APPLYING DYNAMIC EQUIVALENCE AND RELEVANCE THEORY: TRANSLATING ENGLISH AND MANDARIN CHINESE SONG LYRICS

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Anna Elizabeth Anderson Scholl
ABSTRACT

This paper identifies and applies Dynamic Equivalence (DE) and Relevance Theory (RT) to translating the English song *Farther Along* by Josh Garrels and the Mandarin Chinese song "追梦赤子心" (*zhui1 meng4 chi4 zi3 xin1* ‘Chase Dreams with a Pure Heart’) written by the rock band GALA. It also tests the accuracy, clarity and naturalness of the two translations with native speakers. Both DE and RT are explained in detail and accompanied by examples. After explaining the theories, the meaning and deeper implications of the song lyrics are analyzed and explained. Each song is translated twice, first by using DE and second by using RT. The differences between the translations are discussed in detail. The main practical difference discussed pertains to figurative language. DE focuses on meaning and impact without being tied to the original images (in form), while RT attempts at all costs to preserve the original implicatures, which usually results in keeping the same images. After these steps, the results of testing the translations (by way of questionnaires) for accuracy, clarity and naturalness are presented. The conclusion shows that the RT translations produce slightly higher comprehension results, but that the DE
translations are deemed more natural and preferred overall. These results are further complicated by the finding that those who read the RT translation after reading the DE translation were more favorable towards RT. Bearing these complications in mind, there is not a substantial enough difference between DE and RT to make a strong case that one translation is better than the other. Finally, this study calls for further research about RT’s emphasis on providing context, and also calls for further research about the practical use of footnotes and their likelihood of being read.
ชื่อเรื่อง: การประยุกต์ใช้ทฤษฎีต่างรูปในการแปลเนื้อเพลงภาษาอังกฤษและภาษาจีนแมนดาริน

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คำสำคัญ: การแปล, ทฤษฎีเทียบเคียงต่างรูป (Dynamic Equivalence), ทฤษฎีความสัมพันธ์ (Relevance Theory), ภาษาอังกฤษ, ภาษาจีน, Josh Garrels, Farther Along, Gala, จุยเมิ่งฉือซิน (追梦赤子心)

บทคัดย่อ

งานวิจัยชิ้นนี้มุ่งแยกแยะและประยุกต์ใช้ทฤษฎีเทียบเคียงต่างรูป (Dynamic Equivalence) กับทฤษฎีความสัมพันธ์ (Relevance Theory) โดยใช้ทฤษฎีทั้งสองแปลเพลงภาษาอังกฤษ Farther Along ของ Josh Garrels และเพลงภาษาจีน 追梦赤子心 (จุยเมิ่งฉือซิน) ซึ่งมีเนื้อหา “ล่าฝันด้วยใจบริสุทธิ์” ของวงร็อค GALA ถักที่ยั่งยืนตลอดความลูกต้อง ความขัดแย้ง และความเป็นธรรมชาติของงานแปลทั้งสองกับเจ้าของภาษา มีการอธิบายลักษณะและละเอียดรวมทั้งยกตัวอย่างประกอบให้กับทฤษฎีเทียบเคียงต่างรูป (DE) และทฤษฎีความสัมพันธ์ (RT) จากนั้นมีการวิเคราะห์และอธิบายความหมายและความหมายโดยนัยเชิงลึกของเนื้อเพลงทั้งสองภาษา เพลงทั้งสองภาษาถูกแปลครั้งแรกโดยแปลครั้งแรกที่ใช้ทฤษฎีเทียบเคียงต่างรูป (DE) และแปลครั้งที่สองโดยทฤษฎีความสัมพันธ์ (RT) งานแปลทั้งสองชิ้นมีความแตกต่าง รายละเอียดความแตกต่างของวิธีวิทยาทั้งสองอยู่ที่ภาษาเชิงภาพพจน์ ทฤษฎีเทียบเคียงต่างรูป (DE) ให้ความสำคัญกับความหมายและผลกระทบโดยไม่มีข้อติดกับรูปแบบภาษาที่ต้นฉบับในขณะที่ทฤษฎีความสัมพันธ์ (RT) ยึดมั่นกับการคงความหมายตามปัจจัยที่คัดลอกทุกประการซึ่งโดยส่วนมากทำให้รักษาสภาพเดิมของภาษาเดิมบั้ว, ผลงานแปลทั้งสองถูกประเมินต่อความลูกต้อง ความขัดแย้ง และความเป็นธรรมชาติโดยให้จ้างของภาษาทั้งสองสถานะ ผลการวิจัยพบว่าผลงานแปลจาก
ทฤษฎีความสัมพันธ์ (RT) อ่านแล้วเข้าใจมากกว่าเล็กน้อย แต่ผลงานแปลจากทฤษฎีเทียบเคียงต่ำรูป (DE) อ่านแล้วมีความเป็นธรรมชาติมากกว่าและเป็นที่นิยมมากกว่าโดยทั่วไปทั้งนี้ยังพบปัญหาเพิ่มเติมว่าเมื่ออ่านผลงานแปลจากทฤษฎีความสัมพันธ์ (RT) หลังจากอ่านผลงานแปลจากทฤษฎีเทียบเคียงต่ำรูป (DE) แล้ว เจ้าของภาษาชื่นชอบผลงานแปลของทฤษฎีความสัมพันธ์ (RT) นอกจากนี้ เมื่อพิจารณาผลการศึกษาให้เห็นว่ามีความแตกต่างในทฤษฎีเทียบเคียงต่ำรูป (DE) และทฤษฎีความสัมพันธ์ (RT) ที่เพียงพอต่อการตัดสินว่าการแปลโดยทฤษฎีใดเป็นวิธีที่ดีกว่า เพราะขณะนั้นผู้วิจัยเห็นว่าความมีการศึกษาเพิ่มเติมเกี่ยวกับการนั้นยังไม่สามารถให้รับฟังของทฤษฎีความสัมพันธ์ (RT) อีกทั้งการวิจัยเพิ่มเติมของใช้ชีวิตในทางปฏิบัติและความเป็นไปได้ที่ข้อมูลจะถูกก้าว
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<th>Description</th>
</tr>
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<tbody>
<tr>
<td>CDPH</td>
<td>‘Chase Dreams with a Pure Heart’</td>
</tr>
<tr>
<td>DE</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>FA</td>
<td>“Farther Along”</td>
</tr>
<tr>
<td>LRP</td>
<td>Language Resource Person</td>
</tr>
<tr>
<td>RT</td>
<td>Relevance Theory</td>
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</table>
Chapter 1
Introduction

1.1 Overview: Theory and practice
Theories matter. As Ernst-August Gutt says, “It is difficult to think of anything more important than theory—because to live successfully in this world, it is crucial that we hold correct beliefs about it” (Gutt, 1992, p.8). Whether it is about the most effective way to run a company or to compose a symphony, what people believe about why and how things work affects humans every day. This is certainly true for translators. However, a theory cannot just sit by itself. “The mechanic who spends a lifetime taking engines apart but never goes out for a drive in the country is a fitting image for the dry academician who examines the how at the expense of what is” (Bassnett-McGuire, 1980, p.76). Theories need to be practiced.

When it comes to translation, many theories, accounts, approaches and evaluations have been made in an attempt to describe both what translation is and how it should be done. Two of these are Dynamic Equivalence (DE), first introduced by Eugene Nida (1964), and Relevance Theory (RT), created by Sperber and Wilson (1986) and applied to translation by Ernst-August Gutt in 1991. Although RT as applied to translation was first and foremost an account of what translation is, it has practical effects on how translation is done. As such, this paper will explain the theories and identify the practical effects of DE and RT, focusing on figurative language from a Mandarin Chinese song translated into English and an English song translated into Mandarin Chinese.

1.2 Research questions and hypotheses
There are three significant research questions this paper explores. Words with an asterisk are key terms that require further definitions. These terms are defined in the last portion of section 1.2 under the italic heading key terms.

1. Which translation of the song will produce more accurate responses* when testing comprehension of the song’s main theme and meaning of the lyrics? Why?
2. Which translation will be perceived as more natural*? Why?
3. Will the participants prefer* the DE translation or the RT translation? Why?
The following three hypotheses correspond with the three research questions.

1. The songs translated according to RT will produce more accurate answers than the songs translated according to DE, because RT provides extra-textual information to help readers understand the song.

2. The DE song translations will be perceived as more natural because the expressions in the translation will be more idiomatic, every-day English/Chinese words.

3. Although the audience may like different points in the two translations, ultimately the audience will prefer the DE song translations, because they don’t include footnotes and overall they feel more natural.

In the final conclusion (5.1) these hypotheses will be revisited with discussion of the final results.

Key Terms

*Accurate Responses: The accurate responses are based on the exegeted meaning (done by the present author) in Chapter 2. If a participant in the questionnaire answers a question correctly about the meaning of song lyrics, this is an accurate response. If a participant in the questionnaire answers a question incorrectly about the meaning of the song lyrics, this is an inaccurate response.

*Natural: A natural translation is one that succeeds in sounding as if a native speaker wrote it. This means the translation will not contain awkward constructions or collocations. The words should be arranged according to the appropriate and sophisticated constraints of each language’s grammar and colloquialisms.

*Participants: The participants will be males and females aged 13-30 years old.

*Prefer: Participants in the survey will be asked, “which song translation do you think is better?” Whichever song translation they choose as “better” will be the one they prefer.

1.3 Methodology

This study identifies, applies and tests key components of DE and RT to the translation of the Chinese song 追梦赤子心 zhú mèng chìzǐ xīn ‘Chase Dreams with a Pure Heart’ by the Chinese rock band GALA into English and of the English song “Farther Along” by Josh Garrels into Mandarin Chinese. The research method used
in this study contains both qualitative and quantitative analysis. The songs are translated for the purpose of being read so that listeners of the original song can understand the meaning in their own language. The songs are not translated for the purpose of being sung. This is in accord with song translation scholar Allan Low, who identifies five main functions in translating songs (Low, 2003). Although three of his main functions in song translation involve the song being translated so that it can be sung, two of the purposes for translating a song are purely for an audience to read the song for its meaning, not for its rhyme. As such, the songs in this study are translated for the purpose of being read for their meaning.

As for the analysis, the song lyrics are first analyzed for their meaning and contextual implications. The meaning can include both the primary meaning of the words themselves and also information that is implied, but not stated directly. Contextual implications are outside contextual factors that affect the overall understanding of the lyrics.

One very important part of translating is determining the receptor audience. For the Mandarin Chinese song, the audience targeted was an age group of about 13-30, not dependent on religion, educational background or gender. The original Mandarin Chinese song was for teenagers and young adults, so the translation aims to reach that kind of audience. The DE translation aims at reaching this audience in a straightforward, simple and idiomatic way. The RT translation aims at reaching this audience by also providing background information in an introduction and footnotes to help with understanding. The audience for the song “Farther Along” is a little more complicated because the English song is originally Christian. However, it is not overt or sanctimonious, so it is meant to appeal to non-Christians as well. The original audience of the song would be mostly Christian, but also non-Christian people who enjoy Garrels’ style of music. For this reason, the targeted audience for the translated song is both Christian and non-Christian, with the expectation that it will be easier to understand and identify with as a Christian than as a non-Christian. The DE translation, in hopes of being idiomatic, retains a few explicit Christian words but also uses more generic terms for some Christian terms in order to be easily comprehensible to non-Christians. The RT translation uses deeper words and images, including biblical references, but it explains the Christian themes in an introduction and footnotes. In summary, both of the songs are translated for a general or mixed audience of younger people, aged 13-30.
The song analyses, translations and back translations were done by the present author with the assistance of several mother-tongue speakers of Mandarin Chinese. These language resource persons (LRP) helped check grammar, meaning and contextual background for the understanding of both songs. The Mandarin Chinese translations and back translations were checked at least three times by native speakers before they were tested with a wider audience. The present author chose the English song because it contains large amounts of figurative language and also contains a powerfully hopeful message. In search of a Chinese song fitting these same characteristics, the Mandarin Chinese song was chosen by administering a brief survey to find out about well-known songs across China, specifically, a well-known “song of hope.” The five people surveyed were between 25-35 years old, so the answers definitely reflected a younger generation’s opinion.

After completing and highlighting the characteristics of the DE and RT translations of each song, they were tested with native speakers for their accuracy, clarity and naturalness. Accuracy is seen as faithfulness to the original text—not adding, omitting or changing any meaning from the original. “Clarity” means that the meaning is not ambiguous or inaccessible. A natural translation, according to Nida and Taber (1974), should not, “exhibit in its grammatical and stylistic forms any trace of awkwardness or strangeness” and in the end, “the best translation does not sound like a translation” (p. 13). In Gutt’s opinion, “unnaturalness” in translated texts often seems to involve gratuitous processing effort on the receptor audience’s part” (Gutt, 2004, p.122) and therefore violates the principle of relevance. Between the two of them, they agree that natural means “not awkward.” With these three principles in mind, the test was designed to measure the accuracy, clarity and naturalness of the translations.

The tests were administered to foreigners in Chiang Mai at Payap University and also to native Chinese and English speakers in other cities electronically using email and Google Drive. Over one hundred people participated in the surveys overall, but due to the desire for equality of gender and variety of religion, the results of eighty questionnaires were examined. In the end, the results of twenty speakers per translation were examined. The participants had to be between 13 to 30 years old and also had to be native speakers of English or Mandarin Chinese. Accuracy and clarity were tested by asking participants a comprehension question about each stanza of the song. Sometimes the comprehension question targeted the comprehension of a specific image, other times it tested general comprehension. It is assumed that if people choose the correct answer, it means that the translated
language was both accurate and clear. Naturalness was tested using two different strategies. Both were based on people’s opinions, but one testing method was more quantitative, while the other testing method was purely qualitative. The first method asked people to write down the line numbers of lines/lyrics they thought were unnatural in the text. The second one asked people which translation they thought was more natural and why. For more details about the testing method, along with results, read section 3.3 and 4.3.

1.4 Literature Review
In the western world, most scholars look to Cicero (55 BC) and Jerome (405-410 AD) as the foundational translation theorists. Both of them struggled with the conflict of translating “word for word” or “sense for sense,” a debate that remains among translators even now. Although people have been translating for thousands of years, translation studies came to be recognized as an official academic field around the 1970’s when translation theorist Holmes (1988) highlighted its status as a separate discipline (Munday, 2016). Ever since then there have been prolific articles written and new theories introduced in the East and West. China alone has published well over 6,000 articles pertaining to translation studies in the last thirty years (Luo & Lei, 2004).

Defining translation as a field of study is problematic in itself because translation can be defined in many ways. Jakobson (1959) breaks translation into three fields. Firstly it can be “intralingual” which means people can translate within the same language—like paraphrasing the original Robinson Crusoe (Defoe, 2007) for children. This primarily involves “rewording” as Jakobson says. The second type is “interlingual” which means interpreting words from one language to another (this type is the one that most commonly comes to mind when hearing “translation”). The third type of translation is “intersemiotic” which involves translating from one medium into another—for example, making J.R.R. Tolkien’s Lord of the Rings (1954) books into a movie series. Once narrowing the field of study to interlingual translation, one must then define translation even within that field. Christiane Nord (1997), in her work explaining Vermeer’s skopostheorie (1978), reminds readers that the term translation can also be used to include verbal interpreting. When this present study mentions translation, it refers to Jakobson’s type of interlingual translation, specifically written translation.
1.4.1 Dynamic Equivalence

In current translation theory, it is not possible to call a single theory “Equivalence.” It must be qualified with another descriptor before it—such as Natural Equivalence, Dynamic Equivalence, Pragmatic Equivalence and many more. The birth of Equivalence Theory may now be called the theory of Natural Equivalence, and, in some ways, Natural Equivalence proved that translation could really happen (Pym 2010). Before Natural Equivalence, linguists like Saussure (1983) had said that language was so complicated, one word simply couldn’t be equally transferred to another language and hold the same meaning. This idea was reiterated in the Sapir-Whorf Hypothesis (1956) (Wardhaugh, 2003), which claimed that the structure of a language influences and in fact limits how its speakers are able view the world. Many theorists later opposed this claim, including Eugene Nida (1974) who countered the Sapir-Whorf worldview, saying, “Linguists...have found no basis for concluding that language determines thought” (p. 339). Nida was a strong proponent of the idea that whatever could be expressed in one language could also be expressed in another language.

Linguist Roman Jakobson (1959) explored concepts of linguistic meaning and equivalence and set the stage for Nida’s seminal work Towards a Science of Translating (1964). Nida begins his seminal work by setting the historical stage of translation over time, and bringing to light the debates and developments of translating things word for word or translating things more naturally into the Receptor Language. He ends his first chapter bemoaning the fact that many Bibles are full of “meaningless phrases” but at least, “fortunately...there seems to be a growing awareness of the necessity of vital communication” (Nida, 1964, p. 29). To Nida, a successful translation must be natural and understandable to the receptor audience. This can be accomplished when one adequately transfers the original meaning of the source text into the Receptor Language, and Nida devotes three full chapters describing the nature of meaning, linguistic meaning, referential meaning and emotive meaning. As he describes translating linguistic meaning he gives three steps. These steps are:

1. “Analyze the source-language expression in terms of the basic kernel sentences and the transforms required to produce the utterance, while adding

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1 “Kernel constructions” as defined by Nida are “the minimal number of structures from which the rest can be most efficiently and relevantly derived” (p. 66). Basically a kernel is the most basic or grammatical structure an utterance can be broken down into.
all implicit objects, events, abstracts or relationships required by the processes of transformation.

2. Transfer the kernel forms of the source-language to the equivalent kernel forms of the Receptor Language...This is likely to produce some shifts.

3. Transform the kernel utterances of the Receptor Language into the stylistically appropriate expressions” (Nida, 1964, p. 69).

Nida and Taber’s (1974) work further explains these three steps of analysis in a more succinct way. First of all they provide a diagram, which some people refer to as the code model of communication.

Figure 1 Nida & Taber’s model for grammatical analysis

Figure 6. *The Theory and Practice of Translation*. (p. 33), by E. A. Nida & C.R. Taber, 1974.

This diagram shows a system for translating. The letter A represents the Source Language, which first must be analyzed. After being analyzed, the meaning is then translated into the Receptor Language. After being translated, it is then restructured in order to fit the natural expressions and grammar of the Receptor Language. Although these steps might appear too scientific or rigid, Nida (1964) clarifies, “The production of equivalent messages is a process, not merely of matching the parts of utterances, but also of reproducing the total dynamic character of the communication...” (p. 120). One way this is done is by identifying the load of information within a message and decoding it for each language in a digestible way. Ultimately Nida argues for a balance in communication load, so that one is not overloaded but one is not under-loaded either. Nida (1964) explains, “What may have been quite satisfactory in the Source Language needs to be “drawn out” in the Receptor Language if the two messages are to be equivalent in terms of information
theory (p. 130). This, of course, means that good and accurate translation does not produce some sort of literal or word for word equivalent, but produces natural and understandable end products.

Two key terms coined by Nida are Formal Equivalence and Dynamic Equivalence.\(^2\) Formal Equivalence “focuses attention on the message itself, in both form and content” (Nida, 1964, p. 159). An example of a type of translation that is the most formal would be a linguistic gloss translation of a text. On the other hand, a Dynamically Equivalent translation, “aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message” (Nida, 1964, p. 159).

In other words, a DE translation is motivated by the desire to communicate seamlessly in the Receptor Language in a way that is relevant to his or her own culture without requiring a receptor audience to know a lot of background information. After reading the upcoming explanation of RT in section 1.4.2, the reader will notice that this statement about a receptor audience not needing a lot of background information is exactly opposed to Gutt’s claims of the necessity of communicating the contextual background and inferences of the original text. A practical example given by Nida (1964) of Dynamic Equivalence is the J.B. Phillips translation of Romans 16:16, “greet one another with a Holy kiss” as, “give one another a hearty handshake all around” (p. 160). This shows that the aim of a DE translation is to make a translation understandable and culturally relevant to the receptor audience.

Besides DE’s goal at naturalness in translation, DE stands out in translation theories because it prioritizes impact. In the later seminal work by Nida and Taber, *The Theory and Practice of Translation* (1974) they explain, “Dynamic equivalence is...defined in terms of the degree to which the receptors of the message in the Receptor Language respond to it in substantially the same manner as the receptors in the Source Language” (p. 24). In other words, a Dynamic Equivalent translation aims for equivalent impact. One explanation for adding this extra element of impact is specifically aimed at Bible translation. For Nida and Taber (1974), “A translation of the Bible must not only provide information which people can understand, but must present the message in such a way that people can feel its relevance…and can then respond to it in...” (p. 24). Ultimately Nida and Taber wanted to translate the

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\(^2\) In later works, Nida changed the name Dynamic Equivalence to Functional Equivalence. However the present author has chosen to use the original name.
Bible in such a natural and impactful way that it would motivate people to believe it and see it as containing life-changing truth.

Many other authors have furthered the ideas of Nida’s Formal and Dynamic Equivalence, including Catford (1965), Beekman and Callow (1974), Larson (1988), Barnwell (1986), Baker (1992), House (1997), Evans (2006), and Kerr (2011). There are also many who have argued against Nida. Gentzler (1993) mainly critiqued Nida for his evangelistic bent in translating, aiming to convert his target audience. Chinese critics (Qian, 1993; Ju, 2000; Luo & Lei, 2004) believe that equivalence is impossible and that the gap between Mandarin Chinese and English is so large, it is too idealistic to think there could be any equivalence at all. Ju Miao (2000), however, illustrates a lack of true understanding of Nida’s concepts, and seems to forget that Nida was not claiming he could produce an equivalent pictograph, but claiming he could aim for an equivalent meaning that produced the same impact that the source text had on the original audience. Although Nida’s work happened in the sixties and seventies, and some current translation theorists sometimes call him a thing of the past, “Nida achieved what few of his predecessors attempted: he went a long way to producing a systematic analytical procedure for translators working with all kinds of texts and he factored into the translation equation the receivers of the TT and their cultural expectations” (Munday, 2012, p. 69). Nida’s systematic and passionate explanations of proper translation are still impacting translators today.

1.4.2 Relevance Theory
Sperber and Wilson’s Relevance: Communication and Cognition (1986) introduced the theory of relevance, which describes the phenomenon of communication. They defined the principle of relevance as, “Every act of ostensive communication communicates the presumption of its own optimal relevance,” or, in other words, when people communicate clearly and directly, they assume that the person they are speaking to can understand what was spoken (from context) without a lot of unnecessary effort (Sperber & Wilson, 1986, p. 158). Although Nida (1964) and other translators have considered translation in light of communication, Ernst-August Gutt (1991) wrote the seminal work Translation and Relevance: Cognition and Context, using RT to define translation as belonging communication. Nearly ten years later, in 2000, Gutt revised his original work and added a postscript with further explanation. The present author will quote the Shanghai Education Press edition of Gutt’s revised work, published in 2004. In this seminal work, Gutt claims that theories of translation are not needed insofar as translation is simply a subset of
the phenomenon of communication, claiming, “the better our insight into human communication becomes, the better we shall understand translation problems” (p. 199). His work also speaks openly against foundational views translators like Nida (1964) had about communication in the past, and speaks openly against ideas of equivalence, arguing that it is difficult to see how one could actually “achieve Dynamic Equivalence in terms of conveying the message of the original” (Gutt, 2004, p. 80) when both knowing the original context and conveying it seem nearly impossible. One reason Gutt does not see Equivalence as a necessarily reachable or appropriate goal, is that it seems to under-prioritize original context and Receptor Language context.

In discussing the need for context, Gutt (2004) first describes something called a “secondary communication situation,” which is where the audience fails to use “the contextual assumptions intended by the communicator” and may even use others instead (p. 76). Gutt thinks DE does not adequately acknowledge this secondary communication situation and fails “to overcome obstacles to comprehension arising from the differences in background knowledge” (p. 79). Two ways Gutt suggests to remedy this are to 1) supply the contextual assumptions needed and 2) spell out the contextual implications themselves (p. 79). Some people may be confused by this second option, thinking that it contradicts Gutt’s abhorrence of over-explicating information within a text. However, explaining context and explicating linguistic meaning are two very different things. Explicating linguistic meaning in translation would be to make Paul’s “thorn in the flesh” a “painful physical ailment” as the Good News Bible translation does (2 Cor 12:7, Good News Translation). This is not acceptable to Gutt because it narrows down and explicates only one possible meaning of the original. However, an example of explaining context inside a text appears in his example of Matthew 2. Gutt argues that Matthew 2 is not adequately translated by those who use the DE or meaning-based translation approaches because it lacks explanation of context. Gutt explains that Nida and Taber’s DE approach focuses pointedly on linguistic elements of language, and forgoes necessary contextual elements. Nida and Taber (1974) say, “…as opposed to cultural translation, only a linguistic translation can be considered faithful” (p. 205) and in another argument they explain,

“…One is not free to make in the text any and all kinds of explanatory additions and/or expansions. There is a very definite limit as to what is proper translation in this difficult area: one may make explicit in the text only what is linguistically implicit…one may not simply add interesting
cultural information…and one may not add information derived from other parts of the Bible…” (p. 111).

The Good News Translation (a translation of the Bible exemplifying DE principles) of Matthew 2 ends with the final words, “And so what the prophets had said came true: ‘he will be called a Nazarene,’ without any explanation of why this is meaningful. Gutt claims that the only way the average English reader will understand Matthew 2 depends on outside contextual knowledge, not on proper linguistic knowledge of words. To Gutt, the main point of Matthew 2 is to show that Jesus coming from Nazareth is not anything to be embarrassed about and does not refute any of the Old Testament prophecies about where Jesus would be from. Gutt (2004) says,

“The translator should be able to include in the translation either information about the problem of Jesus’ association with Nazareth in light of Jewish expectations about the Messiah, or he should be able to spell out the main point, perhaps in the following form at the end of the chapter: “thus we see that the fact that Jesus is called ‘Jesus of Nazareth’ is no reason to be embarrassed. Rather, as we have seen, God brought him there in a number of steps, each of which he himself directed, beginning, as our belief demands, in Bethlehem, and culminating in Nazareth” (pg. 79).

Gutt suggests that he should be allowed to write the necessary context with an explanation right into the text. He sees this as more faithful and helpful to the audience because it gives them relevant information to understand the passage they just read.

Besides including context inside of the text, or adding contextual footnotes, Gutt presents a third option, in which overly explained context might need to be omitted altogether so that readers can be successfully communicated to. This decision would be made so that readers would be protected from having false ideas about the original. This can be seen in his discussion of translating a parable of Jesus, from Mark 2:1-4, in which a paralytic man is lowered from a roof inside of a house where Jesus is teaching. Gutt (2005) provides several reasons why the Basketto tribe could not easily comprehend an attempt at keeping any specific contextual information pertaining to “digging through roofs” in their culture. Finally, he suggests that Mark 2:4 would make a lot more sense if translated as shown on the right in Figure 2.
Since they could not get him to Jesus because of the crowd, they made an opening in the roof above Jesus and, after digging through it, lowered the mat the paralyzed man was lying on (NIV, 1973).”

“Because of the great crowds, the four men had to go to a lot of trouble until they got the paralyzed man into the house to meet Jesus” (Gutt, 2005, p. 46).

