Hold in high regard (400)	Domestication
栩栩如生(365)	Natural (401)	Domestication
击鼓传花(389)	A game of pass the parcel (425)	Foreignization
迫在眉睫(403)	Urgent (439)	Domestication

Appendix2. Yanyu and Its Translation

Items (Page Number)	English Translation (Page Number)	Translation Strategies
一览众山小(7)	Towing above its surroundings (15)	Foreignization
眼睛长在天灵盖上(50)	Don't even exist to (67)	Domestication
知己知彼(55)	Figure out what is going on (73)	Domestication
八竿子打不着(55)	Don't connected (73)	Domestication
比金子还贵重(62)	Precious (80)	Domestication
冰山的一角(64)	The tip of the iceberg (82)	Foreignization
今朝有酒今朝醉(99)	Live for today (118)	Domestication
不孝有三，无后为大(148)	Three things are unfilial, and having no issue is the greatest (165)	Foreignization
五十步笑百步(245)	mocking people for retreating a hundred paces when you've retreated fifty yourselves (273)	Foreignization
盘古开天地(304)	Pangu created the heavens and the Earth (337)	Foreignization
脏水泼到头上(343)	Dirty water is going to land on our heads (378)	Foreignization
宰牛刀杀鸡(359)	Using butcher knives to kill a chicken (394)	Foreignization
大炮打蚊子(359)	Cannons to hit a mosquito (394)	Foreignization
否天下之乐而乐(374)	Can't be happy until everyone is at peace (410)	Foreignization

Appendix3. *Guanyongyu and Its Translation*

Items (Page Number)	English Translation (Page Number)	Translation Strategies
小心眼儿(17)	Petty (30)	Domestication
不着边儿(18)	Irrelevant (31)	Domestication
拔根毛儿(28)	The hair you shed (43)	Foreignization
靠谱(31)	Reliable (47)	Domestication
酸劲儿(32)	Bile (48)	Domestication
烂了街了(39)	A dime a dozen (55)	Domestication
黑白脸(56)	Black and white (74)	Domestication
婊子养的(132)	Son of bitches (149)	Domestication
孩子气(143)	Childlike nature (164)	Domestication
土老帽(295)	A yahoo (329)	Domestication
无源之水(297)	Water with no source (330)	Foreignization
蛛丝马迹(299)	Some trace (332)	Domestication
邪门儿(335)	The freaky stuff (369)	Domestication
活见鬼 (389)	God damn it (425)	Domestication

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