Figure 2 Mark 2:4, NIV and Gutt's (2005) suggested translation

Rather than including footnotes explaining what Jewish roofs at the time looked like and how they would be able to be dug into, and rather than adding something directly in the text, Gutt thinks the best way to communicate the underlying meaning of the original biblical text is to explain that the men “had to go to a lot of trouble” to get the paralyzed man in front of Jesus. Gutt calls translation “interlingual interpretive use,” which ultimately involves a translator choosing the most relevant information in order to communicate the relevant meaning of the original utterance. As just explained, this sort of translation can result in explicaded contextual information in the text and extra footnotes, but also in choosing to remove outside context that would not be easily understood.

A very important distinction within RT concerns the difference between “direct translation” and “indirect translation.” Direct translation is a specific term meaning that the translation includes “the preservation of all communicative clues” (Gutt, 2004, p. 167). Gutt ultimately says that actually achieving exact and direct transfer of original context and communicative clues is nearly impossible. For this reason, Gutt calls the rest of translation ‘indirect translation,’ which aims to keep only the most relevant inferences of the original. This ultimately means that a translator has a lot more freedom to choose how to translate a text because he is not bound by the original linguistic elements, but rather by choosing the most relevant information that most closely resembles the original contextual meaning. This explains why Nida and Taber would not accept Gutt’s translation of Mark 2:4 for the Basketto tribe in Figure 2. For Nida and Taber, Gutt’s translation seriously omits linguistic information from the original biblical story, and as such that translation is completely unsatisfactory. On the other hand, for Gutt (2005), his translation is perfectly reasonable because it will be easily understood by the Basketto people and
it is faithful to the original text in that it “has interpretive resemblance\(^3\) with the original” (p. 46). In personal communication with Gutt, he further clarifies that, “the simplified rendering would again not be "ok" if one had given the readers the impression that what they were told is the accurate and full meaning of the original” (personal communication, December 21, 2017). This shows that Gutt’s example in 2005 was an attempt to communicate effectively with his audience. He would not, however, let the audience think that his words were exact representatives of the original, but would rather let them know upfront (probably in an introduction) that some information was added or omitted so that they could better understand the text.

Finally, another important element of the RT account is its emphasis on the implicational nature of language. When Gutt (2004) describes RT he says,

> “The central claim of RT is that human communication crucially creates an expectation of optimal relevance...whenever someone shows that he wishes to communicate, he implicitly and automatically conveys the assumption that the hearer can expect to derive adequate contextual effects without spending unnecessary effort” (pp. 31-32, underlining mine).

In other words, people do not always speak out exactly what they are thinking, but they speak in such a way that assumes the person they are speaking to will correctly interpret what they have said or implied. This ultimately means that in communicating and translating, the most important things are the basic inferences and “communicative clues,” not the words themselves. This means that a successful RT translation does not have to retain exact images if the receptor audience will not have or want the necessary context to understand the original image. The translator will have some choices to make and questions to ask. The translator must ask, how important is it to use the exact image and explain it? Will this be worth the extra processing effort for the audience? If it is not worth it, then the translator must think, “is there a creative way I can include necessary context for the image within the text itself?” And finally, if the answer to that is also “no,” the translator asks, “what way can I phrase these words so that they are an indirect translation of the original and do not pose unnecessary processing effort for the audience?”

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\(^3\) This is a term from Relevance Theory, and in its most basic definition it means “resemblance between propositional forms” (Gutt, 2004, p. 37).
The extra element in all of this is dealing with language that is figurative and not very direct. A DE approach offers several ways of dealing with figurative language and idioms. It suggests either finding an equivalent idiom or figure of speech in the Source Language, or explicating the meaning of the original idiom to make it understandable. Although the RT account does not altogether ban those two options (Hill, Gutt, Hill, Unger, & Floyd, 2011), it complicates the process of making translation choices in its differentiations between “weak communication” and “strong communication.” The concept of weak communication comes from Gutt’s (1996) idea that implied information has varying degrees of strength. “Strong” communication makes it very clear to the receptor the exact point one aims to imply. As for “weak” communication, “the less evidence the communicator gives that he intended the audience to supply a particular thought, the weaker the communication of that thought” (Gutt, 1996, p. 7). Gutt believes that original weak communication should be kept weak. Figurative language is weak communication. As such Gutt does not see the need to overly explicate the intended meaning because this removes the original range of multiple meanings. This means that Gutt thinks a more faithful translation will not explicate a chosen meaning. Instead, an ambiguous image or figure of speech will be retained in order to maintain the range of meanings it can imply.

As a result of his claims, many people have reacted in favor of Gutt’s theory and applications, and many have spoken out against it. Those who speak in favor of Gutt (Winckler & Van der Merwe, 1993; Smith, 2002; Weber, 2005) believe he not only offers a valuable explanation of translation as a phenomenon, but also see it as applicable to translation, especially Bible translation. Others who are not as favorable towards Gutt (Malmkjær, 1992; Wendland, 1997) see his explanation of translation as impractical and overly literal.

Although applying RT occurs within the realm of Bible translation (Smith, 2000; Hill, 2002; Hill et al., 2011), there is a body of work in which people outside of Bible translation are doing their best to apply RT to all areas, especially wordplay and figures of speech. Antar Abdellah (2004) applies RT concepts to an Arabic translation of Shakespeare’s Othello. Sang Zhong Gang (2006) applies RT to Chinese poetry, while expanding Gutt’s definition of translation with key terms such as “clues-based interpretive use” and “crossing language boundaries.” Chiung-Wen Liu and Grace Qiao Zhang (2006) apply RT to Chinese idioms and folk sayings. He Jing (2010) claims that RT provides the best tools for classifying and translating puns from English into Chinese and vice versa.
This present study adds to the academic effort of identifying and applying RT to translation, especially in the field of figurative language in song lyrics. More than that, this present study shows real comparisons between DE and RT based translations, allowing present day translators to identify the practical differences between the DE approach and the applications of the RT account to translation.

1.5 Practical applications of key components of DE and RT
After explaining the DE approach and RT account in the literature review, the following section provides practical examples of what applying these ideas might look like. Since the texts in this thesis are songs, it is most beneficial to focus in on how both DE and RT deal with figurative language.

As a general summary, DE is motivated by the desire to have the original impact of the text on the receptor audience while RT is motivated by communicating the contextual background and inferences of the original text. Both aim for accurate, clear and natural translations of the Source Language into the Receptor Language. However, they prioritize different steps in the process of getting there. Sometimes, the two theories may produce almost identical types of translation. Other times, their priorities may give very different renderings.

The following points are a practical explanation of Dynamic Equivalence as applied to translating figurative language.

1. Breaking down the original figurative words and phrases to their core grammatical and semantic meaning, then translating/transferring the results from the SL into the RL (Nida & Taber, 1974). This is first and foremost a linguistic approach.

2. If one comes across an idiom that has an equivalent in the other language, use the equivalent idiom. For example, in English “when in Rome, do as the Romans do” has a natural equivalent in Chinese 入乡随俗 ru4 xiang1 sui2 su2 ‘enter town follow customs.’ According to DE, this meets the goal of communicating the intended meaning of the phrase and puts it in natural everyday Chinese words.

3. If figurative or ambiguous language does not have any natural equivalent, it is perfectly acceptable, and sometimes better, to explicate the original intended meaning in a natural way. For example, in the New Testament book of Philemon when Paul introduces himself as “Paul, a prisoner of Christ,” an appropriate
Some of the practical steps of translating figurative language in line with Relevance Theory include:

1. Analyzing the original figurative words or phrases for their complete original context (as much of it as can be known), then analyzing the original author’s inferred implications of the words/phrases. Finally, attempt to translate, with context in mind, the same inferences from the Source Language to the Receptor Language. The exact image does not have to be retained if more of the same inferences can be gathered from another image. This is up to the translator to decide and is based on his or her knowledge of both the original context and the receptor audience’s context.

2. If one comes across an idiom that may have a dictionary equivalent in the other language, one should use caution before using such a “supposed” equivalent. For example, in English “when in Rome, do as the Romans do” originates from a letter written by St. Augustine in 390 AD. It literally spoke of Rome as the real city and was written in the context of talking about following the custom of the church one attended. At this point, the translator needs to ask, “How important is it for the audience to realize this phrase is rooted in the true historical city of Rome?” And, “how important is it for an audience to know the religious context?” If this is extremely important to the purpose of the translation, then the most appropriate translation would be, 在罗马，做罗马的事 zài luómǎ, zuò luómǎ de shì ‘in Rome, do the things Romans do,’ accompanied by an explanatory footnote about why the city Rome is used, and that it actually has a religious context. Of course, if it was not terribly important that the receptor audience know about Rome, or even that it came from a religious context, it would most likely be more appropriate to say, 在外国城市，做他们的习俗 zài wàiguó chéngshì, zuò tāmen de xíshù ‘in a foreign city, do their local customs.’ This retains some ambiguity so that a reader is still allowed to come to the inferred meaning on their own, but it doesn't keep the city Rome or explain the religious context. The main difference between DE here is that a
translator should not jump to the so called “equivalent idiom” and claim that 入乡随俗 rù xiāng suí sú ‘enter town follow customs’ is a translation of the original intended meaning of the phrase. The main reason for this is that using an already established Chinese idiom might wrongly communicate to Chinese readers that the original text and figurative expression was actually Chinese, and that they are not reading a translation of anything at all. Removing the knowledge of the source text from the Chinese mind would be a serious breach of true translation practice to Gutt.

3. Figurative language or ambiguous language should be kept “weak” and explicating the original intended meaning should be a last resort. One should aim for maintaining the original inferences or communicated clues. For example, in Philemon when Paul introduces himself as Paul, a prisoner of Christ, this can have at least two possible meanings. One meaning can be very figurative, as if Paul is identifying Christ as a jailor and Paul as his prisoner. The figurative meaning implies that Paul is a “prisoner” in the sense that Paul completely belongs to Christ and also suffers because of that. The other more literal meaning is that Paul is a literal prisoner in a literal jail because of things he has done for Jesus Christ. An RT sort of translation might appear as 基督耶稣的囚犯保罗 jīdù yēsū de qiúfàn bǎoluó ‘Christ Jesus’s prisoner Paul’ (Chinese Standard Bible (Simplified) CSBS). An RT translation aiming to preserve weak communication would prioritize using this translation as opposed to the previously stated DE translation. However, this more literal translation is not in line with the account RT provides because it is ‘more literal’ but because it maintains the ambiguity that allows Chinese readers to understand more than one possible meaning. For example, if translating into a smaller language in which being locked in a “prison” was not a contextual concept of punishment for crime, but being placed in a deep pit was, then the translator would have at least two options within the account RT provides. He might choose to retain the image of prison and explain it in a relevant and meaningful way (if that did not cost too much processing effort for the receptor audience). However, if a lengthy explanation of prisons and chains is too much, an appropriate translation might be ‘Christ Jesus’s “pitted” person, Paul.’ This is to explain that actually the word “prisoner” is not the most important, but the communicative clue that Paul is figuratively imprisoned by God and literally imprisoned by Rome is the most important thing to communicate in a relevant way.

In conclusion, DE values linguistic faithfulness while maintaining equivalent impact. In regards to figurative language, this means no linguistic information should be added or omitted that is not linguistically implied, but also that meaning should be
translated in an idiomatic and understandable way. People should not be left puzzling about what a sentence of paragraph might mean. RT on the other hand, sees that some “puzzling” in working through the meaning of figurative language is probably worth it if the same range of possible meanings is retained in the translated text. RT leaves several paths open to the translator, which involves the translator choosing what information of the context is crucial and if any of it needs to be explained inside or outside of the text. “Equivalent” idioms should not be readily used by the translator lest the receptor audience reads contextual ideas into the translated text that are not there.

All of these concepts will be applied in Chapters 3 and 4. First, however, it is necessary for the reader to be introduced to the two songs and their meanings.
Chapter 2
Song Background and Meaning Analysis

2.1 Background: ‘Chase Dreams with a Pure Heart’
The song 追梦赤子心 zhuī mèng chìzǐ xīn ‘Chase Dreams with a Pure Heart’ (CDPH) was written by the rock band GALA in 2011 (百度知道, [baidu zhi dao], n.d.). The song, although slower than the band’s typical fast pace, is filled with hopeful words of perseverance, especially attracting the younger generation. The band wanted the song to tell everyone ‘even if you face setbacks and ridicule, you need to bravely run forward’ (translation mine, 百度 [baike.baidu]). This song, unlike “Farther Along,” is not Christian and does not have any religious affiliation. However, it does mention the power of “fate.” It sends an encouraging message telling people to not give up, look inside themselves and keep going. Not only did it win ‘song of the year’ in 2011 at the Chinese Midi Rock awards, but it has also become very popular due to the beautiful female singer 徐歌阳 xú gē yáng’s 2016 performance on China’s famous TV program China’s New Voice. Her own back-story of hardship, including failing the Chinese college entrance exam twice (百度[baidu]) gives extra emotion to the song as she performs it.

The song lyrics presented are those sung by the original band GALA. The 2016 performance by 徐歌阳 xú gē yang does not include stanza 3 from the original and omits the second-to-last line 为了心中的美好 wèile xīnzhōng de měihǎo ‘for the heart’s beauty.’ The present author chose to use the original song lyrics in order to get the fullest representation of the song and its meaning.

2.2 Original song lyrics: CDPH (with semi-literal gloss)
The following song is 追梦赤子心 zhuī mèng chìzǐ xīn ‘Chase Dreams with a Pure Heart.’ Under each Chinese line there is a semi-literal English gloss. The full song is

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4 This reference is widely used among Chinese people, and it is a Chinese language cooperative internet encyclopedia.
5 It might be hard for a western person to grasp the importance of passing this exam. Many Chinese students feel like their family’s honor rests on them going to college and getting a higher education. If they fail, they cannot go to college. Failure brings major shame to the family.
46 lines. The chorus is repeated twice, which results in the analysis of 36 unique lines.

追梦赤子心

‘Chase Dreams with a Pure Heart’

Stanza 1

1. 充满鲜花的世界到底在哪里
   Where is the world filled with flowers?
2. 如果它真的存在那么我一定会去
   If that place really exists, well then, I'm of course going
3. 我想在那里最高的山峰矗立
   I want to be on the highest mountain peak standing tall
4. 不在乎它是不是悬崖峭壁
   I don’t care if it's on sheer-precipices-and-overhanging-rocks [four-word phrase]
5. 用力活着用力爱哪怕肝脑涂地
   Using energy to live and to love no matter what it takes, that's exhausting [idiom: spill my liver and brains on the ground]
6. 不求任何人满意只要对得起自己
   Don’t beg people to be satisfied with you, I’m going to keep doing things myself
7. 关于理想我从来没选择放弃
   Concerning my dreams, I will never chose to give up
8. 即使在灰头土脸的日子里
   Even in days of the dusty-head-dusty-face [four-word phrase]

Stanza 2

9. 也许我没有天分
   Maybe I have no special talents
10. 但我有梦的天真
    But I have an innocent/naïve dream
11. 我将会去证明用我的一生
    I will use/spend my entire life to prove myself

Music break

12. 也许我手比较笨
    Maybe ‘my hand is comparatively clumsy [lit: stupid/inept]’ [i.e. I'm not good at doing things]
13. 但我愿不停探寻
    But I will never stop seeking
14. 付出所有的青春 不留遗憾
I will expend all my youth and leave no regret

Chorus A

15. 向前跑
Run forward!

16. 迎着冷眼和嘲笑
Facing cold eyes and mocking laughs

17. 生命的广阔不经历磨难怎能感到
How can you feel life's greatness without experiencing hardship?

18. 命运它无法让我们跪地求饶
Fate, it is unable to make us kneel-and-beg-forgiveness [four-word phrase]

19. 就算鲜血酒满了怀抱
Even if [our] chest [is] completely soaked through with blood

Chorus B

20. 继续跑
Continue running!

21. 带着赤子的骄傲
Carrying your pure pride

22. 生命的闪耀不历经磨难怎能感到
How can [we] feel life's glitter without going through hardship?

23. 与其苟延残喘不如纵情燃烧吧
Rather than being on one's last legs/lingering on in last breaths before death [idiom], let's burn to our heart's content [idiom]

24. 有一天会再发芽
One day [we will] be able to sprout again

Stanza 3

25. 未来迷人绚烂总向我召唤
A charming and splendid future is always beckoning me

26. 哪怕只有痛苦作伴也要勇往直前
Even if [I] only have hardship as a companion, I will bravely move forward

27. 我想在那里最蓝的大海扬帆
I want to be sailing in the bluest ocean there

28. 绝不管自己能不能回还
Never mind if I myself can’t ever turn back
Stanza 4

29. 失败后郁郁寡欢
After failing, feeling-down-and-depressed [four-word phrase]

30. 那是懦夫的表现
That’s a coward’s performance

31. 只要一息尚存请握紧双拳
If you still have breath and life in you, keep going with fists tight

32. 在天色破晓之前
Before the color of the sky breaks [at dawn]

33. 我们要更加勇敢
We need to be even more brave

34. 等待日出时最耀眼的瞬间
Waiting till the arrival of the most dazzling flash of sunrise

(Repeated Chorus A and B lines 35-45)

Last two lines

46. 为了心中的美好
For the sake of the happiness in the/our hearts

47. 不妥协直到变老
I won’t compromise all the way till I’m old

2.3 Meaning and implications: CDPH

The following shows annotations of 追梦赤子心 zhuī mèng chìzǐ xīn ‘Chase Dreams with a Pure Heart’ with explanations of the meaning and implications from the lyrics. The meaning and implications refer to Chinese cultural context and implied meanings that might not be apparent to the English-speaking receptor audience. The meaning, implications and semi-literal back translation were agreed upon with one native speaker of Chinese and then checked and revised by two other native speakers of Chinese.

追梦赤子心

‘Chase Dreams with a Pure Heart’

The words 追梦 zhuī mèng ‘chase dreams’ are not hard to translate or to relate to, but the difficult words are 赤子心 chìzǐ xīn ‘pure heart.’ This phrase implies different
meanings, including having the purity and innocence of a newborn baby along with being “number one” or the best at something. There are other meanings as well. The phrase is not often spoken and is more likely to be written. It conveys a deeper meaning than just innocent.

This concept of purity immediately relates to a Chinese idiom about a lotus flower. Lotus flowers are a beautiful pure white color. But the remarkable thing is that they grow out of mud and muddy water all around it. The idiom says 出污泥而不染 chū wū ní ér bù rǎn ‘coming out from the mire and sludge without a stain.’ In regards to a person, this could mean a girl who grows up in a bad area with drugs and fighting, but remains untainted. This sort of purity is what the 赤子心 chìzǐ xīn ‘pure heart’ in the title is trying to describe.

Stanza 1

1. Where is the world filled with flowers? If that place really exists, 2. Well then, I’m of course going, 3. I want to be on the highest mountain peak standing tall, 4. [I] don’t care if it’s on sheer-precipices-and-overhanging-rocks [four-word phrase]’

In line 1, flowers represent “happiness.” There is a good and relaxed feeling one gets when walking into a garden of flowers. This line is asking, “Where can I find a world where there is happiness and beauty?” In line 3, an implied meaning in these words is that in order for a person to be standing tall on the mountain peak they would have to climb through a difficult way to get there. The singer doesn’t care how hard it is to “rise to the top” in the sense of being successful in meeting her dream. Lines 3-4 contain a separate thought and image from lines 1-2. However, lines 1-2 and lines 3-4 are describing at a deeper level what the singer thinks of as a good life. The word 站立 ‘standing tall’ is different than merely ‘standing,’ and it might bring the image of a powerful person, such as the country’s chairman/president. There is an idea of permanency in holding this high position. The phrase 不在乎 bù zàihū ‘[I] don’t care’ is a very common phrase used among all ages.

5. Using energy to live and to love no matter what it takes, that’s exhausting [idiom: spill my liver and brains on the ground], 6. Don’t beg people to be satisfied with you, I’m going to keep doing things myself’
Line 5 is expressing the singer’s thought that he or she will do whatever it takes to live and love, even if it takes everything. The idiom ‘spill my liver and brains on the ground’ can be used both lightly in jest and seriously. When it is used lightly, one might hear someone say, “I feel like I’ve worked till I spilled my liver and brains on the ground!” This means they have had a hard and exhausting day at work. It can also be used more seriously, like when people are so tired out they feel like they have nothing left, they have completely “spilled out their liver and brain.” Another LRP (Language Resource Person) said that this phrase is often associated with war, especially when an army may know they are facing an unwinnable battle, and yet they still are willing to sacrifice their lives for a greater purpose (P. Liu, personal communication, October 23, 2017).

Line 6 is expressing the idea “don’t try to satisfy others, just do things your way.” The phrase 对得起自己 duìděqi zìjǐ ‘do right by yourself’ often occurs in the wider phrase 对得起自己的良心 duìděqi zìjǐ de liángxīn ‘do right by yourself according to your conscience.’ So this line in the song encourages people to have a clear conscience in their heart so that they can move forward without any regrets.

7. 关于理想我从来没选择放弃, 8. 即使在灰头土脸的日子里
7. Concerning my dreams, I will never chose to give up,
8. Even in days of the dusty-head-dusty-face [four-word phrase]

The lyrics in line 7 and 8 are expressing that the singer will not give up his or her beliefs no matter what, even in the most difficult days. The idiom 灰头土脸 huī tóu tǔ liǎn ‘dusty head dusty face’ comes from a way used to describe those who worked in factories. The image of their dirty heads and faces after working in the factory all day represents a depressed and defeated feeling.

Stanza 2

9. 也许我没有天分, 10. 但我有梦的天真, 11. 我将会去证明 用我的一生
9. Maybe I have no special talents, 10. But I have an innocent/naïve dream,
11. I will use my entire life to prove myself

The lyrics in lines 9 and 10 express the thought, “I might not be very good at too many things, but I believe my dream will come true, even if other’s think it’s unrealistic.” Often when people say they are not good at something, it means they
will not even try to be good at it, since they think, “that’s just the way I was born.” However, young people feel an incredible pressure and need to prove themselves. If they fail something like the college entrance exam, people might tell them they have no chance at a good life. The lyrics in line 11 express the thoughts that from now till the day the singer dies he or she will prove to people that his or her life is meaningful. This sort of attitude might come up in a situation where a person says, “I have a dream to be a famous singer” but all his or her friends and family say, “that will never happen,” the person would respond saying, “Just you wait! I’ll prove to you I can do it!”

12. 也许我手比较笨, 13. 但我愿不停探寻, 14. 付出所有的青春 不留遗憾
12. Maybe my hand is comparatively clumsy [lit: stupid/inept], [i.e. I’m not good at doing things’], 13. Yet I will never stop seeking, 14. I will expend all my youth and leave no regret

In line 12, the hands represent the ability to do things. So, one with “stupid/clumsy hands” will not be able to do much. This carries the same basic meaning as line 9. In line 13, the idea of never stopping to ‘seek’ carries the deeper meaning that the singer will never stop moving forward and asking questions. The word for “seeking” is positive and implies adventure. In line 14, 青春 qīngchūn ‘youth’ can hold the meaning of “the best time of one’s life.” So, this line is saying, “I will never regret how I spent the best years of my life.” The reason the person does not regret, even if he or she makes mistakes, is that both the good and bad things are seen as adventure and a fully lived life.

Chorus A

15. 向前跑, 16. 迎着冷眼和嘲笑, 17. 生命的广阔不经历磨难怎能感到
15. Run forward!, 16. Facing cold eyes and mocking laughs, 17. How can you feel life’s greatness without experiencing hardship?

The first lines of the chorus encourage all people collectively to press on, keep moving forward, and to not be stopped by anything. It is a positive and motivational declaration that one will not give up. One of the music videos for this song uses a lot of scenes from Forest Gump, attempting to call to mind the story of a young man who kept going, kept running, despite all odds. There is an element of confidence implied in the idea of “facing up to” the cold eyes and mean laughs of people. Both cold eyes
and mocking laughter are negative ideas. Cold eyes and mocking laughter do not often collocate in Chinese, but they are commonly used separately.

Line 17 expresses the idea that life is really vast; there is so much to experience. But one cannot really experience everything life has to offer without going through difficult things. This idea fits in with the imagery of climbing a mountain from the first stanza. In one sense, if one does not go through the hard climb, one will never get to see the spectacular view.

18. 命运它无法让我们跪地求饶, 19. 就算鲜血洒满了怀抱
   ‘18. Fate, it is unable to make us kneel-and-beg-forgiveness [four-word phrase], 19. Even if [our] chest [is] completely soaked through with blood’

The idea in line 18 is that fate ultimately has no power over the singer, that the singer is ultimately stronger than his or her own fate. The four-word phrase ‘kneel and beg forgiveness’ can be used in jest and also in seriousness. In jest, one might say, “I won’t give you a cookie unless you kneel and beg for forgiveness!” In a more serious tone, a person who was caught stealing might kneel and beg for forgiveness in front of a cop. This song does not come from a Christian perspective, but from a context in which people believe fate plays a big role in what happens to a person. However, the singer of the song is saying that he or she will not give up his or her life to fate, and that fate ultimately will not exert its power over him or her.

Line 19 expresses the feeling that even if it seems like people have nothing left and have lost everything (chest soaked through with blood) they can hold on fiercely to the life they have, fate cannot control them. This expression is often used in war or in some type of situation in which a person (or group of people) might need to sacrifice their life. It is not used commonly, but might appear when someone writes about war.

**Chorus B**

20. 继续跑, 21. 带着赤子的骄傲, 22. 生命的闪耀不历经磨难怎能感到

The opening lines of Chorus B are reminiscent of the opening lines of the first chorus, encouraging all listeners to keep pressing on and live their lives with pride. The adjective modifying pride glossed as ‘pure’ is actually the same word 赤子 chìzǐ ‘pure’ which occurs in the title. As a reminder, this word ‘pure’ contains a meaning
referring to the innocence of a newborn baby. Using this word to modify pride can conjure up an image of a child’s innocent pride when he or she proudly hands a picture (of course scribbled and not well done) to his or her parents. Another picture of this sort of pride implies an element of stubbornness, like when a girl falls in love with a boy and will not listen to anybody’s advice or warnings about the boy.

Line 22 is very similar to line 17, and expresses the idea that a person does not know what good things truly are until they have experienced hard things. There is also an idea that people cannot be successful if they have not experienced difficulties. Finally, the word, 闪耀 shǎnyào ‘glitter’ is often used to describe stars, jewelry and successful people.

23. 与其苟延残喘不如纵情燃烧吧, 24. 有一天会再发芽

‘23. Rather than being on one’s last legs/lingering on in last breaths before death [idiom], let’s burn to our heart’s content [idiom], 24. One day [we will] be able to sprout again’

Line 23 encourages listeners saying, “Instead of struggling and being down, let’s live our lives with passion and drive!” The idiom, 苟延残喘 gǒu yán cán chuǎn ‘being on one’s last legs/lingering on in last breaths before death’ can be used by people when they don’t really know why they are living in this world anymore and struggling to keep going. It can also be used when people feel like their life is stagnant, not moving any direction, whether good or bad. The idiomatic phrase, ‘let’s burn to our heart’s content’ does not represent burning out like death, but it represents passion. The idea is that people should live their lives with passion. The words ‘one day we will sprout again’ express the meaning that even if people are undergoing hardship in the present, things will get better. The sprout gives hope, because in reality it is so hard for a sprout to work its way out of the earth, as gravity is working against it. However, sprouts do work their way out of the earth—this hope can be applied to those who might feel on the verge of giving everything up.

Stanza 3

25. 未来迷人绚烂总在向我召唤, 26. 哪怕只有痛苦作伴也要勇往直前

‘25. A charming and splendid future is always beckoning me, 26. Even if [I only have hardship as a companion, I will bravely move forward’

Line 25 means that a bright and attractive future is calling to the singer. It is implied by ‘charming’ and ‘splendid’ that the singer knows his or her future will be good. The word 迷人 mírén ‘charming’ is used in daily life when describing someone who is attractive. 绚烂 xuànlàn ‘gorgeous/splendid’ is not a word used in common
conversation, but it is used to describe life in public posts or public news. Line 26 expresses that even if the singer has to face many hard things, and he or she’s abandoned by friends, he or she will still bravely keep pressing on. The phrase 疼苦作伴 tòngkǔ zuò bàn ‘hardship as a companion’ is commonly used in every day speech when one is expressing a hard time in their life.

27. 我想在那里最蓝的大海扬帆, 28. 绝不管自己能不能回还
27. I want to be sailing in the bluest ocean there, 28. Never mind if I myself can’t ever turn back

‘The bluest ocean’ is a way of expressing the “best” or “most beautiful” ocean in the world. This beautiful ocean is an analogy of the singer’s aspirations and hopes for a free life lived in a beautiful world. In line 28 the singer expresses, “The way I’m going might be adventurous or risky, but I don’t care if I cannot turn back.” This describes the measures one would take to reach their dream. It also shows the singer’s determination and courage at the choice he or she made. He or she is prepared for no turning back.

Stanza 4

29. 失败后郁郁寡欢, 30. 那是懦夫的表现
29. After failing, feeling-down-and-depressed [four-word phrase], 30. That’s a coward’s performance

The lines state that if one gets really down and depressed after failing at something, that is a stupid response. The singer is calling people cowards because he or she thinks that moping around after failing shows lack of bravery and is pointless. For example, when a girl breaks up with a boy, and the boy feels so down he stops living his life, people might say, “stop being a coward! Move on!”

31. 只要一息尚存请握紧双拳在天色破晓之前, 32. 我们要更加勇敢, 33. 等待日出时最耀眼的瞬间
31. If you still have breath and life in you, keep going with fists tight, 32. At the color of the sky before the dawn, we need to be even more brave, 33. Waiting till the arrival of the most dazzling flash of sunrise

Line 31 encourages people, again, never to give up as long as they still have breath in their lungs. The non-verbal action of clenching fists represents a person’s resolve
to do something and keep going. Lines 32-33 describe the dark sky before the dawn. In the darkness before the dawn, things might seem really difficult and dark, but people must keep being brave. Finally, the sun will rise and life will get better.

(Repeated Chorus A and B 35-45)

Last two lines

46. 为了心中的美好, 47. 不妥协直到变老
‘46. For the sake of the happiness in the/our hearts, 47. No compromise all the way till [we] become old’

The last two lines encourage people to hold on to their dreams till the day they die in order to hold on to the beauty and happiness in their heart. Often a compromise happens between two people, but this ‘compromise’ is between a person and various things such as “life,” “fate” and “enemies” personified. The singer says he or she will not compromise his or her dream and way of living life all the way till death. The idea ‘till we become old’ really means ‘till I die or can’t do anything anymore.’

As just displayed, these lyrics have a lot of deep meaning, implications and figurative language, making the song a rich text for testing translation theories. The next sections will present the English song’s background, meaning and implications.

2.4 Background: “Farther Along”

The song “Farther Along” (FA) by Josh Garrels is a modern rewrite of an old folk gospel style hymn written in 1911 and made popular at least twenty years later (see Appendix A for these original lyrics). The actual origin and story behind the original song is debated. Many people say that the author was W.B. Stevens (hymnary.org), although another article points out that several different authors may have written the song, namely W.A. Fletcher and W.P. Jay (Bastien, 2003). Many famous singers have covered the song, including The Byrds (1971), Elvis Presley (1967), Johnny Cash (1975) and Dolly Parton (1987), among others. Although Garrels uses the original gospel hymn’s chorus exactly word-for-word, he rewrites the verses. He borrows some themes but modernizes words and ideas to the twenty-first century, weaving in his own imagery and aiming his song towards his listeners who are mostly a younger, 13 to 30 year-old audience.
The original song and Garrels’ rewrite show the struggle of Christians as they experience suffering on earth. The song lyrics remind Christians they are looking forward to a time in the future when they will understand more of why hardships exist now. This is based on the Christian idea that in the future they will be in heaven for eternity, and things will be clearer since they will be in the presence of God. The song by Josh Garrels was released with his album *Love & War and the Sea In Between*. His entire album deals with the struggles all Christians face regarding trying to learn to love, fighting Christian “battles” with sin and doubt, and all the gray areas in between. Josh himself says, “I suppose the overarching story is one of navigating life in a dark and mysterious world with the hope of a homecoming where God has set all things right” (Chuck, 2012). This album theme also comes through in the song “Farther Along.”

This song aims to do the same sort of thing as ‘Chase Dreams with a Pure Heart’ by encouraging people to keep going despite hardship. While ‘Chase Dreams with a Pure Heart’ encourages people to give all they have to reach their dreams in the present or near future, “Farther Along” does this from the Christian perspective of encouraging people to keep going because they have hope for the future (in heaven) when God makes things more clear.

### 2.5 Original song lyrics: FA

The full song is 53 lines. The chorus is repeated three times, which results in the analysis of 45 unique lines.

“Farther Along”

**Chorus**

1. Farther along we’ll know all about it
2. Farther along we’ll understand why
3. So cheer up my brothers, live in the sunshine
4. We’ll understand this, all by and by

**Verse 1, Stanza 1**

5. Tempted and tried, I wondered why
6. The good man dies, the bad man thrives
7. And Jesus cries because he loves ‘em both
8. We’re all castaways in need of rope
9. Hangin’ on by the last threads of our hope
10. In a house of mirrors full of smoke
11. Confusing illusions I’ve seen

Verse 1, Stanza 2
12. Where did I go wrong, I sang along
13. To every chorus of the song that the devil wrote
14. Like a piper at the gate, leading mice and men down to their fate
15. But some will courageously escape
16. The seductive voice with a heart of faith
17. While walkin’ the line back home

Verse 1 Stanza 3
18. There's much more to life than we've been told
19. It's full of beauty that will unfold
20. And shine like you struck gold my wayward son
21. That deadweight burden weighs a ton
22. Go down to the river and let it run
23. And wash away all the things you've done
24. Forgiveness, alright

(Repeated Chorus lines 25-28)

Verse 2, Stanza 4
29. But still I get hard pressed on every side
30. Between the rock and a compromise
31. Like truth and a pack of lies fightin’ for my soul
32. And I’ve got no place left go
33. Cause I got changed by what I’ve been shown
34. There's more glory than the world has known
35. Keeps me ramblin' on

Verse 2, Stanza 5
36. Skipping like a calf loosed from its stall
37. I’m free to love once and for all
38. And even when I fall I’ll get back up
39. For the joy that overflows my cup
40. Heaven filled me with more than enough
41. Broke down my levees and my bluffs
42. Let the flood wash me.
43. And one day when the sky rolls back on us
44. Some rejoice and the others fuss
45. ‘Cause every knee must bow and tongue confess
46. The son of God is forever blessed
47. His is the kingdom, and we’re the guests
48. So put your voice up to the test
49. Sing Lord, come soon

(Repeated Chorus lines 50-53)

2.6 Meaning and implications: FA

The following shows annotations of “Farther Along” line by line, containing explanations of the meaning and implications of the lyrics.

Title: “Farther Along”

“Farther Along” can have generic meanings of some place farther up a path, sometime in the future, or even some time in an afterlife. For the Christian, it can imply joining God in heaven. This song shares the same title and is based on the overtly Christian Gospel song called “Farther Along.” The main meaning, coming from the gospel hymn it is based on, is that Christians can hope for a time when they are finally in God’s presence (after dying) and will be able to understand everything. To see the full lyrics of the gospel song it is based on see Appendix A.

Chorus (1-4, 25-28, 50-53)

1. Farther along we’ll know all about it, 2. Farther along we’ll understand why, 3. So cheer up my brothers, live in the sunshine, 4. We’ll understand this, all by and by

The lyrics in lines 1 and 2 explain that in the future, people will finally know all about things they do not understand now. The word ‘we’ refers to Christians, and possibly includes people who are seeking understanding. The ambiguous ‘it’ could mean death, or some other sad or hard thing people have encountered in their lives. The words, ‘understand why’ may also refer to understanding the reason why death or hard things happen.

The lyrics in line 3 are expressing the idea, “Cheer up everyone, be optimistic, and remember the hope you have.” The term ‘brothers’ can mean general humanity
(male and female), and ‘brothers’ is also a Christian term for fellow Christians. The phrase, ‘live in the sunshine’ implies light and brightness, two images which often represent hope. These words encourage people to continue hoping even in the face of hardships. The word ‘brother’ has roots in the Christian phrase “family of God” and it describes the intimate closeness Christians experience with people who profess the same faith. The words ‘live in the sunshine’ implies coming out of darkness. Biblically there are many metaphors representing God himself and godly living with light. In contrast, evil is often represented as darkness. In this sense ‘living in the sunshine’ can mean living a good and godly life.

The phrase ‘by and by’ in line 4 seems to have conflicting meanings of “soon” or “eventually” while the present author and another person her age understood it as “little by little/gradually” (Merriam Webster’s, Collins English Dictionary). In online searching and private communication, others agree that it is an indeterminate amount of time in the future. ‘By and by’ in some Christian hymns refers specifically to heaven. This interpretation seems to accurately fit the main theme of the song.

Stanza 1 (5-11)

5. Tempted and tried

The term ‘tempted’ is a Christian term, so it brings to the audience’s mind the idea that all people are tempted by sin. The term ‘tried’ in this Christian context can mean undergoing hardship, whether from sin or tragedy. Temptation is seen as negative, and something that could lead to sin. Jesus was tempted and tried throughout his life (but Christians believe he never sinned). He went through three specific temptations from Satan, and also has been “tempted in every way.” Christians believe they will be tempted by Satan and go through trials. They also believe God does not tempt people, but provides a way out.

6. I wondered why the good man dies, the bad man thrives

The singer is wondering why good people die or experience hard things, but bad people can do well in life. The term ‘man’ refers to all people, not only males. The idea of “good people versus bad people” can include the dichotomy of Christians versus non-Christians, but this isn’t explicitly said, so it depends on listener interpretation. These lyrics might bring to mind the biblical words, “he sends rain on the just and on the unjust” (Matthew 5:45, English Standard Version). Many people think that God’s people are supposed to be “blessed” and “wicked” people should be punished and get “what they deserve.” Christians sometimes think good people
should have good things happen to them and it is the “bad people” who should have bad things happen to them. However, God says this is clearly not the case.

**7. And Jesus cries because he loves ‘em both**

The singer describes Jesus feeling sorrow because he loves both the good man and the bad man (even though there is injustice). ‘Jesus’ is the savior and hero of Christians. The idea of Jesus crying may or may not be meant literally. It should be understood that Jesus is feeling sorrow or shedding tears at injustice, but not that Jesus is in a constant state of sorrow or crying. The words, ‘because he loves ‘em both’ claim that Jesus loves both the “good man” and the “bad man.” Jesus taught Christians to love their enemies, Jesus loves people, and Christians believe humankind is made in God’s image. There is a well-known Biblical passage in which Jesus cries at the death of a dearly loved friend. This lets people know that Jesus had emotions and even cried. There are other Biblical passages that show Jesus having compassion on people who are hurting.

**8. We’re all castaways in need of rope, 9. Hangin’ on by the last threads of our hope**

The word ‘castaways’ refers to people who are lost at sea or on a shore after a shipwreck. This is drawing a picture that “good people” and “bad people” are on equal ground of needing Jesus (being castaway), and on equal ground of needing hope/desiring understanding (needing rope). Usually what would be thrown out of a boat in an American context would be a safety ring that floats and is attached to a rope.

The idea of ‘hanging on’ in line 9 means holding onto something because your life is in danger. And hanging on to the ‘last threads’ provides an image of a rope that has been shredded down and only has one thread or strand left. This is saying that all people are confused in this life; they are clinging to their small amounts of hope, waiting for a better future where life makes more sense.

**10. In a house of mirrors full of smoke, 11. Confusing illusions I’ve seen**

A ‘house of mirrors’ is a hallway or house with mirrors covering the walls. It is often found in a haunted house at an amusement park or a county fair. When walking inside a house full of mirrors, a person would not be sure how to get out because everything would be reflecting back. A person standing inside a house lined with mirrors and filled with smoke would experience a lost feeling. In general, many
people will confess that there are many things they do not understand about life and find very disorienting. This line alludes to the idea that life is hard to understand. As for line 11, the singer himself has experiences of seeing something that seems true/real but which turns out that it is not. A Christian audience may see an allusion to 1 Corinthians 13:12, “For now we see in a mirror dimly, but then face to face.”
Stanza 2 (12-17)

12. Where did I go wrong, 13. I sang along to every chorus of the song that the devil wrote

The singer himself cries out, “what did I do, or at what time and what place did I make my mistakes?” In the Christian worldview, “wrong” means sin, and a sinful life separates one from God. Line 13 means that the devil lured the singer to do wrong (i.e. sing along), and he somehow did all the wrong things the devil wanted him to do. There is no biblical story of the devil writing music; this is just an imaginary scenario.

14. Like a piper at the gate, leading mice and men down to their fate

To a listener who does not know the background story, these lyrics conjure an image of a piper standing at a gate (playing his pipe) and leading both mice and people to a bad fate. However, this is based on a folk story of the “pied piper of Hamelin” in which a piper came to a town and the townsfolk offered to pay him to rid the city of all the mice and rats. He played his fife, and all the mice and rats followed him and he brought them to a river where they drowned. However, the townspeople refused to pay the piper. The piper came back later and played his fife again, this time all the children of the town followed him and disappeared in a cave in a mountain. So, in this, the devil is like the pied piper, leading animals and humanity astray into sin and death (Dḥwty, 2014).

Besides being an allusion to the pied piper story, “mice and men” also has the connotations of the futility of life, as experienced by the main characters in Steinbeck’s (1937) novel Of Mice and Men. The title Of Mice and Men is based on a line from the poem “To a Mouse” by Robert Burns, which laments that the plans of mice and men go wrong (Burns, 1785).

15. But some will courageously escape, 16. The seductive voice with a heart of faith, 17. While walkin’ the line back home

The devil’s voice is ‘seductive,’ and those who have a ‘heart of faith’ means those who believe in Jesus. These words express the knowledge and hope that some people will escape the devil’s temptations and leading. Many Christians believe that people who follow the devil go to hell, but some will avoid hell and get to spend eternity with God where they will understand everything and be happy. ‘Walking the line’ means finding a small path and sticking to it, keeping the rules and ways of
that way. The idea of ‘back home’ for many Christians means heaven with God, or with God in/on a new heaven and new earth.

Stanza 3 (18-24)

18. There's much more to life than we've been told, 19. It's full of beauty that will unfold

What people have told us about life is not complete and there is hope, because the meaning of life is more than we currently know or understand. Christians hear many sermons and also learn about God on their own. Still, there is some knowledge that will never be fully known or understood. Life is full of beautiful things that will slowly show up over time. The ‘unfolding’ could be a variety of things, but there is an idea that beauty and understanding will become more clear to people as time passes. For a Christian, the final unfolding refers to the end of time when Christians see God and his glory.

20. And shine like you struck gold my wayward son, 21. The deadweight burden weighs a ton

Line 20 links with line 19, and is saying that for the lost person who finds joy from God, life will be bright and joyful (shining), just as if he or she had found gold. ‘Striking gold’ is an image of lifelong prosperity. One who strikes it rich will have enough money for the rest of his or her life. The lyrics in line 21 might have several interpretations. It is unclear why the writer used a negative phrase ‘deadweight burden’ when he seems to be going for a positive meaning. The positive meaning could be that there is so much gold (goodness) that it is very heavy (there is so much goodness!). The negative meaning could refer to the fact that “worldly riches” or gold can weigh people down on earth. The “wayward son” who might be overly concerned with riches needs to know that in this life, gold is actually burdensome. For the Christian, the “gold” is not money, but rather having God as a good and perfect King, and living in a perfect place with God as king. In the Bible, being under God’s reign (the Kingdom of heaven Matthew 13:44) is referred to as a “treasure” that one would sell everything to own.

22. Go down to the river and let it run, 23. And wash away all the things you’ve done, 24. Forgiveness alright

The deep meaning here encourages listeners to receive forgiveness. The river and washing are images of once being dirty, but washing off the dirt so that a person can
be clean again. After doing something wrong, it is only when the wrong is made right that one might feel at peace. The image of the river has a lot of contextual background for a Christian (Joshua 3, 1 Kings 5:1-19, Matthew 3:13-17). The most common idea associated with symbolically washing clean is baptism. Baptism represents the cleansing that has taken place in a Christian’s heart that makes him or her clean and holy before God.

(25-28 Repeated Chorus)

Stanza 4 (29-35)

29. But still I get hard pressed on every side, 30. Between the rock and a compromise

The singer expresses that even with hope, he still feels pressure from everywhere. He feels stuck between two difficult options. The rock represents something difficult. The “compromise” represents a conflict between compromising what the singer believes and choosing to do something against his beliefs. There’s a well-known saying in English, “stuck between a rock and a hard place,” which means that someone feels trapped, as if there is no good way out of a situation. As for the Christian context, Christians know they will face many temptations, hardship and suffering, and sometimes they can feel like they are trapped. Compromise in the Christian context might mean that although the singer knows that “telling the truth” is the right thing to do, he might feel like he needs to compromise his beliefs by telling lies or committing sin.

31. Like truth and a pack of lies fightin’ for my soul, 32. I’ve got no place left to go

The singer is expressing his feeling of conflict, as if the side that tells truth and the side that tells lies are at war. He feels that he has no place he can really go to be free of the conflict inside of him. The idea of two warring sides is often depicted in American culture as a “good angel” on one shoulder and a “bad angel” on the other shoulder. The angels whisper what they think you should do, and you have to decide which one to follow. Furthermore, a lot of Christian metaphors talk about this life being a “battle” and that Christians need to fight the sin that rises up inside.
33. Cause I got changed by what I’ve been shown, 34 there’s more glory that the world has known 35. Keeps me ramblin’ on

The singer reveals that he's been changed by the glory he's been shown (from God), and it keeps him singing. From the Christian context this could mean several things. It could refer to a specific “conversion time” when the singer (Josh Garrels) experienced God and “his glory,” or it could be another significant spiritual experience in his life.

Stanza 5 (36-42)

36. Skipping like a calf loosed from its stall, 37. I’m free to love once and for all

Just like a calf is joyfully free when it comes out from its stall, the singer is joyfully free after experiencing glory. The previous lines show that Josh Garrels is speaking of his own experience, after “being shown” God’s glory (and probably forgiveness 21-24) he is now joyfully free to truly love. In the Christian context, once he experiences God's love, forgiveness and freedom from sin, he feels like he is free to love others in the same way.

38. And even when I fall I’ll get back up 39. For the joy that overflows my cup

‘Falling down’ represents personal failure or hardship. ‘Getting back up’ means continuing to try and keep living life with happiness despite the previous failure or hardship. A cup overflowing represents a picture of having more than enough, so ‘the joy that overflows’ is an abundant joy. In the Bible, Psalm 23:5 says ‘…my cup overflows.” The words of the song are an allusion to this verse.

40. Heaven filled me with more than enough

‘Heaven’ represents God. So, God has given him more than he needs. The specific context this comes from is unclear, but in the wider Christian context, God provides for all of his people’s needs. Just like the shepherd from the aforementioned Psalm 23, his people do not lack anything under his care.

41. Broke down my levees and my bluffs, 42. Let the flood wash me

One interpretation of this might mean the walls the singer built up to block out God are broken down, and now he can be cleansed and made new by God, just like a flood is washing over him. Levees and bluffs are not tied to any specific context, but
the washing and healing symbolized by water is a major Christian theme. Please see the explanation of lines 21-24.

Stanza 6 (43-49)

43. And one day when the sky rolls back on us

The idea of the sky ‘rolling back’ on everyone probably refers to the final Day of Judgment that Christians believe will happen. Jesus and other writers predict a “last day” when the “clouds will be rolled back” and Jesus will come back to judge the living and the dead (Isaiah 34:4; [Rev. 6:14]).

44. Some rejoice and the others fuss, 45. ‘Cause every knee must bow and tongue confess

Some people will be rejoicing and others will be ‘fussing’ because everyone will bow their knee and confess that Jesus is Lord. The rejoicing is for those who have already professed Jesus in their lifetime and have been looking forward to his return. Fussing refers to the unhappiness that non-Christians will feel when they are forced to acknowledge that Jesus is Lord and bow before him at the last judgment. The words, ‘Every knee must bow and tongue confess’ are a direct quotation from the biblical book Philippians 2:10-11. It claims that all people, whether Christians or non-Christians, will one day bow before Jesus.

46. The Son of God is forever blessed 47. His is the kingdom, and we’re the guests

The Son of God is Jesus. The kingdom of God is both present and future, it is something like the place where God is king. Forever really means “eternal” to Christians, because they believe God has always existed and always will exist. The words ‘his is the kingdom’ are a direct allusion to “The Lord’s prayer” (Matthew 6:9-13) which says, “for his is the kingdom, power and glory…” This shows that everything belongs to God.

The idea of being guests comes from one of Jesus’ parables when he talks about people entering God’s kingdom as guests (Luke 14:15-24). Also, in the Christian mind, there is the knowledge of a scene in the book of Revelation in which all people in God’s kingdoms are “guests” at the “wedding supper of the lamb” (Revelation 19:6-9).
48. So put your voice up to the test, 49. Sing Lord, come soon

The figurative words “put your voice up to the test” invite listeners to “try out their voices” or try singing out loud. The words they are encouraged to sing (or say) are “Lord, come soon.” These words invite the listeners to join the singer and all Christians in inviting Jesus to come back soon. In Christian belief, Jesus will come back again to rule the world and his followers. People look forward to him “coming soon” because he will be a just and perfect king.

Now that both songs have been analyzed for their deeper meaning and contextual background, the following Chapters 3 and 4 will show their translations according to the DE approach and the RT account.
Chapter 3
CDPH Translation and Testing

3.1 Presentation and discussion of DE and RT translation of CDPH

The following section will display both the DE and RT translations of CDPH. The top left column displays the original Mandarin Chinese song lyrics, and the top right column displays the semi-literal back translation. The bottom left column shows the DE translation and the bottom right column shows the RT translation. An example is shown in Figure 3.

<table>
<thead>
<tr>
<th>中文歌词（Chinese lyrics）</th>
<th>English Semi-literal Back Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>DE Translation into English</td>
<td>RT Translation into English</td>
</tr>
</tbody>
</table>

**Figure 3 Example of figure layout**

The song is divided into stanzas 1-4 and Chorus A and B. These section titles are created by the present author in order to divide the song logically and clearly. From the very beginning, the main visible difference between the two translations is that the RT translation contains a basic introduction and various footnotes while the DE translation does not. Upon closer reading, it becomes evident that the DE translation uses less formal and more natural English, while the RT translation uses slightly more formal English and sometimes less natural. This is the case because the DE translation handles figurative language in an idiomatic way while the RT translation aims at keeping original images.
The Introduction

<table>
<thead>
<tr>
<th>No introduction</th>
<th>Introduction:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Chinese song 追梦赤子心 ‘Chase Dreams with a Pure Heart’ was written in 2001. It became most popular in 2016 when a teenage girl sang it passionately on the TV program “The voice of China” (very similar to American idol). The song encourages people to chase their dreams. In this young girl’s case, she had grown up in a rough neighborhood and met a lot of failures in her life. This song encapsulates the inspiration young people in Chinese-speaking countries need in order to keep going, even in their darkest days of failure.</td>
</tr>
</tbody>
</table>

Figure 4 DE and RT translation of CDHP, Introduction

The original song and DE translation do not include introductions. However, according to RT, it is helpful for an audience to understand a translated work if they are given some relevant context. For this reason the introduction was included. It explains the original band and also how the song became popular. After that, it explains the main idea the song communicates – to chase dreams. Finally, it explains that it is especially geared towards the younger generation to inspire them to keep going even when they encounter hardship and face failure.

The Title

<table>
<thead>
<tr>
<th>追梦赤子心</th>
<th>‘Chase Dreams with a Pure Heart’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chase Dreams with All Your Heart</td>
<td>Chase Dreams with a Child’s Pure and Innocent Heart</td>
</tr>
</tbody>
</table>

Figure 5 DE and RT titles of CDPH

The chosen English title for the DE translation is ‘Chase Dreams with All Your Heart’ while the RT title is ‘Chase Dreams with a Child’s Pure and Innocent Heart.’ Translating the title presents a considerable challenge, and the chosen title for each translation is not fully satisfactory because they do not perfectly incorporate the Chinese idea behind 赤子心 chìzǐ xīn ‘pure heart’ which implies innocence and naïveté of a ‘newborn baby’s heart.’ The DE version actually omits the explicit
mention of purity or innocence from the Chinese words 赤子心 *chìzǐ xīn* ‘with a pure heart’ and instead uses the more idiomatic English phrase “with all your heart,” which can imply both an innocent feeling and also the meaning of ‘wholehearted devotion.’ The RT title uses the words ‘child,’ ‘pure’ and ‘innocent’ to modify heart, aiming at a broad range of implications that those three words might bring to a reader’s mind. If the song were being translated to be sung, neither of these titles would feel “song-like” enough, because they are long. However, since the idea of this study is to translate the meaning, it was deemed appropriate to have slightly longer titles.

The present author feels that for an American audience, the most impactful title would actually be “Let’s run!” However, this does not actually translate any elements of the original title, and so would not be a faithful or accurate translation of the original song title for either DE or RT.

### Stanza 1

<table>
<thead>
<tr>
<th>1. 充满鲜花的世界到底在哪里</th>
<th>1 Where is the world filled with flowers?</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. 如果它真的存在那么我一定会去</td>
<td>2 If that place really exists, well then, I’m of course going</td>
</tr>
<tr>
<td>3. 我想在那里最高的山峰矗立</td>
<td>3 I want to be on the highest mountain peak</td>
</tr>
<tr>
<td>4. 不在乎它是不是悬崖峭壁</td>
<td>4 I don’t care if it’s on sheer-precipes-and-overhanging-rocks [four-word phrase]</td>
</tr>
<tr>
<td>5. 用力活着用力爱哪怕肝脑涂地</td>
<td>5 Using energy to live and to love no matter what it takes, that’s exhausting [idiom: spill my liver and brains on the ground]</td>
</tr>
<tr>
<td>6. 不求任何人满意只要对得起自己</td>
<td>6 Don’t beg people to be satisfied with you, I’m going to keep doing things myself</td>
</tr>
<tr>
<td>7. 关于理想我从来没选择放弃</td>
<td>7 Concerning my dreams, I will never chose to give up</td>
</tr>
<tr>
<td>8. 即使在灰头土脸的日子里</td>
<td>8 Even in days of the dusty-head-dusty-face [four-word phrase]</td>
</tr>
</tbody>
</table>
Stanza 1

<table>
<thead>
<tr>
<th>DE Translation</th>
<th>RT Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Where is the perfect world?</td>
<td>1. Where is the happy world filled with flowers?</td>
</tr>
<tr>
<td>2. If it exists, well then, I’m gonna get there</td>
<td>2. If that place really exists then I’m going</td>
</tr>
<tr>
<td>3. I want to be standing tall on the highest mountain peak</td>
<td>3. I want to be standing tall on the highest mountain peak</td>
</tr>
<tr>
<td>4. I don’t care if there are cliffs on either side</td>
<td>4. Even if it’s on the steepest cliff, I don’t care</td>
</tr>
<tr>
<td>5. I will live and I will love even if I die trying</td>
<td>5. Living and loving, even if it takes body and soul</td>
</tr>
<tr>
<td>6. I’m done living for others, I’m gonna start living for myself</td>
<td>6. Not looking for satisfaction from others, I’ll do it my way</td>
</tr>
<tr>
<td>7. Even on days when I’m down and disgraced</td>
<td>7. I will never choose to give up my dreams</td>
</tr>
<tr>
<td>8. I am never giving up what I believe</td>
<td>8. Even on dark days when my face is covered in dirt</td>
</tr>
</tbody>
</table>

In line 1, the Chinese lyrics contain the figurative language “the world filled with flowers.” The DE translation chooses to translate this line as “the perfect world,” explicating the original meaning of a world filled with happiness and beauty, the kind of world everyone is longing to be in. The RT translation, on the other hand, aims to keep the original image of a world filled with flowers. This allows English speakers the ability to conjure from this image different implications of what a “world filled with flowers” might be like. For this reason, the word “happy” was inserted into the text to give the appropriate context to native English speakers. They might think of a beautiful place that smells good and might even think of a

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6 The words ‘even if it takes body and soul’ are the translation of a Chinese idiom that literally translates as, ‘even if I have to spill my liver and brains on the ground.’ This might be similar to saying, ‘even if I have to spill my guts out!” The basic idea is that the person is willing to give or sacrifice everything to reach his or her dream.

7 The words “dark day when my face is covered with dirt” try to encapsulate the Chinese idiom which literally translates, “dusty head dusty face.” This conjures images of factory workers, coming out of a long day’s work all dirty. But along with that comes feelings of destitution and the futility of life.
perfect world. However, they might not readily or quickly think of the word “happy,” which the native Chinese LRP’s said was readily implied in the Chinese. For this reason, “happy” is inserted to give context.

In line 4, the DE translation uses the emotive words, ‘I don’t care if there are cliffs on either side’ while the RT translation reads, ‘Even if it’s on the steepest cliff, I don’t care.’ The English word cliff, which is a synonym with precipice and rock face, was chosen in the DE translation because it implies a more emotive meaning and sounds more natural to native English speakers. The idea of the cliffs being ‘on either side’ in the English DE translation comes from the meaning in the Chinese four-word phrase of multiple types of mountains (‘sheer-precipices-and-overhanging-rocks’). Also, if the translator had chosen to say something like “I don’t care if it’s on a very steep mountain,” it would feel too redundant with the previous line, which has the words ‘on the highest mountain peak.’ As for the RT translation of line 4, originally the present author wrote, ‘I don’t care if it's on a suspended precipice or a steep rock wall,’ aiming to keep the original images of the Source Language. The problem with this is that it feels a bit too technical and awkward for a song and requires a lot more processing effort than a song should require. In this situation, Gutt would probably say that keeping the literal images is irrelevant, so choosing a different image with similar contextual and communicative clues would present the best option. In this case, it is better to say, ‘I don’t care if it's on the steepest cliff,’ which maintains the implied meaning of steep and uses ‘cliff’ in place of ‘precipice’ or ‘rock wall.’ This communicates clearly enough in English that no extra footnote is suggested. As the reader may notice, these two translated lines show almost no difference. In this case, both the DE translation and RT translation choices come out very similar.

The DE translation of the Chinese idiom “spill one’s liver and brains on the ground” in line 5 is ‘even if I die trying,’ while the RT translation says, ‘even if it takes body and soul,’ including a footnote. In the DE translation, although the ‘liver and brain’ are not used, the underlying meaning of passionate sacrifice is retained in natural English. For RT, the present author first wrote, “I will exert everything for life and love, even if I have to give my liver and brain.’ Liver and brain was originally explained in a footnote accompanying that first translation. This is certainly a viable option within RT in that the footnote would give the English reader the appropriate context to understand the utterance. However, upon further reflection, using the word ‘liver’ felt too abrupt and unpleasant in English. This again shows the limits of keeping the original image and calls for indirect translation. Another option could
be ‘even if I’m torn limb from limb,’ which would incorporate the war reference, but also comes across as more macabre than bravely sacrificial. It was determined that ‘even if it takes body and soul’ is the closest one can get in English to the implications of the original. This shows that someone is willing to sacrifice his or her entire life in search of the best life. The original image of liver and brain is explained in a footnote. In this case, both DE and RT change the original Chinese image. However, the RT translation includes an explanatory footnote.

In the DE translation, the order of lines 7 and 8 has been switched to flow more smoothly with American logic. DE translations have more freedom to switch lines around than RT translations, in the sense that in an RT translation choosing to switch the lines would be near a last-resort option a translator should make, whereas in DE it is a very viable option to consider when it renders the translation more understandable.

The original Chinese idiom in lines 7 and 8 says, 即使在灰头土脸的日子里, jíshǐ zài huī tóu tǔ liǎn de rìzǐ lǐ ‘Even in the days of ‘dusty head dusty face’ while the DE translation says ‘Even on days when I’m down and disgraced.’ The DE expression does not try to retain the contextual idea of this being related to factory workers or hard labor, but it does retain the deep meaning of feeling low and worthless. For this reason, the translation, ‘down and disgraced’ communicates this idea naturally in English. The RT translation comes out ‘even on dark days when my face is covered in dirt.’ This translation, although it does not say ‘dusty-head-dusty-face’ retains the image of a dirty face in aims to convey difficult times. The original Chinese idiom giving the contextual background of factory workers is explained in a footnote.

Stanza 2

| 9. 也许我没有天分 | 9. Maybe I have no special talents |
| 10. 但我有梦的天真 | 10. But I have an innocent/naïve dream |
| 11. 我将会去证明 用我的一生 | 11. I will use/spend my entire life to prove myself |

Music break

<p>| 12. 也许我手比较笨 | 12. Maybe ‘my hand is comparatively clumsy [lit: stupid/inept]’ [i.e. I’m not good at doing things] |
| 13. 但我愿不停探寻 | 13. But I will never stop seeking |
| 14. 付出所有的青春 不留遗憾 | 14. I will expend all my youth and leave no regret |</p>
<table>
<thead>
<tr>
<th>Stanza 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. I might not be talented</td>
</tr>
<tr>
<td>10. But I have a naïve dream</td>
</tr>
<tr>
<td>11. And I’ll spend my life proving it</td>
</tr>
<tr>
<td>12. I might be clumsy</td>
</tr>
<tr>
<td>13. But I won’t ever stop seeking</td>
</tr>
<tr>
<td>14. I’ll live my life with no regrets</td>
</tr>
<tr>
<td>9. I might not be very talented</td>
</tr>
<tr>
<td>10. But I have a naïve dream</td>
</tr>
<tr>
<td>11. And I will spend my whole life proving it</td>
</tr>
<tr>
<td>12. I might have useless hands</td>
</tr>
<tr>
<td>13. But I will never stop seeking</td>
</tr>
<tr>
<td>14. I will live the best years of my life without regrets</td>
</tr>
</tbody>
</table>

In both translations, lines 9-11 are fairly literal and do not need further explanation. The most prominent figurative language occurs in line 12, 也许我手比较笨 yěxǔ wǒ shǒu bǐjiào bèn ‘maybe my hand is comparatively stupid.’ The DE translation renders this, ‘I might be clumsy,’ removing the specific imagery of a hand and replacing it with more idiomatic speech. The English word “clumsy” can be said of physical things like hands or feet, but can also metaphorically represent that a person just cannot do things right. This communicates the main linguistic meaning of the Chinese figurative phrase and puts it in understandable English. On the other hand, the RT translation retains the image of the hand, saying, ‘I might have useless hands.’ This translation aims to keep the image of hands, but does not call the hands “stupid.” Instead, the word “useless” is used to convey the meaning of incapability, as ‘stupid’ does. The original literal Chinese words are presented in a footnote in order to provide interested readers with more information.

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8 The actual words in Chinese say, “even if my hands are comparatively stupid.”
### Chorus A

<table>
<thead>
<tr>
<th>Chorus A</th>
<th>Chorus A</th>
</tr>
</thead>
<tbody>
<tr>
<td>15. 向前跑</td>
<td>15. Run forward!</td>
</tr>
<tr>
<td>16. 迎着冷眼和嘲笑</td>
<td>16. Facing cold eyes and mocking laughs</td>
</tr>
<tr>
<td>17. 生命的广阔不经历磨难怎能感到</td>
<td>17. How can you feel life’s greatness without experiencing hardship?</td>
</tr>
<tr>
<td>18. 命运它无法让我们跪地求饶</td>
<td>18. Fate, it is unable to make us kneel-and-beg-forgiveness [four-word phrase]</td>
</tr>
<tr>
<td>19. 就算鲜血洒满了怀抱</td>
<td>19. Even if [our] chest [is] completely soaked through with blood</td>
</tr>
</tbody>
</table>

| 15. Let’s Run! | 15. Run forward! |
| 16. Meeting all the cold stares and jeering laughs head on | 16. Facing the cold eyes and jeering laughs |
| 17. We can’t know life’s joy without experiencing its pain | 17. The breadth of life is only really known after experiencing hardship |
| 18. Fate can’t make us bow down and beg | 18. Fate can’t make us kneel down and beg |
| 19. Even if we were bleeding on the ground | 19. Even if we were on the ground, chests soaked with blood |

**Figure 8 DE and RT Chorus A, CDPH**

The first line of *Chorus A* is translated as ‘Let’s run!’ in the DE translation and as ‘Run forward!’ in the RT translation. The DE translation removes the word ‘forward’ since it is implied within the word and sounds more natural without it. The RT translation retains the word ‘forward’—although this accurately encapsulates the Chinese words and meanings, it sounds a bit formal or forced in English. However, simply saying, “Run!” might not work well for an English audience because it has too many connotations of running away from something bad, not running toward something good. In summary, although the DE translation says, “let’s run” the RT uses, ‘Run Forward’ because it encapsulates the idea of forward movement more clearly than saying “let’s run.”

In line 16, the DE translation uses the idiomatic words ‘meeting...head on’ while the RT translation uses the original words of ‘facing’ cold eyes and jeers. They both
communicate the same meaning. The DE translation is less formal and something that would be heard in causal speech.⁹

The next noteworthy figurative language occurs in line 17. The DE translation of line 17 ‘we can’t know life’s joys without experiencing its pain’ may be seen as overly free. The present author tried to think of how the deeper idea, that you can’t really experience everything life has to offer without going through difficult things, is expressed in English. Finally, the most natural phrase seemed to be ‘we can’t know life’s joy without experiencing its pain.’ Some might argue that ‘life’s joy’ does not match well enough with the original ‘life’s vastness,’ but since DE allows and aims for equivalent impact while retaining the deep meaning, it was deemed the most meaningful translation. The RT translation of line 17, ‘the breadth of life is only really known after experiencing hardship’ again is a fairly literal translation. The word ‘vastness’ was changed to ‘breadth’ and retains a very similar range of meaning as ‘vast.’ It is assumed that from these words a native English speaker would imagine life in all its dimensions and realize that the singer is saying one can’t truly live life without experiencing hardship. Naturalness is sacrificed in the attempt at retaining the original idea of vastness.

Line 19 算鲜血洒满了怀抱 jiùsuàn xiānxīe sǎ mǎnle huábào ‘even if [our] chest [is] completely soaked through with blood’ is rendered in the DE translation as, ‘even if we were bleeding on the ground.’ Although ‘soaked through with blood’ is idiomatic in English, it comes across a little too wordy and long. Also, the idea of being completely soaked, or even that it is in the region of the chest, does not seem most important to the meaning. ‘Even if we’re bleeding on the ground” communicates the fierce determination that even in a desperate moment, the listeners are encouraged not to give up our lives to fate’s cruelty, but to keep going and keep fighting. However, once again, the RT translation retains the original image, trying to make it sound as natural as possible. The translation of line 19 reads ‘even if we were on the ground, chests soaked with blood.’ This retains the chest and blood element of the original lyrics.

⁹ After administering the questionnaires, several native English speakers said they thought it would sound more natural if the lyrics said, “Facing…head on” instead of “meeting… head on.” Even as a native speaker herself, the present author lost some of her own native speaker intuition in the translation process.
<table>
<thead>
<tr>
<th>Chorus B</th>
</tr>
</thead>
<tbody>
<tr>
<td>20. 继续跑</td>
</tr>
<tr>
<td>21. 带着赤子的骄傲</td>
</tr>
<tr>
<td>22. 生命的闪耀不历经磨难怎能感到</td>
</tr>
<tr>
<td>23. 与其苟延残喘不如纵情燃烧吧</td>
</tr>
<tr>
<td>24. 有一天会再发芽</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chorus B</th>
</tr>
</thead>
<tbody>
<tr>
<td>20. Continue running!</td>
</tr>
<tr>
<td>21. Carrying pure pride</td>
</tr>
<tr>
<td>22. How can [we] feel life’s glitter without going through hardship?</td>
</tr>
<tr>
<td>23. Rather than being on one’s last legs/lingering on in last breaths before death [idiom], let’s burn to our heart’s content [idiom]</td>
</tr>
<tr>
<td>24. One day [we will] be able to sprout again</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chorus B</th>
</tr>
</thead>
<tbody>
<tr>
<td>20. Keep running!</td>
</tr>
<tr>
<td>21. Holding on to the pride in our hearts</td>
</tr>
<tr>
<td>22. How can gold shine if it hasn’t gone through fire?</td>
</tr>
<tr>
<td>23. Rather than just barely surviving, let’s live with passion</td>
</tr>
<tr>
<td>24. One day we will blossom again</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chorus B</th>
</tr>
</thead>
<tbody>
<tr>
<td>20. Keep running!</td>
</tr>
<tr>
<td>21. Taking our innocent pride</td>
</tr>
<tr>
<td>22. How can we experience life’s glittering light without suffering?</td>
</tr>
</tbody>
</table>
| 23. It’s better to burn out brightly than to slowly fade away  
| 24. One day we will sprout up again           |

In line 21, the phrase 赤子的骄傲chìzǐ de jiāo'ào ‘pure pride’ was translated simply as ‘the pride in our hearts’ in the DE translation but as ‘innocent pride’ in the RT translation. In DE translation, since “pure” and “pride” do not collocate in English and come out sounding unnatural, the words “pride in your heart” are more natural and still aim at retaining some of the ‘purity, naiveté, and innocence’ of the Chinese word. The RT translation translates 赤子 chìzǐ as ‘innocent,’ matching one of the words from the RT title. As mentioned in the discussion of the song’s title, this concept is extremely difficult to translate into English.

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10 These words try to capture two back-to-back idioms in the original Chinese. The idioms say something like “rather than just being on one’s last legs, burn to your heart’s content.” The idea is that people should not be living a boring, depressed life (“fading away” but they should be living passionately (“burning”). Another way to express this phrase might be, rather than living to survive, let’s light up our lives with passion.”
The Chinese phrase in line 22, ‘how can [we] feel life’s glitter without going through hardship?’, is translated in the DE translation using an idiomatic English phrase, “How can gold shine if it hasn’t gone through fire?” This communicates the same meaning of “life can’t really be full and beautiful without experiencing hard things” in more idiomatic English. The RT translation, ‘How can we experience life’s glittering light without suffering?’ retains the image of “glitter” but changes it into an adjective describing light so that it comes out more naturally in English. If it were translated as ‘life’s glitter,’ the word ‘glitter’ often collocates with ‘glitter and glam’ and might conjure images of diamonds or luxurious living. For this reason, the image of glittering light more accurately portrays the Chinese meaning of 闪耀 shǎnyào ‘glint, glitter, sparkle or radiate.’ Also, in this phrase, the word “suffering” was chosen instead of hardship (the word hardship appears in line 17 and 26). This was done for the sake of keeping the lyrics from being too redundant. The RT translation conveys the accurate meaning, but is arguably less emotive than the DE translation.

Line 23 translates the Chinese 与其苟延残喘不如 纵情燃烧吧 yǔqí gǒu-yán-cán-chuán būrú zòngqíng ránshāo ba using the idiomatic phrase, ‘Rather than just barely surviving, let’s live with passion’ while the RT translation comes out as, ‘It’s better to burn out brightly than to slowly fade away.’ The DE approach tries to explicate the meaning of the two Chinese idioms. The first one 荀延残喘 gǒu-yán-cán-chuán ‘be on one’s last legs’ is explicated in idiomatic English as ‘rather than just barely surviving.” The second idiom, 纵情燃烧 zòngqíng ránshāo ‘burn to your heart's content,’ might sound like the writer means “burn your life away!” or “die,” but native Chinese speakers explain that 燃烧 ránshāo ‘burn’ alludes to the phrase 激情燃 烧 jīqíng ránshāo ‘be filled with passion.’ The RT translation tries to match the figurative element of the original phrase and translates the first idioms as ‘fade away’ and the second as ‘burn out brightly.’ This gives readers the chance to think about the deeper meaning. Furthermore, a footnote is provided which explains to the two original idioms.

Finally, in line 24 of the DE translation, rather than saying “sprout again,” which might conjure up images of a tiny and feeble sprout, the word ‘blossom’ was chosen in order to be more inspiring and give the English speaking audience an image of beauty that comes with the new life. The RT translation retains the idea of ‘sprouting up again’ in order to retain the original image of a small sprout rather than changing it to the bigger blossom.
Line 25 uses the Chinese words 迷人 mírén ‘charming’ and 绚烂 xuànlàn ‘gorgeous/splendid’ to describe the future. In natural, everyday English, “bright” is commonly used in conjunction with “future,” so instead of using two adjectives, just “bright” was chosen for the DE translation. The RT translation uses two slightly different adjectives to describe “future,” and changes the order so that the future is “bright and attractive.” The word “bright” is used first to encapsulate the meaning of ‘splendid’ and the reason it is used first is that it is most commonly collocated with the word “future.” “Attractive” does not often collocate with “future,” but it is not unheard of, and it seems to be the best translation of ‘charming.’ The word “charming” in English conjures pictures of Disney’s “Prince Charming” and would not be an appropriate word in this context.

In line 26, the idea “even if I have hardship as a companion” makes perfect sense in English, but it is not used in the DE version because it sounds much more formal than the style of the song. The main meaning of “hardship as a companion” is that the way will be difficult and a person will have to struggle. For this reason, the DE
translation says, “even if I struggle every step of the way.” It is very natural and also communicates the main meaning of the original. Line 26 in the RT translation retains the image of hardship as a companion. This definitely makes sense in English and it is a very faithful translation of the original. The only issue is that it seems a little formal and unnatural to appear in a song.

The figurative language in line 27, 最蓝的大海 zuì lán de dàhǎi ‘the bluest ocean’ is retained in both translations. This meaning is clear in both languages and does not need any explication to be understood by an English speaking audience.

**Stanza 4**

<table>
<thead>
<tr>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>29. 失败后郁郁寡欢</td>
<td>29. After failing feeling-down-and-depressed [four-word phrase]</td>
</tr>
<tr>
<td>30. 那是懦夫的表现</td>
<td>30. That's a coward's performance</td>
</tr>
<tr>
<td>31. 只要一息尚存请握紧双拳</td>
<td>31. If you still have breath and life in you, please keep going with fists tight</td>
</tr>
<tr>
<td>32. 在天色破晓之前</td>
<td>32. Before the color of the sky breaks [at dawn]</td>
</tr>
<tr>
<td>33. 我们要更加勇敢</td>
<td>33. We need to be even more brave</td>
</tr>
<tr>
<td>34. 等待日出时最耀眼的瞬间</td>
<td>34. Waiting till the arrival of the dazzling flash of sunrise</td>
</tr>
</tbody>
</table>

29. Sometimes when we fail it’s easy to lose heart
30. But only cowards give up
31. If you still have breath in you, grit your teeth and please, press on
32. In the darkness before the dawn
33. Let’s be brave,
34. Just wait for sunrise, we’ll see the brilliant flash of light

29. Failure can lead to feeling down and depressed
30. But that’s only for weak cowards who can’t move on
31. If you still have breath in you, please clench your fists and keep going
32. Before the color of the sky comes at dawn
33. We will need to be brave
34. And wait until we see the dazzling flash of sunrise

**Figure 11 DE and RT Stanza 4, CDPH**

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11 The original lyrics say to “keep going with fists tight” which means something like ‘grit your teeth’ and stay resolved to keep moving forward. The clenching of fists shows resolve; it does not mean to clench your fist in preparation to punch someone.
In line 29, the Chinese four-word phrase 郁郁寡欢 yùyùguǎhuān ‘feeling-down-and-depressed’ is translated as ‘lose heart’ in the DE translation and as ‘feel down and depressed’ in the RT translation. The DE translation replaces the idiom and translated the meaning in order to capture the idea of feeling low and depressed in an idiomatic way. The RT translation keeps the English idiom of ‘down and depressed.’

In line 30, the DE translation is “but only cowards give up.” Although the words “give up” are not in the original, the present author decided to explicate an instance of a ‘coward’s performance.’ The type of things cowards might do in an English speaker’s mind is to give up or run away, so “giving up” was chosen in order to faithfully translate the word ‘coward.’ However, in the RT translation, the words “weak” and “move on” were added to provide readers with necessary context to understand why the word ‘coward’ is used. In English the word “coward” is not often used for someone who has suffered failure or feels down. But the words “weak” and “move on” are used, and when added with “coward” they provide the context for this word to make sense.

Line 31 says, 只要一息尚存请握紧双拳zhǐyào yīxīshàngcún qǐng wò jǐn shuāng quán ‘If you still have breath and life in you, please keep going with fists tight.’ The DE translation is ‘If you still have breath in you, grit your teeth and please, press on.’ The figurative language ‘grit your teeth’ is supposed to equivalently express the idea in the Chinese of ‘clenching fists tight.’ This shows resolve to keep going, just as the English expression ‘grit your teeth’ does. In contrast, the RT translation retains the image of clenching fists in the lyrics, ‘If you still have breath in you, please clench your fists and keep going.’ There is a slight chance an English speaker might associate clenching fists with punching, so a footnote is added to explain that this action shows resolve and not punching.

Line 32 says, 在天色破晓之前zài tiānshè pòxiǎo zhīqián ‘before the color of the sky breaks [at dawn],’ and an equivalent to this in DE translation is “in the darkness before the dawn.” It is an emotive and impactful phrase. Although it explicates the “color” as “darkness,” it is retains the feeling of the darkness of the sky before the dawn bursts forth. In the RT translation, the communication is left weak as it is in the original line. It is assumed that a reader would be able to make the connection in their mind that before dawn the sky is ‘dark,’ and this refers to difficult times in life.

Last 2 lines
Last 2 lines after repeated chorus

<table>
<thead>
<tr>
<th>Line 46</th>
<th>Line 47</th>
</tr>
</thead>
<tbody>
<tr>
<td>46. 为了心中的美好</td>
<td>46. For the sake of the happiness in the/our hearts</td>
</tr>
<tr>
<td>47. 不妥协直到变老</td>
<td>47. no compromise all the way till [we] become old</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Line 46</th>
<th>Line 47</th>
</tr>
</thead>
<tbody>
<tr>
<td>46. Let’s never compromise, not till our dying day,</td>
<td>46. For the sake of a happy heart,</td>
</tr>
<tr>
<td>47. So our hearts stay beautiful</td>
<td>47. From youth all the way till old age, don’t ever compromise.</td>
</tr>
</tbody>
</table>

Figure 12 DE and RT last two lines, CDPH

Last two lines

Line 46, 为了心中的美好 wèile xīnzhōng dì měihǎo ‘for the sake of the happiness in the/our hearts’ is translated in the DE translation as ‘so our hearts stay beautiful’ while the RT translation uses the phrase ‘happy heart.’ In the DE version, lines 46 and 47 are switched in order to be more logical. In DE line 47, the word “beautiful” was used instead of ‘happy’ because the Chinese word 美好 měihǎo can mean ‘happy,’ ‘beautiful,’ ‘glorious’ or ‘good’ depending on the context. The RT translation retains the word ‘happy’ because it gives nice symmetry to the song, which also used ‘happy’ in its opening line.

The most difficult part about translating these last two lines is choosing whether to add a pronoun or not. In American English it would feel more emotive in the last line to say, “I won’t give up till my dying day,” mostly because the USA is an individualistic society, but also because whoever sang along would sing the words as themselves. However, the chorus to this song incorporates the collective idea of beckoning everyone, and for this reason the words ‘let’s’ appear in line 46 of the DE version, aiming to retain the collective feel of the original. The RT translation does not use a pronoun, and appeals to everyone saying, ‘From youth all the way till old age, don’t ever compromise.’

Summary

To summarize, there were many small adjustments made to the DE text in order for it to be both natural and impactful for the target audience. Some of the most major adjustments occur in line 17 (We can’t know life’s joy without experiencing its pain), line 22 (How can gold shine if it hasn’t gone through fire?), and line 31 (Grit your teeth). Each of these exemplify dynamic equivalency in that they find the root
meaning, translate it into English and then make the appropriate adjustments to make it sound natural and be impactful in the Receptor Language. This sort of major adjustment is allowed by DE because lines 17, 22 and 31 do not contain key linguistic terms, but are communicating poetic and figurative ideas. In applying RT to this song, most of the images come out fairly literally. In the few cases where they are altered to sound more natural, a footnote is often included explaining what the original said.

3.2 Comparing key differences in DE and RT translations

One way to see a clear distinction between DE and RT is to examine the translation of figurative language.\(^ {12} \) The following section presents and compares select figurative language or figurative concepts from the DE translation and the RT translation. The aim of this section is to show that there is a clear distinction between the DE translation of figurative language and the RT translation of figurative language. The presentation of selected figurative language or figurative concepts is in Figure 13. The chart is all in English. If readers want to reference the original Chinese, please see the previous sections. In Figure 13, any retained figurative language in DE or RT is bolded.

<table>
<thead>
<tr>
<th>Original</th>
<th>Dynamic Equivalence</th>
<th>Relevance Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title: Chase Dreams with a Pure Heart</td>
<td>Chase Dreams with All Your Heart</td>
<td>Chase Dreams with a Child’s Pure and Innocent Heart</td>
</tr>
<tr>
<td>1. Where is the world filled with flowers?</td>
<td>Where is the perfect world?</td>
<td>Where is the happy world filled with flowers?</td>
</tr>
<tr>
<td>3. I want to be on the highest mountain peak standing tall</td>
<td>I want to be standing tall on the highest mountain peak</td>
<td>I want to be standing tall on the highest mountain peak</td>
</tr>
<tr>
<td>4. I don’t care if it's on sheer-precipices-and-overhanging-rocks</td>
<td>I don’t care if there are cliffs on either side</td>
<td>Even if it’s on the steepest cliff, I don’t care</td>
</tr>
</tbody>
</table>

\(^ {12} \) The present author did her best to be faithful to both DE and RT in her translations and translation choices.

\(^ {13} \) Figurative Language: words, phrases or concepts that have a deeper meaning or different meaning from the literal meaning of the words themselves.
<table>
<thead>
<tr>
<th>Original</th>
<th>Dynamic Equivalence</th>
<th>Relevance Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Using energy to live and to love even if I spill my liver and brains on the ground</td>
<td>I will live and I will love even if I die trying</td>
<td>Living and loving, even if it takes body and soul (footnote is included)</td>
</tr>
<tr>
<td>8. Even in days of the dusty-head-dusty-face</td>
<td>Even on days when I’m down and disgraced</td>
<td>Even on dark days when my face is covered in dirt (footnote is included)</td>
</tr>
<tr>
<td>12. Even if ‘my hand is comparatively stupid’</td>
<td>I might be clumsy</td>
<td>I might have useless hands (footnote is included)</td>
</tr>
<tr>
<td>15. ‘Run forward!’</td>
<td>Let’s run!</td>
<td>Run Forward!</td>
</tr>
<tr>
<td>17. How can [someone] feel life’s vastness without experiencing hardship?</td>
<td>We can’t know life’s joy without experiencing its pain</td>
<td>The breadth of life is only really known after experiencing hardship</td>
</tr>
<tr>
<td>22. How can [we] feel life’s glitter without going through hardship?</td>
<td>How can gold shine if it hasn’t gone through fire?</td>
<td>How can we experience life’s glittering light without hardship?</td>
</tr>
<tr>
<td>23. Rather than being on one’s last legs/lingering on in last breaths before death [idiom], let’s burn to our heart’s content [idiom]</td>
<td>Rather than just barely surviving, let’s live with passion</td>
<td>It’s better to burn out brightly than to slowly fade away (footnote added)</td>
</tr>
<tr>
<td>24. One day [we will] be able to sprout again</td>
<td>One day we will blossom again</td>
<td>One day we will sprout up again</td>
</tr>
<tr>
<td>25. A charming and splendid future is always beckoning me</td>
<td>A bright future is always calling to me</td>
<td>A bright and attractive future is always beckoning me</td>
</tr>
<tr>
<td>26. Even if [I] only have hardship as a companion, I will bravely move forward</td>
<td>And I will bravely keep going for it, even if I struggle every step of the way</td>
<td>I will bravely keep going, even if my only companion is hardship</td>
</tr>
<tr>
<td>27. I want to be sailing in the bluest ocean there</td>
<td>In my future I want to be sailing in the bluest ocean</td>
<td>In my future, I want to be sailing in the bluest ocean</td>
</tr>
<tr>
<td>29. After failing, feeling-down-and-depressed</td>
<td>Sometimes when we fail it’s easy to lose heart</td>
<td>Failure can lead to feeling down and depressed</td>
</tr>
</tbody>
</table>
In this highlighted portion of the figurative language used throughout CDPH, there are eight out of twenty-five occurrences in which DE retains some of the original figurative language into its translation. The figurative language is kept when it is deemed to be both natural and impactful in the target language. There are nineteen out of twenty-three occurrences in which RT retains some or all of the original figurative language into its translation. There are two instances, in lines 5 and 23, that do not retain any part of the original image and explain it solely in a footnote. Therefore, this data shows that the DE translation of the song’s figurative language more often results in translating the explicated meaning of the figurative language, rather than retaining the exact image. This data also shows that although proponents of RT claim that RT does not promote literal translation (Gutt, 2004; Gutt, E.-A., personal communication, December 21, 2017), the present author did her best to apply the principles outlined in RT, and as a result the literal image is often retained and context is either written into the text itself or included in a footnote.

3.3 Testing and results of DE and RT translations
The questionnaires aimed at testing the accuracy, clarity and naturalness of the CDPH song translations. In one version of the questionnaire, the participants had to read the DE translation first and answer comprehension questions about it. (In the
other version, the RT translation and questions came first). After answering the comprehension questions, participants were asked to write down the line number of any song lyrics that felt unnatural. After that, they were shown the RT translation and asked which translation they thought was more natural overall and which one they liked better. (For the DE and RT versions of the questionnaire, please see appendix B and C). Although more than forty people originally participated in the survey, there were many more females than males and also a lot more people who identified as Christian than as “no religion” or “other.” In order to have more equal numbers, only ten of those who identified as female or as Christian were randomly selected. This resulted in having a total of forty participants, twenty for DE and twenty for RT.

All participants reported that their most fluent language was English. In the DE translation, participants varied in education from currently studying for their bachelor's degree to completing a master's degree. Seven out of the twenty participants identified as having no religion (4), being ‘other: Jewish’ (2) or ‘other: Catholic’ (1), and the other thirteen self-reported as Christians. All of the participants were born in the USA, except for one who was born in the UK but moved to the states at a young age.

In the RT questionnaire, all participants reported that their most fluent language was English. They varied in education from having completed high school to having completed a Ph.D. Ten out of the twenty participants identified as having no religion (8) or being Buddhist (2), and the other ten self-reported as Christians. All of the participants were born in the USA, except for one who was born in China but is an American.

3.3.1 Comprehension questions
After reading either the DE translation or the RT translation, participants were asked nine multiple-choice comprehension questions. Each question will be shown with the answers participants gave. The correct answers are highlighted in each table. Most of the questions and available answers were the same between the two questionnaires. However, some were tailored to specific words or lines within the questionnaire, so the wording is different. In these cases, the alternate answers are represented as “DEa)” or “RTa).” If a percentage is given, it has been rounded up or rounded down to the nearest whole number. However, in the case where a number is exactly at ‘.5,’ the ‘.5’ has been retained. In the tables, the DE heading represents
the survey in which participants saw the DE translation first and answered questions about the DE translation. The RT heading represents the survey in which participants saw the DE translation first and answered questions about the RT translation.

**Table 1 CDPH comprehension question 1**

<table>
<thead>
<tr>
<th>Question 1: What do you think is the main theme of the song?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) To encourage people to give all they have to reach their dreams</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>b) To be brave</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>c) To forget about other people and just do what you want</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>DE d) To not be afraid of the darkness before dawn</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>RT d) To not be afraid of being down and depressed</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

For the DE survey, eleven out of twenty people chose the correct answer about the main theme, and for the RT survey, seventeen out of twenty people chose the correct answers. Many people in the DE survey chose that the main theme was “to be brave” and also to “forget about others and do what you want.” This shows that those who read the RT translation better understood the main theme than those who read the DE translation. It is assumed that the main theme was better understood because it was explicitly stated in the introduction to the RT translation.

The second question on the questionnaire is specific to each translation. The DE questionnaire asks, “In verse one, line 1, what do you think the ‘perfect world’ represents?” while the RT question asks, “In verse one, line 1, what do you think the ‘happy world filled with flowers’ represents?” The results are as follows:

**Table 2 CDPH comprehension question 2**

<table>
<thead>
<tr>
<th>Question 2</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>DE a) A perfect place filled with flowers14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RT a) A place with flowers</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>b) A place where everything is right and people are happy</td>
<td>13</td>
<td>19</td>
</tr>
<tr>
<td>c) A place where there are high mountain peaks</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>d) A different planet</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

14 This is a minor mistake. The DE song does not mention flowers, so “flowers” should not have been in the multiple choice option for the DE questionnaire.
In the DE survey, thirteen out of twenty participants chose the correct answer, B. In the RT survey, nineteen out of twenty participants chose the correct answer. This clearly shows that the RT translation of line 1 was a much more comprehensible than the DE translation. It is assumed that since the RT translation used the word “happy” to describe the perfect world, it was easier for participants to understand the meaning. Many participants in the DE translation were confused about what the meaning might be. Overall, RT was clearly more comprehensible than DE for question 2.

Question 3 is specifically about lines 7-8 ‘Concerning my dreams, I will never chose to give up/Even in days of the dusty-head-dusty-face’ which DE renders ‘Even on days when I’m down and disgraced/I am never giving up what I believe’ and RT renders as ‘I will never choose to give up my dreams/Even on dark days when my face is covered in dirt’ with an explanatory footnote.

**Table 3 CDPH comprehension question 3**

<table>
<thead>
<tr>
<th>Question 3: In verse one, what is the singer communicating in lines 7-8?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEa) The singer is tempted to give up on what she believes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>RTa) On days when the sky is dark, she won’t give up her dream</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>DEb) The singer wants to live in a perfect world, no matter what it takes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>RTb) Even if her face is dirty, she won’t give up her dream</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>DEc) The singer isn’t living for others, she’s just living for herself</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>RTC) Since others aren’t satisfied with her, she’s ready to give up her dream</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>DEd) The singer will never give up her dream, even in the most difficult days</td>
<td>18</td>
<td>20</td>
</tr>
<tr>
<td>RTd) Even in the most difficult days, she won’t give up her dream</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

The results show that both translations do an equally good job of communicating the meaning of lines 7-8. Therefore, there is no substantial\(^\text{15}\) difference between DE and RT in question 3.

\(^{15}\) A “substantial difference” is a difference of 5 or more. The exception is in Question 8, where the difference is only 3. The reason that is considered “substantial” is because there was a very wide variety of answers for DE, while for RT only two options were chosen. Also, the RT answer (c) was a much more plausible answer than (a) or (b) and it is easy to understand why some people would interpret the song that way.
Question 4 asked a comprehension question about the figurative language in line 12 ‘useless hands.’ The DE version used the phrase ‘I might be clumsy’ while the RT version used the more literal phrase ‘I might have useless hands.’

Table 4 CDPH comprehension question 4

<table>
<thead>
<tr>
<th>Question 4: In lines 9-14, what does line 12 mean?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) The singer might fall down a lot and knock things over</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>b) The singer might not be able to do things very well</td>
<td>18</td>
<td>17</td>
</tr>
<tr>
<td>c) The singer might be shy around people</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>RTc) The singer has some sort of disability in her hands</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>d) The singer might have a naïve dream</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

The results from question 4 show that both translations of the figurative language were equally understood. The DE method of explicating “clumsy” and the RT method of including a method both produced good comprehension results.

Question 5 aimed to find out if the audience associated this song with any religion. The original is secular, so the appropriate answer to this question would be that participants do not think it is religious.

Table 5 CDPH comprehension question 5

<table>
<thead>
<tr>
<th>Question 5: Do you think this song is affiliated with any religion?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Yes, I think it is a Buddhist song</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>b) Yes, I think it is a Christian song</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>c) Yes, I think it is a Muslim song</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>d) No, I don’t think it is religious</td>
<td>17</td>
<td>16</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

The results indicate that most people understood that the song did not have any affiliation with a religion. Other people who said they “didn’t know” might have thought about the ideas in line 18 about “fate” and wondered if it was linked to Buddhism. These results show that both songs did a good job of being comprehended as secular songs.

Question 6 aimed at asking readers if they understood line 17 which DE rendered as ‘we can’t know life’s joy without experiencing its pain’ and RT as, ‘The breadth of life is only really known after experiencing hardship.’
Table 6 CDPH comprehension question 6

<table>
<thead>
<tr>
<th>Question 6: What is the meaning of line 17?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) We should run away from the pain in this life</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>b) One can’t experience everything life has to offer without facing difficult things</td>
<td>18</td>
<td>19</td>
</tr>
<tr>
<td>c) People might laugh at you</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>DEd) In order to experience life you must travel around the world</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>RTd) This life is really long and vast and full of many things</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>No answer</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

Eighteen people from the DE survey and 19 people from the RT survey answered this question correctly. There was one participant who skipped this question by mistake. There was no substantial difference between DE and RT.

The seventh question on the questionnaire is specific to each translation. The DE questionnaire asks, “In line 24, what does ‘One day we will blossom again’ mean?” while the RT question asks, “In line 24, what does ‘One day we will sprout up again’ mean?”

Table 7 CDPH comprehension question 7

<table>
<thead>
<tr>
<th>Question 7: What does line 24 mean?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Even if people are undergoing hardship, good times will come again</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>b) There’s no more passion left</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>DEc) People have too much pride in their hearts, one day that pride will be gone</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>RTc) People have too much pride, they need innocent pride to come back</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>d) Gold will shine brighter</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>RTd) Life will be full of glittering light</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Nineteen people from the DE survey and twenty people from the RT survey answered this question correctly. There was no substantial difference between DE and RT.

Question 8 aimed to find out how well people understood the figurative language in line 31, rendered in DE as ‘grit your teeth’ but in RT as ‘clench your fists and keep going.’
Table 8 CDPH comprehension question 8

<table>
<thead>
<tr>
<th>Question 8: What does line 31 mean?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEa) It represents clenching your teeth together tightly</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>RTa) It means ‘keep fighting people who disagree with you’</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>DEb) It represents keeping anger inside</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>RTb) It means ‘get your anger out’</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>DEc) It represents bravery</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>RTC) It means ‘be brave’</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>DEd) It represents resolve to do something and not give up</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>RTd) It means ‘be resolved to not give up’</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

In the DE survey, thirteen out of twenty participants chose the correct answer. In the RT survey, sixteen out of twenty participants chose the correct answer. Although a difference of 3 may not seem very large, the RT translation is arguably more comprehensible than the DE translation because there was not a very wide variety of answers in RT. Only 4 people chose (c) while the rest chose (d). It is assumed that since the RT used an explanatory footnote that explicitly said the meaning, more participants answered it correctly. Many participants in the DE translation were confused about what the meaning might be and gave a wide variety of answers. Overall, RT was more comprehensible than DE for question 8.

Question 9 aimed at discovering if readers understood line 32, which the DE translation had, ‘In the darkness before the dawn’ but RT had, ‘Before the color of the sky comes at dawn.’ Both of these lines are represented by ‘xxx’ in the table below.

Table 9 CDPH comprehension question 9

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>DEa) In the difficult time before good times come</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>DEb) The sky is always very dark before the sun rises</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>DEc) Don’t lose your dream</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>RTC) Don’t feel down and depressed</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>d) The sun will never rise again</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

There was no substantial difference in how participants understood these lyrics. It is assumed that the meaning is clear from both, and that how one translated it would be a matter of opinion.
After seeing the detailed answers, it is evident that there were very few instances in which one translation was much more comprehensible than the other. The three times that this did occur, RT was the one that was more comprehensible.

Table 10 CDPH summary chart of individual question results

<table>
<thead>
<tr>
<th>Question #</th>
<th>DE better</th>
<th>RT better</th>
<th>No Substantial Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>

Table 11 CDPH overall comprehension scores

<table>
<thead>
<tr>
<th>Overall Comprehension</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>79%</td>
<td>89%</td>
</tr>
</tbody>
</table>

For the overall comprehension score of both, those who took the DE questionnaire collectively got 140 right answers out of 180, so the overall score was 79%. Those who took the RT questionnaire scored slightly higher, getting 161 right answers out of 180, for an overall score of 90%. This shows that those who read the RT translation had slightly higher comprehension scores than those who participated in the DE questionnaire. It is assumed that the RT scores were higher because many of the necessary answers were in the footnotes.

The following tables show that gender was not an important factor in the RT results, but possibly a factor in the DE results.

Table 12 CDPH comprehension score by gender

<table>
<thead>
<tr>
<th>Overall Comprehension</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Males</td>
<td>70%</td>
<td>92%</td>
</tr>
<tr>
<td>Females</td>
<td>89%</td>
<td>89%</td>
</tr>
</tbody>
</table>

The following chart shows that on the RT questionnaire there was no substantial comprehension difference between males and females. In the DE questionnaire, males scored substantially lower than females. It is unclear if this is actually a result
of gender. It is just as likely that a handful of the males who took this survey were not paying as much attention to the questions as they could have. There would need to be a much broader sample to prove that males overall score lower on the DE survey. If this really was the case, it could have to do with males responding better to explicit information in footnotes.

3.3.2 Naturalness questions

There were two strategies to collect data to analyze which translation was deemed more natural than the other. Both were based on people's opinions, but one was a more quantitative method, while the other was a purely qualitative method. The first method was to ask people to write down the line numbers of lines/lyrics they thought were unnatural in the text. The second one asked people to say which translation they thought was more natural and why.

The results of the first method are as follows:

**Table 13 CDPH naturalness scores by line**

<table>
<thead>
<tr>
<th>Lines/lyrics reported as unnatural</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>(47 unique lines)</td>
<td>24 lines</td>
<td>32 lines</td>
</tr>
<tr>
<td></td>
<td>51% unnatural</td>
<td>68% unnatural</td>
</tr>
</tbody>
</table>

This shows that 51% of the lines in the DE translation were reported, at least once, to be unnatural. In the RT version, 68% of the lines were reported as unnatural. In some respect, naturalness can be based on opinion. However, there were several lines in both songs that more than one person chose as being unnatural. All those lines that had three or more people call them unnatural have been tallied to give a more objective view. The results are as follows:

**Table 14 CDPH naturalness scores by line by three or more people**

<table>
<thead>
<tr>
<th>Lines/lyrics reported as unnatural by three or more people</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>(47 unique lines)</td>
<td>4 lines</td>
<td>10 lines</td>
</tr>
<tr>
<td></td>
<td>8.5% unnatural</td>
<td>21% unnatural</td>
</tr>
</tbody>
</table>

In the end, the DE translation was 8.5% unnatural while the RT was 21% unnatural. These results show that participants believed the DE version to be more natural. The second strategy to test naturalness was to ask readers which translation they thought was more natural. DE was deemed most natural overall.
Table 15 CDPH naturalness scores by opinion

<table>
<thead>
<tr>
<th>Translation believed to be more natural by all 40 participants</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>80%</td>
<td>20%</td>
</tr>
</tbody>
</table>

These results show that participants overwhelmingly thought that the DE version was more natural than the RT version. Many people expressed that the DE version felt more like English that people really speak, while others said that RT sounded more like poetry. However, it appears that those people who saw the DE version first were more favorable to the RT translation.

Table 16 CDPH naturalness scores slightly biased by which translation seen first

<table>
<thead>
<tr>
<th></th>
<th>Saw DE First</th>
<th>Saw RT First</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thought DE most natural</td>
<td>60%</td>
<td>100%</td>
</tr>
<tr>
<td>Thought RT most natural</td>
<td>40%</td>
<td>0%</td>
</tr>
</tbody>
</table>

This shows that there may be some psychological factor influencing which translation was deemed to be more natural. Those which saw the DE version first were more favorable to the RT translation. However, those who read the RT version first thought that the DE version was much more natural. This may be because those who saw the DE version first were able to get a good grasp of the song. When they read RT, it felt like it took them “to the next level” and gave them more knowledge. This could be an important finding—perhaps those who work on translation projects might want to introduce a DE translation first. Once they feel comfortable with the material, people may welcome a more detailed RT version later.

One of the last questions on the questionnaire asked participants to state which translation they liked best and why.

Table 17 CDPH translation preference

<table>
<thead>
<tr>
<th>The translation people liked best</th>
<th>DE</th>
<th>RT</th>
<th>Liked both</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>65%</td>
<td>32.5%</td>
<td>2.5%</td>
</tr>
</tbody>
</table>

Overall people preferred the DE translation. One person said that he liked both a lot and it would just depend on what the translation was for. Although DE was clearly preferred overall, there was another bias depending on which translation the participant saw first.
Table 18 CDPH preference dependent on order translations were seen

<table>
<thead>
<tr>
<th></th>
<th>Saw DE first</th>
<th>Saw RT first</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preferred DE</td>
<td>55%</td>
<td>80%</td>
</tr>
<tr>
<td>Preferred RT</td>
<td>45%</td>
<td>20%</td>
</tr>
</tbody>
</table>

This again highlights the psychological factor affecting the results. Those participants who saw DE first were much more likely to be favorable towards the RT version. Those who read and answered questions about the RT version first mostly chose the DE version as the one they liked the best.

3.3.3 Introduction and Footnotes

One way to determine the effectiveness of the RT translation was to ask all forty participants if they read the introduction and footnotes. Some people saw the RT translation first, and some saw it second. That means all forty participants in the survey had the chance to read the introduction and footnotes to the RT translation. In Table 18, ‘DE’ represents those who answered questions about the DE translation, but read the RT translation second. The ‘RT’ represents those who answered questions about the RT translation, but read the DE translation second. The same is true for the results discussed about footnotes in Table 19.

The results for the first question were as follows:

Table 19 CDPH question about introduction

<table>
<thead>
<tr>
<th>Question 14: Did you read the introduction?</th>
<th>DE</th>
<th>RT</th>
<th>Combined percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) No, I didn’t read it</td>
<td>0</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>b) Yes, I read a little bit</td>
<td>2</td>
<td>2</td>
<td>10%</td>
</tr>
<tr>
<td>c) I read most of it, but not all of it</td>
<td>3</td>
<td>0</td>
<td>6%</td>
</tr>
<tr>
<td>d) Yes, I read all of it</td>
<td>15</td>
<td>18</td>
<td>82.5%</td>
</tr>
</tbody>
</table>

This shows that 82.5% reported at having read the introduction entirely, 6% read most of it, 10% read it a little bit and nobody reported to having not read the introduction at all. This is a substantial finding, because some may assume that readers may not be interested in an introduction. The RT introduction was not long and aimed at providing only the most necessary components. The short length of the introduction might have encouraged people to read it.

Table 20 shows the answers to the question regarding footnotes.
Table 20 CDPH question about footnotes

<table>
<thead>
<tr>
<th>Question 15: Did you read the footnotes?</th>
<th>DE</th>
<th>RT</th>
<th>Combined percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) No, I didn’t read them</td>
<td>7</td>
<td>2</td>
<td>22.5%</td>
</tr>
<tr>
<td>b) I read them a little bit</td>
<td>5</td>
<td>4</td>
<td>22.5%</td>
</tr>
<tr>
<td>c) I read most, but not all</td>
<td>1</td>
<td>2</td>
<td>7.5%</td>
</tr>
<tr>
<td>d) Yes, I read all of them</td>
<td>7</td>
<td>12</td>
<td>47.5%</td>
</tr>
</tbody>
</table>

This shows that out of all forty participants, 47.5% reported at having read the footnotes entirely, 7.5% read most but not all, 22.5% read them partially and 22.5% reported to having not read the footnotes at all. However, upon looking at the results closer, it is important to note that those who read the DE translation first were more likely to not read the footnotes than those who read the RT translation first. This suggests that if participants were only given the RT version, at least 60% would be likely to read the footnotes entirely.

The present author was surprised by how many people read the footnotes, especially for the RT translation. Although it is possible that some people exaggerated in their self-reporting, there would still be many people who read the footnotes, completely or partially, compared to those who did not read them at all. These results show that an RT translation’s emphasis on footnotes is valid and that readers will pay attention to them. It also shows that those who read the footnotes have a higher comprehension level as a whole.

3.4 Conclusions

After seeing these findings, the results of the original hypotheses will be discussed.

*Hypothesis 1. The songs translated according to RT will produce more accurate answers than the songs translated according to DE because RT provides extra-textual information to help readers understand the song.*

According to the results, the RT survey had a higher comprehension score, scoring at 89% while the DE participants scored at 79%. This shows that participants who answered questions about the RT translation were able to understand it better than the participants who answered questions about the DE translation. It is assumed that the original hypothesis was correct—because RT provides extra-textual information, it helped readers understand the song better. Also, it is evident that about 60% of those who took the RT questionnaire read the footnotes entirely. Upon further examination, it was discovered that only the males of the DE version scored
substantially lower. This needs to be examined further, as it is not clear that gender was a substantial factor or not. Overall, hypothesis 1 was correct—the songs translated according to RT produced more accurate answers.

**Hypothesis 2:** The DE song translations will be perceived as more natural because the expressions in the translation will be more idiomatic, everyday English words.

The data from the first question about naturalness shows that the DE song translation was deemed more natural than the RT song translation. The second question also showed that the DE version was deemed more natural overall. However, those who saw the DE version first were more favorable toward the RT version. In summary, the data from the first question and the second question about naturalness shows that hypothesis 2 was true. However, more research should be conducted about the favorableness towards RT when it is preceded by a DE version.

**Hypothesis 3.** Although the audience may like different points in the two translations, ultimately the audience will prefer the DE song translations because they don’t include footnotes and overall they feel more natural.

Overall people preferred the DE translation. However, when people gave reasons why, nobody mentioned not liking the RT version’s footnotes. Rather, they expressed that DE felt more like everyday English, while the RT version felt more foreign and poetic. Overall 65% of the people preferred DE. This, however, also experienced some bias based on which translation people saw first and answered questions about. Those who saw DE first were more likely to say they preferred the RT version. So, part of hypothesis 3 is correct in that the participants generally preferred the DE song translation. However, it is more complicated by the factor of the order in which people saw the translations.
Chapter 4
“Farther Along” Translation and Testing

4.1 Presentation and discussion of DE and RT translations of FA

The following chapter contains figures that show the DE and RT translations of the song “Farther Along,” starting with the introduction, then moving on to the title, chorus and the verses. Each figure is followed by discussion of the differences between the translations. The figures follow the basic layout of original lyrics in the top box, followed by DE Chinese and back translations in the left two rows and RT Chinese and back translations in the right two rows. An example can be seen in Figure 14.

<table>
<thead>
<tr>
<th>Original Lyrics</th>
<th>DE Chinese Translation</th>
<th>RT Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>DE Back Translation into English</td>
<td>RT Back Translation into English</td>
<td></td>
</tr>
</tbody>
</table>

Figure 14 Example of figure layout

This layout should allow readers to easily compare and contrast the two translations.

The Introduction

Since RT emphasizes the importance of context, the RT translation adds an introduction, while the DE does not.

<table>
<thead>
<tr>
<th>Original: No Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>导语: 这首歌让人，特别是基督徒，受到鼓励和希望。在生命中能面对很多困难，有时候要生气和要放弃。这首歌鼓励基督徒记得有一天，过世以后，跟上帝的时候，他们能完全明白生命的困难。一个基督徒的真正的家实在上帝的面前。</td>
</tr>
</tbody>
</table>
Christians feel that because of God’s son, called Jesus, they can receive forgiveness. This song allows people, especially those who are Christians, to receive encouragement and hope. In life we face a lot of troubles, sometimes we want to be angry and give up. But this song encourages Christians to remember one day, after dying, when they are with God, they will be able to understand their suffering completely. A Christian’s true home exists in God’s presence. Christians believe that because of God’s son, called Jesus, they can receive forgiveness.

Figure 15 RT Introduction to FA

Although the DE translation has no introduction, the RT translation begins with a basic introduction to the main ideas of the song along with some key Christian concepts referred to in the song. Several pages could have been written by way of introducing the song and its context, but it was decided by the present author that this much information would be undesired by the audience and ultimately irrelevant. The amount of time it would take them to read the introduction before getting to the song would probably either prevent the audience from reading the song, or at least prevent them from reading the entire introduction. For that reason, only the most important concepts determined by the present author are included in the introduction, and these concepts are: the song’s main theme, the idea of the Christian home being heaven with God, and finally that Jesus offers forgiveness.

The Title

Title: Farther Along
On That Day | In the future

**Figure 16 DE and RT titles of FA**

The DE translation is 到那日 *dào nà rì* ‘On That Day’ and the RT translation is 在未来 *zài wèilái* ‘In the Future.’ The DE translation of the title “Farther Along” as, ‘on that day’ can have the generic meaning of “a day in the future” as well as a Chinese Christian connotation of the day people might face God after dying. This accurately represents the DE approach because the title is not a literal word for word translation. Instead, it aims at directing an audience’s mind to a time in the future when something will happen. For the RT translation, originally, the more literal titles 在更远一点 *zài gèng yuǎn yīdiǎn* ‘a little more farther’ and 还更远 *hái gèng yuǎn* ‘still farther yet’ were proposed to different LRP’s, but both were rejected and deemed as awkward. Although these titles might be more accurate to the original words, the rejection of the title by LRP’s made it evident that this sort of title would feel irrelevant and confusing to a native speaker. For this reason, the RT title 在未来 *zài wèilái* ‘in the future’ was chosen because its range of meanings match with the original title. The RT title is easily understandable for the basic meaning as a time in the near future or in the distant future, both in the time people are alive and in the time after one has died. Both Christians and non-Christians could interpret it as both in the future of their life and in the future after they die, whereas the DE title for is more closely linked to the specific day something might happen or a person might face God.

For both translations, a non-Christian might not make the connection that the titles could refer to a time after they die, especially if their contextual belief does not include an afterlife. This also is in accordance with the original title, because native English speakers who are non-Christian also might not make any connection to an afterlife. Neither translated title retains any allusion to the original gospel hymn that “Farther Along” is based on, because the original song “Farther Along” is not well known and does not have an official Chinese translation. Although this information could have been included in the basic introduction for the RT translation, this information was deemed as not necessary context to provide. A lengthier introduction would include that contextual information and provide access to the original hymn. In conclusion, although neither title alludes to the original gospel hymn, each title can have the generic meaning of “sometime in the future.”
Chorus

| 1. Farther along we’ll know all about it  
| 2. Farther along we’ll understand why  
| 3. So cheer up my brothers, live in the sunshine  
| 4. We’ll understand this, all by and by  |

| 1. 到那日，我们会知道  
| 2. 到那日我们会明白为什么  
| 3. 故而，朋友们，别放弃，看到一线希望  
| 4. 我们早晚得完全明白  |

| 1. On that day, we will be able to know  
| 2. On that day we will be able to understand why  
| 3. Therefore, friends, don’t give up, look at the thread of light  
| 4. We will sooner or later completely understand  |

| 1. 在未来，我们会完全明白  
| 2. 在未来，知道为什么  
| 3. 故而，弟兄们，打起精神来！享受每天的阳光  
| 4. 我们早晚得完全明白  |

| 1. In the future, we will be able to completely understand  
| 2. In the future, know why  
| 3. Therefore, brothers, raise your spirits up! Enjoy every day’s sunshine  
| 4. We will sooner or later completely understand  |

Figure 17 DE and RT Chorus, FA

The DE and RT translations have the most noteworthy points of contrast in line 3. In the DE translation, rather than using the original term “brothers,” the Chinese word 朋友们 pêngyŏu men ‘friends’ was chosen. This retains the original meaning of including both genders, male and female, along with retaining the same level of intimacy. This choice was made because it is more widely understandable and used among all people. This contrasts with the RT translation, which uses the words 弟兄们 dìxiōngmen ‘brothers [Christian].’ Since the audience is told from the beginning that the song they will read is a Christian song, it is contextually appropriate to retain the Chinese Christian term ‘brothers.’ This term implies the same meaning as the original English term—referring to both males and females and referring to the deep intimacy experienced by Christians who are in the “family of God.”

16 Although some specific Christian terms are used in the DE song later, such as “heaven” and “God,” those are used because there would be no appropriate substitute for these key terms. They would actually be more understandable and clear from alternative names.

75
Secondly, the DE translation of the original words “cheer up” as 别放弃 bié fàngqì ‘don’t give up’ contrast with the RT words 打起精神来 dǎ qǐ jīngshén lái ‘raise your spirits up!’ The DE phrase aimed at emotionally impacting the audience with an everyday phrase that has meanings of encouraging people to keep going despite hardship. Since the original expression is “weak” in RT terms, the RT translation aimed to find similar “weak” language to express feelings of continuing on and feeling happier. For this reason, the expression 打起精神来 dǎ qǐ jīngshén lái ‘raise your spirits up!’ was deemed as retaining the same communicative clues of feeling happier and continuing on.

Thirdly, the DE translation of the original words “live in the sunshine” were changed to an equivalent hopeful phrase, 看到一线希望 kàn dào yīxiàn xīwàng ‘look at the ray of hope.’ Although the original form is not retained, the original meaning of encouraging people to continue hoping even in the face of hardships is maintained and communicated. This choice was made in order to retain the same meaning and make the words both understandable and impactful. This contrasts with the RT translation, 享受每天的阳光 xiǎngshòu měitiān de yángguāng ‘enjoy every day’s sunshine.’ This retains the original image of sunshine, aiming to maintain the inferences of brightness, warmth, and hope. Context is added into the song itself by saying ‘enjoy,’ directly giving the context to show that sunshine is a positive thing to be enjoyed and not a thing to be dreaded. If “live in the sunshine” were literal, it could be confusing for some Chinese readers, as most associate living in sunshine with poor farmers who work very hard in the sun all day and have dark skin. These are signs of hardship and low-status. By using the word ‘enjoy’ the sunshine, these negative associations are combatted.

In line 4, due to the multiple meanings of “by and by,” the Chinese phrase 早晚 zǎowǎn ‘sooner or later’ was chosen for both translations. This, of course, does not retain the special Christian context of a specific reference to heaven, but it does retain the basic meaning of sometime in the future. It is used for the DE translation because the words 早晚 zǎowǎn ‘sooner or later’ are satisfactorily equivalent in terms of basic meaning and impact. In RT terms, since it is almost impossible to find a phrase that has the same implicatures as the original, this seems to communicate the most clearly to the audience.
<table>
<thead>
<tr>
<th>Verse 1, Stanza 1</th>
<th>Verse 1, Stanza 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5.</strong> Tempted and tried,</td>
<td><strong>5.</strong> I've suffered temptation and trials</td>
</tr>
<tr>
<td><strong>6.</strong> I wondered why the good</td>
<td><strong>6.</strong> I've suffered temptation, trials</td>
</tr>
<tr>
<td>man dies, the bad man thrives</td>
<td><strong>6.</strong> Deeply pondering why good people suffer wrong and bad people live in ease</td>
</tr>
<tr>
<td><strong>7.</strong> And Jesus cries because</td>
<td><strong>7.</strong> But Jesus can cry because he loves good people and bad people</td>
</tr>
<tr>
<td>he loves em’ both</td>
<td><strong>8.</strong> We’re all sinking in the deep sea, needing help</td>
</tr>
<tr>
<td><strong>8.</strong> We’re all castaways in</td>
<td><strong>9.</strong> [Our] hearts still have a thread of hope</td>
</tr>
<tr>
<td>need of rope</td>
<td><strong>10.</strong> [It is] like we are falling into clouds and mist</td>
</tr>
<tr>
<td><strong>9.</strong> Hangin’ on by the last</td>
<td><strong>11.</strong> I have seen illusory situations</td>
</tr>
<tr>
<td>threads of our hope</td>
<td></td>
</tr>
<tr>
<td><strong>10.</strong> In a house of mirrors</td>
<td></td>
</tr>
<tr>
<td>full of smoke</td>
<td></td>
</tr>
<tr>
<td><strong>11.</strong> Confusing illusions I’ve</td>
<td></td>
</tr>
<tr>
<td>seen</td>
<td></td>
</tr>
</tbody>
</table>

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17 经常在美国的特远有一个凶宅 / 鬼屋，平常里面有一个房间，每一个墙上有镜子。
进入感觉很不舒服，很不容易走路。如果加烟，更不舒服，更不容易走路。

18 BT: Usually in American amusement parks they have a haunted house, and often inside there is a room in which every wall has a mirror on it. Entering in [that room] feels really uncomfortable, it is not easy to walk. If smoke was added, it would be even more uncomfortable and even more difficult to walk.
Both translations use the same words in line 5 for “temptation and trials.” These are two words that collocate in Chinese and communicate the same ideas as the original. However, in line 6, the two translations deviate. The DE translation uses more common every day words while the RT translation retains more of the literal words and images from the song. In the DE translation of line six, instead of using the original word “die,” the word 受苦 shòukǔ ‘suffer hardship’ is chosen, and instead of “thrive,” the word 享福 xiǎngfú ‘live in ease and comfort’ is chosen. Although “die” and ‘suffer hardship’ seem very different at first, in this context the main meaning of the phrase is highlighting injustice. To simply say “die” in the Chinese does not provide enough contrast to ‘live in ease and comfort’ as saying ‘suffer hardship’ accomplishes. Secondly, ‘thrive’ has been explicated as ‘live in ease and comfort.’ This again highlights the main meaning of the singer’s phrase, namely that there is major injustice occurring. The RT translation, however, retains both words ‘die’ and ‘thrive.’ This assumes that the words ‘die’ and ‘thrive’ will have very similar interpretations when translated literally into Chinese. This is one reason why testing the translations is important—it will help show if these phrases are equally meaningful.

The same pattern of DE explicating phrases for more meaning and impact while RT retains the original image is seen in line 7. The DE translation explicates the original participants in “he loves ‘em both” as 好人…坏人 hǎo rén…huài rén ‘good people…bad people.’ The choice was made because it is completely clear and there is no room for ambiguity. People will not wonder who “both” refers too. In contrast, the RT translation is 耶稣都爱他们 yēsū dōu ài tāmen ‘Jesus loves them both.’ Rather than making an explicit connection with the previous line, this allows the readers to make the connection themselves.

Line 8 was a challenging line to translate because no equivalent of “castaway” occurs in Chinese. The DE translation changes the original word “castaways” into the phrase 我们都似沉没深海,需要帮助 but wǒmen dōu sì chénmò shēnhǎi, xùyào bāngzhù dàn ‘We’re all sinking in the deep sea, needing help’ while the RT translation is translated as 我们都溺水,需要绳索救援 wǒmen dōu nìshuǐ, xùyào shéngsuǒ jiùyuán ‘We’re all drowning and need a rope rescue.’ In the DE translation, the specific image of needing rope is removed and instead the meaning is explicated and comes out ‘needing help.’ This allows Chinese readers to envision someone
sinking in the sea and allows them to envision whatever kind of help might be brought (meaning the ‘helpers’ don’t necessarily need to be using rope.) The RT translation keeps the image of drowning in water and using rope, providing the word ‘rescue’ to give the readers necessary context to know what the rope is for. No extra context is needed for readers to glean the surface meaning of being rescued by rope, but some readers might miss the Christian undertones of being saved from sins. However, it is possible that non-Christian native English speakers might also miss this imagery, so it is permissible for the imagery to be vague as long as Christians could understand it.

In line 9, both translations retain the image of 一线希望 yīxiàn xīwàng ‘a thread of hope.’ This can be directly translated into Chinese and hold the same meaning. The point of contrast in the translation of Line 9 is that the DE translation explicates the meaning of “holding on” as 心里还有 xīnlǐ hái yǒu ‘[our] hearts still have’ while the RT translates ‘holding on’ as 把握 bǎwò ‘grasping.’ Again, this is an instance where the DE translation aims to let the audience know the deeper meaning clearly, while the RT translation keeps the original imagery in hopes that the audience can deduce the implications themselves.

Lines 10 and 11, “in a house of mirrors full of smoke, confusing illusions I’ve seen” were also challenging. For the DE translation, instead of retaining the original images in line 10 of a “house of mirrors” and “smoke,” the root meaning of being in a lost and confused state was retained in the translation, 我们如堕云雾中 wǒmen rú duò yúnwù zhōng ‘we are falling into clouds and mist.’ This plays on the image of smoke, in that falling into clouds and mist would be literally hazy and figuratively represent confusion. In Line 11, the DE translation removes the specific words “confusing illusions” and explicates them saying, 我看到奇怪的东西 wǒ kàn dào qíguài de dōngxī ‘I’ve seen bewildering things.’ This Chinese expression appears in common speech and is easy to understand.

For the RT translation, Lines 10 and 11 were translated fairly literally. Line 10 has the first occurrence of a footnote that offers further explanation. It is assumed that the phrase 都是镜子 Dōu shì jìngzi ‘all is mirrors’ is not a very common concept to the audience, so a footnote is provided to explain that haunted houses at amusement parks often have either an entire house or at least one room with floor-to-ceiling mirrors. This original image was retained and the context provided because the present author thought that the image was rich and provided a great picture of a person feeling lost and confused. It was assumed that the receptor audience would
either read the song lyrics without feeling too confused, or have the option to consult the footnote to explain away any confusion they might feel. Line 11 comes out fairly literally as, 我看到了虚幻的情境 wǒ kàn dào le xūhuàn de qíngjìng ‘I have seen illusory situations.’ Both LRP’s who checked this did not see a problem with it and found it easy to understand.

Verse 1, Stanza 2

| 12. Where did I go wrong, I sang along       | 12. 我怎么回事？       |
| 13. To every chorus of the song that the devil wrote | 13. 撒旦是一位作曲者，我跟他一起唱歌 |
| 14. Like a piper at the gate, leading mice and men down to their fate | 14. 撒旦让人掩耳盗铃地跟随他 |
| 15. But some will courageously escape         | 15. 但是有些人会逃脱   |
| 16. The seductive voice with a heart of faith | 16. 撒旦诱惑的声音 |
| 17. While walkin’ the line back home         | 17. 跟随心中的信仰，能走上回家的道 |

12. 我怎么回事？
13. 如果撒旦是一位作曲者，我跟他一起唱歌
14. 撒旦让人掩耳盗铃地跟随他
15. 但是有些人会逃脱
16. 撒旦诱惑的声音，他们的信念决不会动摇
17. 他们在去往天堂的路上

12. What happened?
13. If Satan was a composer, I together with him sang songs
14. Satan makes people stupidly deceived (Chinese idiom) to follow him,
15. But, some people can bravely run away

12. 撒旦写了一首歌，我跟他一起唱
13. 撒旦让人掩耳盗铃地跟随他
14. 好像那使老鼠和人类遭受灭亡的命运的扬名的吹笛者
15. 但是有些人会勇敢的逃脱
16. 那个诱惑的声音
17. 跟随心中的信仰，能走上回家的道路

19这些歌词是一个典故，说很久以前有一个充满的老鼠的农村，农村人恨老鼠然后希望让它门走。有一天一位吹笛者来了，告诉村里人他肯帮他们。他吹笛的时候，所有的老鼠跟随他在农村外边的河。在河里所有的老师溺水了。吹笛者回农村，但是村里人没有付钱。时间过了以后，吹笛者回来开始吹笛。所有的农村小孩听到他的音乐然后跟随他到外边的洞穴。以后再也没有看到这个村里的小孩。

20 BT: These song lyrics are an allusion to a story from long ago, the story is about a village that was full of rats. The villagers hated the rats and wanted them to leave. One day a piper came and told all the village people he could help them. When he played, all the rats followed him outside the village to
16. [From] Satan’s tempting voice, their faith will never be shaken
17. They are going to the road to heaven

15. But there are some who are able to bravely run away
16. [From] that tempting voice
17. Following with a heart of faith, able to walk on the road home.

Figure 19 DE and RT Stanza 2, FA

The allusion to the Piper of Hamelin story in this stanza made the present author have to choose whether to try and keep that original story or find a more dynamic substitute for a Chinese audience. For the DE translation, a Chinese four-word idiom was used to replace the story of the Piper of Hamelin. This idiom is 掩耳盗铃 yǎn ěr dào líng ‘cover ears steal bell’ and it represents a person stupidly deceiving himself. As the story goes, a robber went to a house to steal a bell. As he stole the bell, he plugged his ears so that the bell would not make a sound when he stole it. Of course, everyone around him could still hear the bell, so he stupidly deceived himself in thinking he would get away and was caught by the bell’s owners. In the song, this is used as an adverb in the song translation 撒旦让人掩耳盗铃地跟随他 sādàn ràng rén yǎn ěr dào líng de gēnsuí tā ‘Satan makes people stupidly-self-deceived-ly follow him.’ In this case, the original piper is completely removed and replaced with Satan. Also, rather than mice and men being deceived and led astray, only people are portrayed as being stupidly deceived.

In contrast to the DE translation, the RT translation retains the original allusion to the Piper of Hamelin story and includes an explanatory footnote. Retaining this story allows the audience to learn something about western culture and, from the RT perspective, it is arguably more faithful to the original song. The present author did her best to make the lyrics themselves understandable enough by building context into the text, so that a reader would know it referred to an outside story. The translated BT of the lyrics themselves come out as, ‘Like the notorious piper, who made mice and men suffer the fate of demise.’ From this statement, a Chinese reader can deduce that 1) this refers to an outside story 2) that the said ‘piper’ was not a good person and 3) he did something that hurt both mice and men. Those basic inferences are brought about firstly by the word 好像 hào xiàng ‘like or just as,’

the river. At the river all the mice drowned. The piper returned to the city, but the village people didn’t pay him. After some time passed, the piper returned and began to play his pipe. All of the village children heard his music and then followed him outside into a cave. After that, none of the village children were ever seen again.
which is translated from the original text, alerting readers that the words refer to an outside source. Other inferences can be made from the added contextual clues like: the word 扬名 yáng míng ‘notorious’ which tells reader the piper is well known for something bad and 遭受灭亡的命运 zāoshòu mièwáng de míngyùn ‘suffer the fate of demise’ which lets readers know that the piper led both mice and men to a bad fate. Since all these contextual clues are added into the text, it might be arguable that the footnote is not needed at all. However, for a more curious reader, they have the option of getting the full story to understand the reference if they choose to read it.

In the DE translation of line 16, the original figurative language of “a heart of faith” was translated as an active phrase ‘their faith will never be shaken.’ This retains the main meaning of a strong faith and makes it more impactful in the receptor language. The RT translation retains the exact image心中的信仰 xīnzhōng de xìnyǎng ‘heart of faith’ in hopes of letting the audience gather a range of meanings.

In line 17, both translations use the word 路 lu ‘road’ to replace the original word “line” from the lyrics “walkin’ the line.” Retaining the idea of “walk’n the line” seemed both too difficult and also relatively unimportant to what the lyrics aim to communicate. Instead, the DE uses the image of ‘on the road’ while RT uses the phrase ‘walking on the road.’ However, one major difference in line 17 between the two translations is the rendering of the original word ‘home.’ In the DE translation, ‘home’ was explicated as 天堂 tiāntáng ‘heaven’ so that the audience would clearly understand what the writer was singing about. Even though this is a Christian term, it would actually be more clear for a reader than reading the generic word “home.” The RT translation retains the image of 家 jiā ‘home’ because it was properly explained in the introduction that Christians think they reach heaven or ‘home’ after dying. It is assumed that the introduction provides enough basic context for the reader to see that in this lyric, “home” means “with God after one dies.”
**Verse 1, Stanza 3**

<table>
<thead>
<tr>
<th>Verse</th>
<th>外文</th>
<th>中文</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.</td>
<td>There's much more to life than we've been told</td>
<td>18. 这个生命有更多东西没有人会表达</td>
</tr>
<tr>
<td></td>
<td>It's full of beauty that will unfold</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>And shine like you struck gold my wayward son</td>
<td>19. 生命的美感能出来</td>
</tr>
<tr>
<td></td>
<td>That deadweight burden weighs a ton</td>
<td>20. 我的迷失的儿了，生命能闪耀，好像找到了金子</td>
</tr>
<tr>
<td>20.</td>
<td>Go down to the river and let it run</td>
<td>21. 那个金子很重</td>
</tr>
<tr>
<td></td>
<td>And wash away all the things you've done</td>
<td>22. 去河边看流水</td>
</tr>
<tr>
<td>21.</td>
<td>Forgiveness, alright</td>
<td>23. 让它把你所有的坏事洗得干净了</td>
</tr>
<tr>
<td></td>
<td></td>
<td>24. 原谅，耶²²</td>
</tr>
</tbody>
</table>

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²¹ 一个重要的基督徒的典礼叫“洗礼”，在时候有一个人被在水里然后出来。这是一个标志，代表他们自己的罪恶都原谅了。

²² An important Christian ceremony is called “baptism,” at [this] time a person is put into the water and then comes out again. This is a sign/symbol, and it represents that the person’s own sin has been forgiven.
24. Forgiveness, it’s so good

**Figure 20 DE and RT Stanza 3, FA**

The translation of line 18 again shows the DE translation explicating some meaning while the RT translation leaves it more ambiguous. The DE translation of the passive construction “we’ve been told” is changed to active 虽然没有人告诉我们 suírán méiyǒu rén gào sū wǒmen ‘although no one has told us.’ In the original words, the “what” that has been told is left ambiguous, but the DE translation explicates the implied meaning of “hope.” The RT translation leaves the “what” ambiguous, and simply says that ‘things’ in this life are unexplainable.

The highlighted point of this section is the figurative language in line 20 “and shine like you struck gold my wayward son.” The idea of wayward son is translated in the DE version as 受到困难的孩子 shòudào kùnnán de hāizi ‘my child that has suffered.’ The word “wayward” has a meaning that the son has done something wrong, but the word ‘son’ in English implies that God is having compassion on the son that has gone the wrong way. In the DE translation, the specific meaning that the son has done wrong is not in the Chinese words, but the compassion towards the “son” is made clear in the Chinese words. People could interpret it as the son has suffered hardship because of past mistakes, or also because of past hurt. The words, “shine like you struck gold” were translated in the DE translation as 那日你会感觉高兴, 好像找到金子 nà rì nǐ huì gǎnjué gāoxìng, hǎoxiàng zhǎodào jīnzi ‘on that day you will feel happy as if you found gold.’ Rather than the English phrase “strike gold” the meaning of finding gold was explicated. Also, the meaning of “shining” was explicated as ‘you will feel happy.’ The RT translation comes out as 我的迷失的儿子, 生命能闪耀, 好像找到了金子 wǒ de míshī de érzi, shēngmìng néng shǎnyào, hǎoxiàng zhǎodào le jīnzi ‘my lost son, life can glitter, just like finding gold.’ “Wayward son” was first translated as 飘零的儿子 piāolíng de érzi ‘drifting and homeless son’ but after checking this translation with a native speaker, it was stated that this phrase has a strong meaning of ‘homeless’ and not a very tight connection with the idea of having lost one’s way. After thinking more, the LRP suggested the phrase 失迷的儿子 mǐshī de érzi ‘lost son,’ which retains the meaning of someone having strayed from a path. The word ‘son’ is used and not changed to child. This choice is made in order to let the audience interpret its possible meanings, which include the singer Josh himself (who is male) and perhaps a generic meaning as found in the Bible which can include both males and females.

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In lines 22-24 of the DE translation it is unclear whether or not not native Chinese speakers who are not Christians will understand the idea of going to a river, washing clean, and being forgiven. In the RT translation, a footnote explains the Christian ceremony of baptism. It is assumed that readers might not understand how washing in a river could result in an idea of forgiveness. For this reason, it was decided that a footnote would allow curious readers the chance to read the necessary context to understand this portion of the song.

**Verse 2, stanza 4 (after Chorus lines 25-28)**

<table>
<thead>
<tr>
<th>Original</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>29. But still I get hard pressed on every side</td>
<td>29. 还面对各种各样的压力</td>
</tr>
<tr>
<td>30. Between the rock and a compromise</td>
<td>30. 感觉身陷在悬崖和妥协中</td>
</tr>
<tr>
<td>31. Like truth and a pack of lies fightin’ for my soul</td>
<td>31. 好像道理和谎言在战争，要我的灵魂</td>
</tr>
<tr>
<td>32. And I’ve got no place left to go</td>
<td>32. 好像我没有地方能去</td>
</tr>
<tr>
<td>33. Cause I got changed by what I’ve been shown</td>
<td>33. 但是，我被看到的是让我变好了</td>
</tr>
<tr>
<td>34. There’s more glory than the world has known</td>
<td>34. 众生还没有看到真正的荣耀</td>
</tr>
<tr>
<td>35. Keeps me ramblin’ on</td>
<td>35. 我不会停唱歌</td>
</tr>
</tbody>
</table>

---

23 在行 33-34 歌手表达一个经历跟上帝。歌手讲他自己看到一点的上帝的荣耀然后上帝还有更多的荣耀众生还没有看到的。
Both translations used the Chinese word 压力 yālì ‘pressure’ in line 29 to encapsulate the idea of being “hard pressed.” Although the word ‘pressure’ does not appear in the original words, it is a good explanation of the meaning of ‘hard pressed’ and is an easily graspable word to a Chinese speaker. In the DE translation line 30, the original words “between the rock and a compromise,” the image of “rock” as a representation of a difficult place, was removed and the Chinese idiomatic phrase 让我委屈求全 ‘make me accept-a-compromise [lit: cast aside wrong, seek perfection]’ was chosen. This line explains the pressure experienced in having to compromise.

For the RT translation, in order to retain the concept of “rock” the image of being ‘trapped in a cliff and compromise’ was used. The word ‘cliff’ has negative connotations of steepness and danger, and communicates the helpless feeling of being trapped, as the English expression “stuck between a rock and a hard place” would make someone think of being trapped.

The explanation of what is being compromised appears in line 31 as ‘It’s as if truth and lies are at war in my soul.’ Both translations use the exact same language. The Chinese image ‘at war’ is used instead of the original words “fighting.” And rather than saying “fighting for my soul” the Chinese translation says 要我的灵魂 yào wǒ de línghún ‘wanting my soul.’ In the way that “fighting” implies a struggle, the idea of both truth and lies wanting to take over the singer’s soul communicates that there is a struggle and a fight.

In line 32, the idea that there is “no place left to go” is communicated in the DE translation as 没有地方我会放松 méiyǒu dìfāng wǒ huì fàngsōng ‘there’s no place I can relax.’ Although ‘go’ and ‘relax’ are two different words, the main thing line 32 is communicating is not about “going” but the feeling of not having anywhere to be safe or call home. This feeling is communicated in choosing the word ‘relax’ rather than “go.” The RT translation retains the word ‘go,’ aiming at communicating the same idea through the word itself rather than explicating the meaning.

In line 33-34 the singer explains an experience with God. The singer himself speaks of seeing a little bit of God’s glory, and that God still has so much glory that people have never seen.
The last noteworthy explication occurs in line 33. Although the original says “‘Cause I’ve got changed by what I’ve been shown” the DE Chinese translation says, 但是上帝让我看到，然后上帝改变了我 dànshì shàngdì ràng wǒ kàn dào, ránhòu shàngdì gǎibiànle wǒ ‘but then God made me look/see, then God changed me.’ It felt unclear to keep the agent “God” implicit in the phrase, so it was included to help the audience clearly know that the singer is referring to God changing him, not just some other life change. However, the RT version uses a passive construction ‘but, what I’ve been made to see makes me change for the better’ in aims to keep the original ambiguity. A footnote has been included to help interested readers understand what the singer is referring to. In the footnote it is explained that the singer is speaking of a personal experience of God and his glory.

Verse 2, stanza 5

<table>
<thead>
<tr>
<th>Verse 2, Stanza 5</th>
<th>Verse 2, Stanza 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>36. Skipping like a calf loosed from its stall</td>
<td>36. 像一只脱了僵得马有自由奔跑</td>
</tr>
<tr>
<td>37. I’m free to love once and for all</td>
<td>37. 我终于可以自由的去爱他人</td>
</tr>
<tr>
<td>38. And even when I fall I’ll get back up</td>
<td>38. 如果我绊倒，我肯定会起来</td>
</tr>
<tr>
<td>39. For the joy that overflows my cup</td>
<td>39. 因为我充满喜乐</td>
</tr>
<tr>
<td>40. Heaven filled me with more than enough</td>
<td>40. 上帝给我的喜乐更多了</td>
</tr>
<tr>
<td>41. Broke down my levees and my bluffs</td>
<td>41. 挖破了我的堤防</td>
</tr>
<tr>
<td>42. Let the flood wash me</td>
<td>42. 欢迎洪水把我洗涤</td>
</tr>
</tbody>
</table>

| 36. 向像一只小牛，在自由的时候，很高兴的跳 | 36. 像一只小牛，在自由的时候，很高兴的跳 |
| 37. 在自由的时候，有能力爱 | 37. 虽然我绊倒但是我起来 |
| 38. 虽然我绊倒但是我起来 | 39. 因为有喜乐，好象一杯水流溢了 |
| 39. 因为有喜乐，好象一杯水流溢了 | 40. 天堂给我的是够了 |
| 40. 天堂给我的是够了 | 41. 让我的堤防冲决了 |
| 41. 让我的堤防冲决了 | 42. 欢迎洪水把我洗涤 |
| 42. 欢迎洪水把我洗涤 | 36. Just like a small cow, when it’s free, happily jumping |
| 36. Just like a small cow, when it’s free, happily jumping | 37. In freedom, I have ability to love |
| 37. In freedom, I have ability to love | 38. Although I fall, but I will get up |
| 38. Although I fall, but I will get up | 39. Because of having joy, it’s like a cup of water flowing over |
| 39. Because of having joy, it’s like a cup of water flowing over | 40. What heaven gave me is enough |
41. Made my levee burst
42. [I] welcome flood waters [to] make me clean

<table>
<thead>
<tr>
<th>42. Let the flood waters cleanse me</th>
<th>41. Made my levee burst</th>
</tr>
</thead>
<tbody>
<tr>
<td>42. [I] welcome flood waters [to] make me clean</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 22 DE and RT Stanza 5, FA**

One of the major differences between the two translations is in line 36. The DE translation chooses to use a different image entirely, while the RT retains part of the image and gives context to let it be understood. In the DE translation, the image of the calf loosed from its stall is replaced with an image of a horse being freed from the bit in its mouth. This decision was made after consulting with a native speaker. The native speaker said she wasn’t aware that Chinese had a word for ‘stall’ or for a place where cows were kept. However, an image of a horse being released from its bit was much more common and easily relatable. For that reason, the original words “skipping like a calf loosed from its stall” are replaced with the words 好像一只脱了僵得马 有自由奔跑  hǎoxiàng yī zhǐ tuōle jiāng dé mǎ yǒu zìyóu bēnpǎo ‘like a horse released from its bit [that] can freely run.’ In this song, “calf” is not a key word, rather the image of an animal released from being confined is the main point of the image. Furthermore, a calf skipping free does not have any substantial meaning to a Christian and does not allude to any instance in the Bible. For these reasons, it is arguable that the image of the horse is a better choice because it is more relatable and impactful.

On the other hand, the RT line 36 “skipping like a calf loosed from its stall” is translated as 好像一只小牛, 在自由的时候, 很高兴的跳 hǎoxiàng yī zhǐ xiǎo niú, zài zìyóu de shíhòu, hěn gāoxìng de tiào ‘just like a small cow, when it’s free, happily jumping.’ The image of a jumping calf is retained, but the image of it breaking free from its stall is not retained. Rather, the idea of freedom is communicated through the picture of it ‘happily jumping.’ The present author could have chosen to use a word like ‘cage’ and explain that calves are kept in stalls in a footnote, but it was decided that this would be both unnecessary and uninteresting to the reader. Rather, the reader is free to imagine any situation in which a calf might experience freedom, and in its freedom, want to happily jump around. In order to communicate clearly, the word ‘happily’ is added to give readers the appropriate context to know that the calf is jumping out of joy, not out of fright or surprise.

In line 37, the DE translation is 我终于可以自由的去爱他人 wǒ zhōngyú kěyǐ zìyóu de qù ài tārén ‘I finally can freely go and love others,’ while the RT translation is 在自由的时候，有能力爱 zài zìyóu de shíhòu, yǒu nénglì àì ‘In freedom, I have ability to love.’
The DE version explicates the object, so instead of saying “free to love” it is translated as ‘free to love others.’ This is a straightforward explication of the original lyrics. The RT version allows Chinese readers the chance to make connections themselves by not defining an object. It also leaves readers the chance to understand what “freedom” really might mean for the singer. In short, the RT translation leaves room for wider interpretation, while the DE explicates one specific interpretation of the original lyrics.

The next big difference between the two translations occurs in line 39’s image of the “overflowing cup.” In the DE translation, the image of an overflowing cup was removed and the simple meaning ‘because I am full of joy’ was used to replace it. The image of a cup overflowing retained in the RT translation as 因为有喜乐，好像一杯水流溢了 yīn wèi yǒu xǐ lè, hǎo xiàng yī bēi shuǐ liú yì le ‘because of having joy, [my joy is] like a cup of water flowing over.’ The Chinese word 因为 yīn wèi ‘because’ links it to the previous line, providing the reason for getting back up again—it is because the singer has so much joy that the singer can say that even when he falls down he will get back up again. The image of the joy being like a cup of water overflowing is meant to communicate some of the same meaning from the original—that the singer’s joy is abundant. However, the original song alluded to Psalm 23, and this is not included. The present author decided that this reference could be omitted. It was difficult to decide which references to include and which not to, but in this case, a footnote explaining the connection with Psalm 23 seemed unnecessary for the audience’s basic comprehension.25

In line 40, rather than using the original words “heaven filled me” the DE translation 上帝给我 shàn dì gěi wǒ ‘God gave me’ explicates that ‘God’ is the agent, not heaven. This might be clear to someone familiar with the Bible, but it would be very unclear to a person who did not have any Christian background. The RT translation, however, retains the word ‘heaven.’

Finally, lines 41 and 42 in both translations are translated fairly literally. It is assumed that the image of “breaking levees” will be just as impactful in Chinese as in English. There are many areas of China with flowing rivers and in which farming is still practiced with water irrigation systems involving levees, so it is assumed that this image is relatable. It is unclear whether the idea of being “washed by the flood” in the DE translation will communicate with Chinese non-Christians.

25 This predicament is the difficulty of trying to use the RT account as applied to translation. A translator is constantly battling the question “how much context should be included?”
### Verse 2, Stanza 6

<table>
<thead>
<tr>
<th>English</th>
<th>Chinese</th>
</tr>
</thead>
<tbody>
<tr>
<td>43. And one day when the sky rolls back on us</td>
<td>43. 然后那一天，天堂打开了</td>
</tr>
<tr>
<td>44. Some rejoice and the others fuss</td>
<td>44. 有人开心，有人伤心</td>
</tr>
<tr>
<td>45. Cause every knee must bow and tongue confess</td>
<td>45. 因为，都要屈膝，口里承认耶稣</td>
</tr>
<tr>
<td>46. The son of god is forever blessed</td>
<td>46. 上帝的儿子永远有祝福</td>
</tr>
<tr>
<td>47. His is the kingdom, and we’re the guests</td>
<td>47. 是他的王国，我们是宾客</td>
</tr>
<tr>
<td>48. So put your voice up to the test</td>
<td>48. 所以，你在唱</td>
</tr>
<tr>
<td>49. Sing Lord, come soon</td>
<td>49. 唱，“耶稣，快来吧”</td>
</tr>
</tbody>
</table>

---

| 26  | 这是从圣经来的，以赛亚书 34:4 说，“天上的万象都要消没，天被卷起好像书卷；其上的万象要残败，像葡萄树的叶子残败，又像无花果树的叶子残败一样。”这代末日。 (Chinese Union Version Modern Punctuation, CUVMPs) |
| 27  | 这是从圣经来的，腓立比书 2:9-11 说，“因此神使他升为至高，赐给他那超越万名之上的名，好使天上、地上和地底下的这一切，因耶稣的名都屈膝，万口为了父神的荣耀要承认耶稣基督是主。” (Chinese Standard Bible Simplified, CSBS). |
| 28  | This is from the Bible. Isaiah 34:4 says, “All of the beings in heaven will be consumed, the sky will roll back, just like it’s a scroll; every manifestation of nature will be utterly defeated, like grape leaves utterly crushed on the vine, the same as the crushing of fig leaves” (CUVMPs). |
| 29  | This is from the Bible. Philippians 2:9-11 says, “God therefore made him the highest, He is given the name that surpasses all names, so that everything in heaven and on earth and under the earth, because of the name of Jesus [will] bow down on [their] knees, open [their] mouth and confess, Jesus Christ is the Lord, for God’s glory” (CSBS). |
Finally, in the last stanza, in line 43 the original words “when the sky rolls back on us” were translated according to DE as 然后那一天，天堂打开了 ránhòu nà yìtiān, tiāntáng dǎkāile ‘then that day, heaven opens.’ The image of a scroll rolling back is not retained, but the other implications of the sky opening up are. Also, it is assumed that a Chinese Christian would understand it as an allusion to the end of time when Jesus comes back. The RT translation retains the original words, rendered as 然后那一天, 天被卷起, 好像书卷 ránhòu nà yìtiān, tiān bèi juǎn qǐ, hǎoxiàng shūjuàn ‘then on that day, the sky will roll back, just like it’s a scroll’ and this is an exact quotation from Isaiah 34:4 in the Chinese Bible. As the original, it is assumed that Christians will understand this reference while non-Christians won’t. For this reason, there is a footnote provided that explains that this is a direct quotation from the Bible and provides the reference. The same is true of the RT translation in line 45. In the DE translation of line 45, rather than just quoting ‘cause every knee must bow and tongue confess’ as the RT translation does, the name ‘Jesus’ is added to the Chinese translation. This is done so that even if readers do not know or recognize the quoted lines from the bible verse, they know it is referring to Jesus.

In line 47, Chinese has a nice word that means both ‘guest’ and ‘friend’ and that was the word chosen to translate the English word “guests.” This is used in both the DE and RT translations. Finally, the last line, 49 says “Lord,” but the DE translation uses the word ‘Jesus’ whereas the RT retains the word ‘Lord.’ Again, it is assumed that some may not know that Jesus is referred to as “Lord” by Christians, and by keeping the same name, Jesus, that confusion is avoided for readers of the DE translation.

Summary

Overall, the DE translation did its best to communicate to its audience in a comprehensible way, so they would not feel completely confused or lost while reading the song. Furthermore, several images were changed in order to connect more closely with the audience, most notably the use of the Chinese idiom in place of the story of the piper in line 14 and replacing the image of “a calf free from its stall” in line 36 with the image of a horse free from the bit in its mouth. As for the RT translation, it did its best to provide its audience with necessary context to understand the song through a basic introduction, using strategic words inside of the
text to provide necessary context, adding various explanatory footnotes, and also choosing to omit context when deemed not relevant or desired by the readers. Specifically in terms of figurative language, the original images were most often retained, and either explained with a footnote or used with some added words to provide adequate contextual clues to make it understandable. The tested results of the comprehensibility (accuracy and clarity) and naturalness will be shown in section 4.3.

4.2 Highlighting key differences in DE and RT translations

One way to see a clear distinction between DE and RT is to examine the translation of figurative language. The following section presents and compares select figurative language\(^\text{30}\) or figurative concepts from the DE translation and the RT translation. The aim of this section is to show there is a clear distinction between the DE translation of figurative language and the RT translation of figurative language. The presentation of selected figurative language or figurative concepts is in Figure 24. The original figurative language is bolded, and if it is retained in DE or RT it is also bolded. For sake of an easily readable chart, only the back translations appear below.

<table>
<thead>
<tr>
<th>Original</th>
<th>Dynamic Equivalence</th>
<th>Relevance Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Farther Along</td>
<td>On that day</td>
<td>In the Future</td>
</tr>
<tr>
<td>3. Live in the sunshine</td>
<td>Look at the ray of hope</td>
<td>Enjoy every day's sunshine</td>
</tr>
<tr>
<td>6. I wondered why the good man dies the bad man thrives</td>
<td>Deeply pondering why good people suffer wrong and bad people enjoy blessings</td>
<td>I don't know why good people die and bad people thrive</td>
</tr>
<tr>
<td>10. In a house of mirrors filled with smoke</td>
<td>(It's) like we are falling into clouds and mist</td>
<td>Inside a smoke-filled room all is mirrors</td>
</tr>
<tr>
<td>14. Like a piper at the gate, leading mice and men down to their fate</td>
<td>Satan stupidly deceives people (Chinese idiom) to follow him,</td>
<td>Like the notorious piper, who made mice and men suffer the fate of demise (with footnote)</td>
</tr>
<tr>
<td>17. While walkin' the line back home</td>
<td>They are going to the road to heaven</td>
<td>Able to walk on the road home</td>
</tr>
<tr>
<td>20. And shine like you struck gold my wayward son</td>
<td>My child who has experienced hardships, that day you will feel happy as if you found gold</td>
<td>My lost son, life can glitter/shine, just like finding gold</td>
</tr>
</tbody>
</table>

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\(^{30}\)Figurative Language: words, phrases or concepts that have a deeper meaning or different meaning from the literal meaning of the words themselves.
<table>
<thead>
<tr>
<th>Line</th>
<th>Original</th>
<th>Dynamic Equivalence</th>
<th>Relevance Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>29.</td>
<td>But still I get hard pressed on every side</td>
<td>But, from every direction I still have pressure</td>
<td>Still face all kinds of pressure</td>
</tr>
<tr>
<td>30.</td>
<td>Between the rock and a compromise</td>
<td>[To] make me accept a compromise</td>
<td>Feeling trapped in a cliff and compromise</td>
</tr>
<tr>
<td>31.</td>
<td>Like truth and a pack of lies fightin' for my soul</td>
<td>It's like truth and lies are at war in my soul</td>
<td>Like truth and lies are at war, wanting my soul</td>
</tr>
<tr>
<td>32.</td>
<td>And I've got no place left to go</td>
<td>And there's no place I can relax</td>
<td>It's as if I have no place I can go</td>
</tr>
<tr>
<td>36.</td>
<td>Skipping like a calf loosed from its stall</td>
<td>Like a horse released from its bit [that] can freely run</td>
<td>Just like a small cow, when it's free, happily jumping</td>
</tr>
<tr>
<td>39.</td>
<td>For the joy that overflows my cup</td>
<td>Because I am full of joy</td>
<td>Because of joy, it's like a cup of water flowing over</td>
</tr>
<tr>
<td>43.</td>
<td>And one day when the sky rolls back on us</td>
<td>Then that day, heaven opens</td>
<td>Then on that day, the sky will roll back, just like it's a scroll (with footnote)</td>
</tr>
<tr>
<td>45.</td>
<td>Cause every knee must bow and tongue confess</td>
<td>Because all beings will bow on their knees and confess Jesus</td>
<td>Because all beings will bow on their knees and confess</td>
</tr>
</tbody>
</table>

Figure 24 Summary chart of figurative language, FA

In this highlighted portion of the figurative language used throughout FA, besides the occurrence of ‘finding gold’ in line 20, there is no occurrence in which DE retains the exact image of the figurative language. In contrast, the RT translation either retains the exact same image, or a portion of the image in almost every instance, except for the title and line 31, which uses ‘wanting’ my soul rather than ‘fighting for’ my soul. This data shows the DE translation of the song’s figurative language most often results in translating the explicated meaning of the figurative language, rather than retaining the exact image. This data also shows that although proponents of RT say it does not aim for a literal translation, in practice the literal image is often retained and context is either written into the text itself or included in a footnote.

4.3 Testing and results of DE and FA translations
Forty-four people participated in the questionnaires about the accuracy, clarity and naturalness of the “Farther Along” song translations. In one of the questionnaires the participants had to read the DE translation first and answer comprehension
questions about it. After answering the comprehension questions, participants were asked to write down the line number of any song lyrics that felt unnatural. After that, they were shown the RT translation and asked which one they thought was more natural and which one they liked better. (For the original Chinese version of the questionnaire and its back translation, please see appendix D and E). Originally, twenty-three people participated in the DE questionnaire. However, three people were removed due to age and an incomplete survey. The survey tested young people, between ages 14-30, so the two participants who were 35 and 36 were removed. Finally, one participant did not complete the survey, so their results were also removed. There were seven males and thirteen females. All participants reported that their most fluent language was Mandarin Chinese. They varied in education from currently in high school to having completed a master’s degree. Ten out of the twenty participants identified as having no religion, seven self-reported as Christians, two as Buddhist and one as “other.” Fifteen of the participants were currently in Chiang Mai for study purposes or volunteer work. Four of the participants were from Mainland China and one participant was born in China but currently lives in the USA.

In the other questionnaire, the participants had to read the RT translation first and answer the same comprehension and naturalness questions about it, along with comparing it to the DE translation. In this group, twenty-one one people were tested, but one survey was dropped because it was analyzed to be filled out as a ‘fake.’ There were seven males and thirteen females. All participants reported that their most fluent language was Mandarin Chinese. They varied in education from currently in high school to having completed a master’s degree. Ten out of the twenty participants identified as having no religion, and the other ten self-reported as Christians. Fourteen of the participants were studying or volunteering in Chiang Mai, and the other six currently live in Mainland China.

4.3.1 Comprehension questions
After reading either the DE translation or the RT translation, participants were asked nine, multiple choice comprehension questions. Each question will be shown with the answers participants gave. The correct answers are highlighted in yellow. Most of the questions and available answers were the same between the two questionnaires. However, some were tailored to specific words or lines within the questionnaire, so the wording is different. In these cases, the alternate answers are
represented as “DEa)” or “RTa).” The questions and answers are all back translations from Chinese, so some of the wording may be unnatural in English.

Table 21 FA comprehension question 1

<table>
<thead>
<tr>
<th>Question 1: What is the main theme of the song?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Finding inner peace</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>b) Waiting hopefully with faith for a day when God makes everything clear</td>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td>c) If we try hard enough a good life will come to us in the future</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>d) Running away from evil</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

For the DE survey, thirteen out of twenty people chose the correct answer about the main theme, and for the RT survey, fifteen out of twenty people chose the correct answers. The numbers are very close, but this shows that in the DE translation, seven out of twenty people picked a more secular main theme rather than the explicitly Christian main theme. In the RT translation, only four people picked a more secular main theme over a more Christian main theme. This may indicate that those who read the RT translation more clearly understood that the song had religious themes. However, since the numbers of correct answers are so close, there is no substantial difference between the results of DE and RT for this question.

The second question on the questionnaire is specific to each translation. The DE questionnaire asks, “In lines 1-4, line 3, what do you think look at the thread/ray of hope means?” while the RT question asks, “In lines 1-4, line 3, what do you think “enjoy every day's sunshine” means?” The results are as follows:

Table 22 FA comprehension question 2

<table>
<thead>
<tr>
<th>Question 2</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) We should go outside, it’s warmer there</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>b) We should be more optimistic</td>
<td>10</td>
<td>20</td>
</tr>
<tr>
<td>c) Even though it's hot outside, you should still try to enjoy it</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>d) We'll understand the meaning of sunshine in the future</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

In the DE survey, ten out of twenty participants chose the correct answer, B. In the RT survey, all twenty participants chose the correct answer. This clearly shows that the RT ‘enjoy every day's sunshine’ was a much more comprehensible way of saying “be optimistic” than the more explicit idea of replacing sunshine with ‘hope.’ This
problem, however, is easily explained after reading the feedback on the surveys. Although this translation was checked three times by native speakers before it was tested with the wider group, line 3 in the DE version was marked as “unnatural” many times by native speakers. This means that the original translation done by the present author was not satisfactory. Although the phrase ‘ray of hope’ was a dictionary equivalent, upon further questioning, it was discovered that it is not a common or natural phrase in Chinese at all. This shows that even after consulting a good dictionary and three native speakers, it is extremely important to test a translation to a wider group.

Question 3 is specifically about line 10 “in a house of mirrors full of smoke” which DE renders as ‘[I]t’s like we are falling into clouds and mist’ and RT renders as ‘In the smoke filled room all is mirrors’ with a footnote.

Table 23 FA comprehension question 3

<table>
<thead>
<tr>
<th>Question 3: From lines 5-11, what is line 10 trying to communicate?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) the singer has suffered temptation</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>b) everybody needs help</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>c) life is confusing and unclear</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>d) the singer is depressed</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

There is no clear differentiation between the comprehension of one translation of line 10 over the other. Although the correct answers have the highest number of people, there is also a full range of people choosing the other answers. Answer (a) was chosen most likely because Stanza 3 also contains the idea of the singer suffering temptation. Since the meaning of line 10 was unclear, maybe people chose an answer that was clearly present in the stanza, even though it was not clearly present in line 10. There are two possible explanations for the overall low scores on this question. Firstly, the original song lyrics are a little vague and up to interpretation. Even a native English speaker might choose some of the alternate choices. The other possibility is that the present author did not make the best translation choices. Even though it was checked by three native speakers, it may be that there was an awkward element that clouded the original meaning.

Question 4 asked a comprehension question about the stanza in which Satan leads people astray. The DE version used a Chinese idiom to describe Satan’s actions while the RT version used the English allusion to the Piper of Hamelin.
Table 24 FA comprehension question 4

<table>
<thead>
<tr>
<th>Question 4: In lines 12-17, why doesn’t the songwriter like Satan?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Because Satan deceives people</td>
<td>18</td>
<td>11</td>
</tr>
<tr>
<td>DEb) Because Satan is a composer</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>RTb) Because Satan wrote a song</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>c) Because Satan runs away from danger</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>DEd) Because Satan loves people</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>RTd) Because mice and men are hurt by Satan</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

The results from question 4 show that the RT line about leading mice and men down to their fate was confusing for readers. Some seemed to take it fairly literally, so they thought that the songwriter didn't like Satan specifically because he hurts mice and men. In this case, the DE translation using the Chinese idiom produced better results for comprehension.

Question 5 aimed to find out if the audience could easily tell that the song was a Christian song.

Table 25 FA comprehension question 5

<table>
<thead>
<tr>
<th>Question 5: Do you think the songwriter has a religion?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Yes, I think he is Buddhist</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>b) Yes, I think he is Christian</td>
<td>20</td>
<td>19</td>
</tr>
<tr>
<td>c) Yes, I think he is Muslim</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>d) No, I don’t think it is religious</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

The results indicate that both translations did an equally good job at showing that the song was a Christian song. Only one person who took the RT survey said that he didn’t think the songwriter was religious.

Question 6 aimed at asking readers if they understood the deeper themes of forgiveness behind the idea of going to a river, watching it flow and washing clean in it.
Table 26 FA comprehension question 6  

<table>
<thead>
<tr>
<th>Question 6: In lines 18-24, why does the songwriter say to “go to the river and see it flow?”</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Invites the person to cool down</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>b) Invites the person to become forgiven</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>c) Invites the person to forget all his bad memories</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>d) Invites the person to see what is beautiful in life</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Only six people who took the DE survey answered this question correctly while twelve people who took the RT survey answered it correctly. It is unclear why the DE readers did not link the ‘going to the river’ and ‘letting it wash away your sin’ together. It is especially astonishing because the explicit words 原谅，太好了 Yuánliàng, tài hǎole ‘forgiveness, [it’s] so good’ appear in line 24. The ideas expressed in answer (c), which got an equal amount of people thinking that was correct, are perhaps a result of the Chinese line ‘let it wash/cleanse all your sin.’ This line possibly made readers think that the singer’s own sin was giving him bad memories. Also, it’s possible that ‘wash away’ may be often collocated with wiping out bad memories. As for answer (d), it is assumed that readers linked line 23 ‘go [to the] river bank [and] see the water flow’ with line 19 which says ‘wait until [that day], life’s fullness of beauty will come out.’ This means that the present author would need to change the translation of the stanza so that it is clear that forgiveness is linked with being washed clean. This is a perfect example of why it is important to test a translation with a wide audience before publishing it.

The RT translation result in this question provides a different kind of surprise. Although twelve people answered it correctly, there should have been at least sixteen people who answered it correctly. Sixteen people in the RT translation reported as having read the footnotes completely. The answer to Question 6 was written explicitly in the footnotes. This either means that the footnote was somehow unclear for four of the people, or that four of the people who reported to have read all of the footnotes were exaggerating in their reporting.

To summarize, in Question 6, the DE translation did not result in accurate or clear understanding of the original meaning. The RT translation was much more comprehensible, arguably because the answer was in the footnote. However, it also appears that of those who identified as reading all of the footnotes, perhaps four of them exaggerated or only skimmed them.
Question 7 aimed at testing whether the translation of the original figurative language ‘between a rock and a compromise’ yielded the correct results.

Table 27 FA comprehension question 7

<table>
<thead>
<tr>
<th>Question 7: In lines 29-35, what is the singer’s compromise?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEa) About having no place to go</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RTa) About having no place to relax</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>b) About if he should forgive another person or not</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>c) About not being able to stop singing</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td><strong>d) About choosing between right and wrong</strong></td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

In question 7, ten people answered the DE one correctly and twelve people answered the RT one correctly. Although the majority of answers from both groups were correct, there was still a fair amount of confusion in the responses. This shows that there is no substantial difference between the results of DE and RT for this question.

Question 8 aimed to find out if the idea of “joy overflowing a cup” was connected with the idea of the singer getting back up again after he fell.

Table 28 FA comprehension question 8

<table>
<thead>
<tr>
<th>Question 8: In lines 36-42, why does the singer ‘get back up even though he falls?’</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEa) Because he knows he’s going to heaven</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>RTa) Because he has a cup of water</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>DEb) Because a horse with a bit has freedom to run</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>RTb) Because the cow is free</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>c) Because he’s able to love people</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td><strong>d) Because he has joy</strong></td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

In question 8, twelve people from the DE survey chose the right answer and ten people from the RT survey chose the right answer. Readers were clearly confused as to whether the “getting back up again” linked to the previous line which talked about being able to freely love, and the following line, which talked about having joy. In the end, there is no substantial difference between the results of DE and RT for this question. Both should be altered so that there is no doubt which line connects with what.
Question 9 aimed at discovering if readers understood the biblical idea of “every knee will bow and tongue confess.”

Table 29 FA comprehension question 9

<table>
<thead>
<tr>
<th>Question 9: In lines 43-49, why are the people annoyed/sad?</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEa) Because God’s son always has blessing</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>DEb) Because all people will bow, confess Jesus’s name</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>RTb) Because all will bow, confess Jesus’s name</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>DEc) Because some other people are happy</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>RTc) Because some other people are rejoicing</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>d) Because some people feel that God doesn’t remember them</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>e) I don’t know</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

About half of the participants understood the biblical reference and the other half did not understand it clearly. There is no substantial difference between the results of DE and RT for this question. Neither translation did a very good job at communicating the original idea.

Table 30 FA summary chart of individual question results

<table>
<thead>
<tr>
<th>Question #</th>
<th>DE better</th>
<th>RT better</th>
<th>No Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

After seeing the detailed answers, it is evident that there were very few instances in which one translation was much more comprehensible than the other. There were only two instances in which RT seemed to be more accurate and clear, and only one instance in which DE was more accurate and clear. The overall comprehension scores for the whole survey also confirm these results. In Table 31, the “DE” column represents all those who answered questions correctly about the DE translation, and the RT represents all those who answered questions correctly about the RT translation.
Table 31 FA overall comprehension scores

<table>
<thead>
<tr>
<th>Overall Comprehension</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>63%</td>
<td>65%</td>
</tr>
</tbody>
</table>

For the overall comprehension score of both, those who took the DE questionnaire got 113 right answers out of 180, so the overall score was 63%. Those who took the RT questionnaire scored slightly higher, getting 118 right answers out of 180, for an overall score of 65%. This shows that neither translation came out as more accurate or clear than the other. These scores show several other things as well—firstly, these results show that translating songs, poems and texts rich in figurative language are extremely challenging, especially for a non-native speaker of the source language. Secondly, these results show that it is important to test a translation in order to get a wide variety of feedback. The present author would suggest if comprehension scores are this low, the translation should be re-worked in order to produce better results.

The following chart shows that gender was not an important factor in answering comprehension questions.

Table 32 FA comprehension score by gender

<table>
<thead>
<tr>
<th>Overall Comprehension</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Males</td>
<td>62%</td>
<td>63%</td>
</tr>
<tr>
<td>Females</td>
<td>63%</td>
<td>67%</td>
</tr>
</tbody>
</table>

Although the answers are not perfectly equal, since there were seven males and thirteen females from each group, this still shows evidence that there was no substantial difference between the male and female responses. The lowest scores on the tests were 33%, which was achieved by both males and females. Only one female got 100%, but both males and females achieved the second highest score, 88%.

The following figure shows that religion was a factor in answering comprehension questions for the various questionnaires. The main question is whether or not Christians were better able to understand the lyrics compared to non-Christians. For the DE survey, there were 7 Christians and 13 non-Christians. For the RT survey, there were 10 non-Christians and 10 Christians.
Table 33 FA comprehension score by religion

<table>
<thead>
<tr>
<th>Overall Comprehension (Religion)</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-Christian</td>
<td>70%</td>
<td>56%</td>
</tr>
<tr>
<td>Christian</td>
<td>63%</td>
<td>74%</td>
</tr>
</tbody>
</table>

This shows that non-Christians had an easier time understanding the DE translation while Christians had an easier time understanding the RT translation. Although the previous results show that the songs are equal in terms of being understood accurately and clearly, this result calls that conclusion into question. Arguably, if only non-Christians were tested, the DE translation would have resulted in being more understandable. If only Christians were tested, the RT translation would have resulted in being more understandable. Some possible reasons that the DE translation was more understandable for non-Christians is that participants in the survey called the DE version “more simple” and “more like spoken language.” One reader, who preferred the RT version, said that the DE version was “too straightforward and less mysterious.” Also, the DE translation tried to state Christian themes more explicitly and less metaphorically.

As for the RT version being more clearly understood by Christians, it is possibly because the whole theme of the song is difficult to grasp for people who do not share the same Christian beliefs and understanding. Even though the song had an introduction, one person said they still didn’t understand why people looked forward to heaven. This calls the entire concept of RT into question. Is it really possible to provide context for people who are completely unfamiliar with it? How much can words express context, and how much is contextual understanding dependent upon personal experience? One other possible reason that the Christians scored higher on the RT survey is because some Christians are more used to the concept of footnotes, since they appear in frequently in the Bible. These results certainly open up an opportunity for further research.

4.3.2 Naturalness questions

There were two strategies to collect data to analyze which translation was deemed more natural than the other. Both were based on people’s opinions, but one was a more quantitative method, while the other was a purely qualitative method. The first method was to ask people to write down the line numbers of lyrics they thought were unnatural in the text. The second method asked people to say which translation they thought was more natural and why.
The results of the first method are as follows:

**Table 34 FA naturalness scores by line**

<table>
<thead>
<tr>
<th>Lines/lyrics reported as unnatural</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>(45 unique lines)</td>
<td>21</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>47% unnatural</td>
<td>62% unnatural</td>
</tr>
</tbody>
</table>

**Table 35 FA naturalness scores by line by three or more people**

<table>
<thead>
<tr>
<th>Lines/lyrics reported as unnatural by three or more people</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>(45 unique lines)</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>13%</td>
<td>24%</td>
</tr>
</tbody>
</table>

The DE translation had 21 lines that were reported unnatural, 6 of these had 3 or more people who said they were unnatural. Since some of these lines were chosen multiple times by different people, the sum total number of instances of unnaturalness was 52. The RT translation had many more lines reported as unnatural. There were 28 lines marked unnatural and 11 lines that had 3 or more people. The song in total has 45 lines. Since some of these lines were chosen multiple times by different people, the sum total number of instances of unnaturalness was 71. This shows that the RT translation had more reported unnatural language in it than the DE translation. This means that the DE version was more natural overall.

The second strategy to assess naturalness was to ask readers which translation they thought was more natural. The results were split at exactly 50%.

**Table 36 FA naturalness scores by opinion**

<table>
<thead>
<tr>
<th>Translation believed to be more natural by all 40 participants</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>50%</td>
<td>50%</td>
</tr>
</tbody>
</table>

This shows that, in the second question, there was no translation that the majority of people found more natural than the other. However, this does not represent an accurate finding, because it is clear that the order in which the translations were read played a major factor in opinions about which translation was more natural. Those who read the DE translation first overwhelmingly thought that the RT
translation was more natural. However, those who read the RT translation first, overwhelmingly thought that the DE translation was more natural. In fact, many people used the exact same reasons “why” one was more natural than the other even though they picked different translations.

Table 37 FA naturalness scores biased by which translation seen first

<table>
<thead>
<tr>
<th>Thought DE most natural</th>
<th>Saw DE First</th>
<th>Saw RT First</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thought RT most natural</td>
<td>20%</td>
<td>80%</td>
</tr>
</tbody>
</table>

This implies that there is some psychological factor influencing which translation was deemed to be more natural. In this case, the second method for evaluation naturalness is ineffective. There seem to be two probable reasons for this. One is that naturalness in translation is merely based on opinion, so the most important thing a translator can do is understand the opinion of the person or group they are translating for. The second possibility is, it may be that those who read the RT song first felt overwhelmed by the amount of information and deep language, so they preferred DE because it seemed simpler. On the other hand, those who read the DE song first had a good grasp on the songs meaning and then got to see the RT version. The RT version then appeared much more appealing because it had more depth. In summary, the data from the first question about naturalness shows that the hypothesis was true. The data from the second question does not have any conclusive bearing on the hypothesis since the results were biased based on which translation appeared first.

4.3.3 Which translation was preferred

One of the last questions on the questionnaire asked participants to state which translation they liked best and why. Unfortunately, the question was worded in an ambiguous way, and many people ended up writing down their favorite lyrics rather than giving an opinion on which translation they thought was better. For DE, 16 people answered the intended question, and for RT 12 people answered the intended question.

Table 38 FA translation preference

<table>
<thead>
<tr>
<th>The translation people liked best overall</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>43%</td>
<td>57%</td>
</tr>
</tbody>
</table>
Of those who answered the question, 43% of the people reported liking DE better and 57% reported of liking RT better. However, since 4 less people reported their opinion about RT, the results are not conclusive. They do not prove an overwhelming opinion. Although only 28 people total answered this question, 89% of them chose the same translation that they also deemed the most natural. For example, if a participant said they thought DE was most natural, they also almost always said that they liked the DE version best. This means that although these results are not clear because of the ambiguity of the question, it may be safe to assume that there would be an almost identical 50% split, as appeared in the question about which translation people thought was the most natural.

Furthermore, it is assumed that the answer to this question was also immensely skewed by which translation the participant saw first.

Table 39 FA preference dependent on order translations were seen

<table>
<thead>
<tr>
<th></th>
<th>Saw DE First</th>
<th>Saw RT First</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preferred DE</td>
<td>19%</td>
<td>75%</td>
</tr>
<tr>
<td>Preferred RT</td>
<td>81%</td>
<td>25%</td>
</tr>
</tbody>
</table>

This again highlights the psychological factor affecting the results. Whichever translation participants encountered second, and they did not have to answer comprehension question about, they tended to like better.

4.3.4 Introduction and footnotes

One way to determine the effectiveness of the RT translation was to ask participants if they read the introduction and footnotes. By way of reminder, in table 38, ‘DE’ represents those who answered questions about the DE translation, but read the RT translation second. The ‘RT’ represents those who answered questions about the RT translation, but read the DE translation second. The same is true for the results discussed about footnotes in table 39. The results for the first question are shown in table 40.

Table 40 FA question about introduction

<table>
<thead>
<tr>
<th>Question 14: Did you read the introduction?</th>
<th>DE</th>
<th>RT</th>
<th>Combined percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) I didn’t read it</td>
<td>0</td>
<td>1</td>
<td>.05%</td>
</tr>
<tr>
<td>b) I read a little bit</td>
<td>9</td>
<td>4</td>
<td>32.5%</td>
</tr>
<tr>
<td>c) I read all of it</td>
<td>11</td>
<td>15</td>
<td>65%</td>
</tr>
</tbody>
</table>
This shows that 65% reported having read the introduction entirely, 32.5% read it partially and only .05% reported to having not read the introduction at all. This is a substantial finding, because often it is assumed that readers may not be interested in an introduction. The RT introduction was not long and aimed at providing only the most necessary components. The short length of the introduction might have encouraged people to read it.

The following chart shows the answers to the question regarding footnotes.

<table>
<thead>
<tr>
<th>Question 15: Did you read the footnotes?</th>
<th>DE</th>
<th>RT</th>
<th>Combined percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) I didn’t read them</td>
<td>1</td>
<td>3</td>
<td>10%</td>
</tr>
<tr>
<td>b) I read them a little bit</td>
<td>7</td>
<td>2</td>
<td>22.5%</td>
</tr>
<tr>
<td>c) I read all of them</td>
<td>12</td>
<td>15</td>
<td>67.5%</td>
</tr>
</tbody>
</table>

This shows that 67.5% reported having read the footnotes entirely, 22.5% read them partially and only 10% reported having not read the footnotes at all. These results are also surprising. It was expected that not many people would read the footnotes. As seen from Question 6, it is possible that at least four people exaggerated. Even if they did, there would still be more people who read the footnotes, completely or partially, than those who did not read them. These results show that an RT’s emphasis on footnotes is valid and that readers will pay attention to them.

4.4 Conclusions

This current section will discuss the hypotheses 1-3.

**Hypothesis 1.** *The songs translated according to RT will produce more accurate answers than the songs translated according to DE because RT provides extra-textual information to help readers understand the song.*

According to the results, the RT survey had a minutely higher comprehension score, scoring at 65% while the DE participants scored at 63%. There is no substantial difference between the overall comprehension score. Upon further examination, Non-Christians found the DE translation easier to understand and Christians found the RT version easier to understand. This means that the extra-textual information was not necessarily a factor in understanding the translations, but religion was. Upon further study, this could provide useful evidence for choosing which type of translation to do if the translated text contained religious material or if a particular audience had a religious background.
**Hypothesis 2.** The DE song translations will be perceived as more natural because the expressions in the translation will be more idiomatic, every-day Chinese words.

The data from the first question about naturalness shows that the DE song translation was indeed deemed more natural than the RT song translation. The second question showed people giving complete opposite opinions and that they were influenced by whichever translation they saw first. In summary, the data from the first question about naturalness shows that the hypothesis was true. The data from the second question does not have any conclusive bearing on the hypothesis since the results were biased based on which translation appeared first.

**Hypothesis 3.** Although the audience may like different points in the two translations, ultimately the audience will prefer the DE song translations because they don't include footnotes and overall they feel more natural.

There was no real conclusive evidence on which translation people preferred due to the misunderstanding of the original question, and the bias based on which translation they saw first.

**Footnote Conclusion**

Finally, after asking people if they read the introduction and footnotes, it was surprising how many reported at reading them entirely. Since this information was self-reported, there is no way to tell if people were being completely honest. However, it shows that at least some people thought both the introduction and footnotes were helpful and worth reading. Various people have argued for and against footnotes. The debate appears to be most heated within judicial circles. It is cited as beginning with Professor Fred Rodell's seminal 1936 piece, *Goodbye to Law Reviews* (Becker 1996). Another, following in his footsteps, wrote an article called “Goodbye to footnotes” saying “I consider footnotes in judicial opinions an abomination” (Mikva, 1985, p.647). In 1996, Edward Becker wrote an essay called “In praise of footnotes.” Becker says that although “footnotes allegedly interrupt the flow of the opinion, distract the reader, add to the opinion's length and complexity and too often diminish the opinion's clarity…,” he, however “refuses to give up footnoting” (Becker, 1996, p.1). Many authors since have written articles defending the use of footnotes, but no substantial research was found by the present author about whether or not people read footnotes, and why. This is an area that deserves further research.
Chapter 5
Conclusion

5.1 Hypotheses
In this section the overall answer to the hypotheses from both questionnaires will be discussed.

1. The songs translated according to RT will produce more accurate answers than the songs translated according to DE because RT provides extra-textual information to help readers understand the song.

Although RT did come out with slightly higher comprehension scores, it does not seem to produce substantially higher comprehension scores.

Table 42 overall comprehension scores

<table>
<thead>
<tr>
<th>Overall Comprehension</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>CDPH</td>
<td>79%</td>
<td>89%</td>
</tr>
<tr>
<td>FA</td>
<td>63%</td>
<td>65%</td>
</tr>
</tbody>
</table>

For CDPH the RT comprehension score was higher than the DE score, but for the FA song, there was no substantial difference. Upon further examination of the CDPH, it was discovered that males of the DE version brought down the overall DE score. It is most likely that two translations like DE and RT, which both aim for accuracy, clarity and naturalness, but go about it in different ways, will not have any substantial difference in their overall understanding of the text. Originally the present author thought that the footnote style of RT might feel uncomfortable or undesirable to participants, but actually they were received very well. So, although RT scored slightly higher, upon further examination of the combined results it appears that neither translation was substantially more comprehensible than the other. This means that hypothesis 1 was not proven with overwhelming evidence. It is assumed from these results that RT may provide the opportunity for an audience to have a slightly higher comprehension score but needs further research.

2. The DE song translations will be perceived as more natural because the expressions in the translation will be more idiomatic, everyday English/Chinese words.
The first question about naturalness showed that DE was deemed as more natural than RT, showing that hypothesis 2 was correct.

**Table 43 naturalness overall, test 1**

<table>
<thead>
<tr>
<th>Lines/lyrics reported as unnatural by three or more people</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>CDPH</td>
<td>8.5% unnatural</td>
<td>21% unnatural</td>
</tr>
<tr>
<td>FA</td>
<td>13% unnatural</td>
<td>24% unnatural</td>
</tr>
<tr>
<td>Combined average percentage of unnaturalness</td>
<td>10.75% unnatural</td>
<td>22.5% unnatural</td>
</tr>
</tbody>
</table>

This shows that in both translations, the DE version was seen as more natural and the RT version was seen as less natural. The second question about naturalness revealed a bias based on which translation people were shown as displayed in Table 44.

**Table 44 naturalness overall, test 2**

<table>
<thead>
<tr>
<th>Translation believed to be more natural</th>
<th>DE</th>
<th>RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>CDPH: saw DE first</td>
<td>60%</td>
<td>40%</td>
</tr>
<tr>
<td>CDPH saw RT first</td>
<td>100%</td>
<td>0%</td>
</tr>
<tr>
<td>FA: saw DE first</td>
<td>20%</td>
<td>80%</td>
</tr>
<tr>
<td>FA: saw RT first</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>Combined average percentage</td>
<td>65%</td>
<td>35%</td>
</tr>
</tbody>
</table>

This shows that in both questionnaires, those who saw the DE translation first were more likely to see the RT version as more natural and as preferable. On the other hand, those who saw the RT version first overwhelmingly thought the DE version was more natural. It is assumed by the present author that this phenomenon occurred because DE was simpler and more accessible than RT. Those who saw DE first were able to feel comfortable with the basic ideas, and once they saw RT they thought that RT was “deeper” and added more insight. On the other hand, those confronted with RT first were overwhelmed by the less accessible style. For that reason, they preferred the simple style of DE more. This would need to be examined further. Overall, the present author believes that the answer to hypothesis 2 is “yes”—the songs translated according to DE were deemed more natural than those translated using RT.
3. Although the audience may like different points in the two translations, ultimately the audience will prefer the DE song translations because they don’t include footnotes and overall they feel more natural.

Although people overall preferred the DE version, it was substantially affected by which translation people saw first and answered questions about.

Table 45 Combined average preference

<table>
<thead>
<tr>
<th>Order in which they saw the translations</th>
<th>Preferred DE</th>
<th>Preferred RT</th>
</tr>
</thead>
<tbody>
<tr>
<td>CDPH: Those who saw DE first</td>
<td>55%</td>
<td>45%</td>
</tr>
<tr>
<td>CDPH: Those who saw RT first</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>FA: Those who saw DE first</td>
<td>19%</td>
<td>81%</td>
</tr>
<tr>
<td>FA: Those who saw RT first</td>
<td>75%</td>
<td>25%</td>
</tr>
<tr>
<td>Combined results</td>
<td>57.25%</td>
<td>42.75%</td>
</tr>
</tbody>
</table>

These results show that the overall combined preference averaged between the two translations was the DE translation approach. However, it is important to remember that RT was more preferred after encountered the DE version first. The present author believes that a DE translation will be more preferred when a text or song is first translated into a Receptor Language. After the foundation has been laid in the first translation, an RT translation may be preferred later. This shows that hypothesis 3 was correct overall—people preferred the DE version. However, this does not mean that RT may never be preferred. It simply means that it may be preferred after a DE translation is in existence.

<table>
<thead>
<tr>
<th>Hypothesis 1</th>
<th>Needs further research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 2</td>
<td>DE more natural overall, but RT favorable when seen second</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>DE more preferred overall, but RT preferred when seen second</td>
</tr>
</tbody>
</table>

Figure 25 Summary of hypothesis results

Table 25 shows that hypothesis 1 needs further research, while hypotheses 2 and 3 both showed that DE was more natural and preferred overall, but that participants were more favorable towards RT when they saw it after seeing the DE translation.

5.2 One better than the other?
The present author hoped that this investigation would ultimately show that one way of translating, using the DE approach or RT account, would be proven as better than the other. In terms of testing for accuracy, RT seemed to produce slightly better
results. In terms of testing for naturalness, DE seemed to produce better results. In the bigger picture of preference, DE came out on top overall. Even with these results, the present author does not feel comfortable saying that RT is better because it is more accurate or that DE is better because it is more natural. The most interesting part of the survey results is that people were more open to accepting the RT translation after they had first read the simpler DE translation. Based on these results, the present author would say that if only one song translation could be given to an audience, the DE version would be the better version to give. However, if readers were going to read about the song multiple times, it would be best to give them an RT translation after they first read the DE version. Finally, if a long time passed and the song’s meaning became widely known and understood, providing only the RT translation would be sufficient. The present author would encourage translators of other texts and genres to consider this finding when deciding what kind of approach to use in their translations.

Another response to the idea of one translation being better than the other may be that, in the end, the translation approach chosen by a translator should heavily depend on what their audience wants and needs. Although the DE and RT translations in this study produced very different translation styles, neither one was substantially better than the other. This study showed that people have a wide variety of opinions about what they think is natural and what they think is better. If translating for one client, or an entire population, the author would suggest surveying the intended audience for their expectations and desires. This is not a new finding, and is widely agreed upon among translators. It also closely aligns with ideas from Skopos Theory, which says that translators need to know the purpose of the translation, and make decisions based upon that (Reiss & Vermeer, 1984).

5.3 Reflections: Testing translations and other findings
One important thing the present author learned in this study was the importance of checking and testing a translation. Although this paper shows the testing results after the translations had been checked at least three times by other native speakers, the present author learned so much from the questionnaire feedback that she knows all four translations would benefit from changes suggested by the eighty participants. This means that if the present author does translation projects in the future, besides checking the translation with trusted friends, the translation would benefit majorly from being tested through impersonal questionnaires. The present author thinks that those who checked her original translations may have felt some
sense of needing to “save face,” so they did not freely correct the unnatural errors, especially in the Chinese translations. For this reason, the present author believes this sort of questionnaire is essential for getting more honest, unbiased feedback about a translation’s accuracy, clarity and naturalness.

Furthermore, the present author learned and experienced first-hand that it is much more reasonable to have her second language be the Source Language and the Receptor Language be her native language. This is because it is much easier to produce natural language in her native language. The translation of “Farther Along” into Mandarin Chinese suffered because the present author is not a native speaker of Chinese. Even though the translations were checked, they still had a lot of unnatural speech. If the present author has projects in the future which involve translating from English into Mandarin Chinese, she would suggest the translation first be done by a native speaker of Mandarin Chinese, and then checked and polished by a native speaker of English.

Another important finding in this research was that the introduction and the footnotes of the RT translation were well received and read by the majority of participants. Although some people plainly said they never read the footnotes, at least 60% of those who read RT first for the CDPH song and 75% of those who read RT first for the FA song reported to have read the footnotes entirely. This shows that the RT emphasis on extra context is well received and worth the effort.

5.4 Further research
This study provides many avenues for further research. One area of further research is based on the results of the religious factor in the FA comprehension results. The RT version was more clearly understood by Christians while the DE version was more clearly understood by those of no religion. This calls RT’s claim about providing context into question. Is it really possible to provide context for people who are completely unfamiliar with it? How much can words express context, and how much is contextual understanding dependent upon personal experience? More research about how much context can really be comprehended should be done in this area of Relevance Theory as applied to translation.

Another area of further research has to do with footnotes. The present author found articles in which people argued whether or not they thought footnotes were good, but did not see very much research testing whether or not footnotes are read. A
larger study about whether or not footnotes are read would be valuable to the entire academic community.

This study showed that an RT translation produced slightly higher comprehension scores. This needs to be examined further. The present author would encourage more people to experiment practicing approaches and theories to translation and publishing the results. Besides seeing more song translations done according to DE and RT, other genres and types of texts could be compared.
BIBLIOGRAPHY


追梦赤子心 ( GALA 乐队专辑“追梦赤子心”同名曲 zhuī mèng chìzǐ xīn (GALA band album “chase dream with a pure heart" the same name as the song)). 百度 baike.baidu. (2017). Retrieved from https://baike.baidu.com/item/%E8%BF%BD%E6%A2%A6%E5%BF%83/18324723
Tempted and tried, we’re oft made to wonder
Why it should be thus all the day long;
While there are others living about us,
Never molested, though in the wrong.

Refrain:
Farther along we’ll know more about it,
Farther along we’ll understand why;
Cheer up, my brother, live in the sunshine,
We’ll understand it all by and by.

Sometimes I wonder why I must suffer,
Go in the rain, the cold, and the snow,
When there are many living in comfort,
Giving no heed to all I can do.

Tempted and tried, how often we question
Why we must suffer year after year,
Being accused by those of our loved ones,
E’en though we’ve walked in God’s holy fear.

Often when death has taken our loved ones,
Leaving our home so lone and so drear,
Then do we wonder why others prosper,
Living so wicked year after year.

“Faithful till death,” saith our loving Master;
Short is our time to labor and wait;
Then will our toiling seem to be nothing,
When we shall pass the heavenly gate.

Soon we will see our dear, loving Savior,
Hear the last trumpet sound through the sky;
Then we will meet those gone on before us,
Then we shall know and understand why.
APPENDIX B
CDPH QUESTIONNAIRE: DE

Hello, My name is Anna. I am currently working on my Masters thesis. I have translated a Mandarin Chinese song into English according to two different translation theories. Both of these songs are translated for the purpose of people understanding the original meaning, not for the purpose of being sung. I would like to ask you some comprehension questions about one of the song translations. At the end, you will be asked to read the other song translation and say which one you prefer.

When there is a blank line, please fill in the blank. For the multiple choice questions, please **bold** or **underline** your answers.

1. How old are you? _________
   *(this survey is only testing those aged 13-30)*

2. What is your gender?
   a. Male
   b. Female
   c. Other

3. What language to do you understand best?
   a. English
   b. Other ________________
      *(this survey is only testing native English speakers)*

4. What country were you born in?
   __________________________

5. What city do you currently live in?
   __________________________

6. What is the highest level of education you’ve completed?
   a. Junior high
   b. High school
   c. Currently working on a Bachelors Degree
   d. Bachelors Degree
   e. Masters Degree
   f. Ph.D.

7. What is your religion?
   a. Buddhist
   b. Muslim
   c. Christian
   d. Hindu
   e. No religion
   f. Other _______

*Please read all of the song first before looking at the questions.*
The questions about the song are on another piece of paper

Chase Dreams with All Your Heart

Verse 1

1. Where is the perfect world?
2. If it exists, well then, I’m gonna get there
3. I want to be standing tall on the highest mountain peak
4. I don’t care if there are cliffs on either side
5. I will live and I will love even if I die trying
6. I’m done living for others, I’m gonna start living for myself
7. Even on days when I’m down and disgraced
8. I am never giving up what I believe

15. I might not be talented
16. But I have a naïve dream
17. And I’ll spend my life proving it
18. I might be clumsy
19. But I won’t ever stop seeking
20. I’ll live my life with no regrets

Chorus

15. Let’s Run!
16. Meeting all the cold stares and jeering laughs head on
17. We can’t know life’s joy without experiencing its pain
18. Fate can’t make us bow down and beg
19. Even if we were bleeding on the ground

20. Keep running!
21. Holding on to the pride in our hearts
22. How can gold shine if it hasn’t gone through fire?
23. Rather than just barely surviving, let’s live with passion
24. One day we will blossom again

Verse 2

25. A bright future is always calling to me
26. And I will bravely keep going for it, even if I struggle every step of the way
27. In my future, I want to be sailing in the bluest ocean
28. It doesn’t matter if I can’t ever go back

29. Sometimes when we fail it’s easy to lose heart
30. But only cowards give up
31. If you still have breath in you, grit your teeth and please, press on
32. In the darkness before the dawn
33. Let’s be brave,
34. Just wait for sunrise; we’ll see the brilliant flash of light

Chorus Repeats:
46. Let’s never compromise, not till our dying day,
47. So our hearts stay beautiful

For the purpose of the following questions, the singer will be referred to as “she.” The Mandarin Chinese song has been sung by both males and females.

1) What do you think is the main theme of the song?
   a. To encourage people to give all they have to reach their dreams
   b. To be brave
   c. To forget about other people and just do what you want
   d. To not be afraid of the darkness before dawn
   e. I don’t know

2) In verse one, line 1, what do you think the ‘perfect world’ represents?
   a. A perfect place filled with flowers
   b. A place where everything is right and people are happy
   c. A place where there are high mountain peaks
   d. A different planet
   e. I don’t know

3) In verse one, what is the singer communicating in lines 7-8?
   a. The singer is tempted to give up on what she believes
   b. The singer wants to live in a perfect world, no matter what it takes
   c. The singer isn’t living for others, she’s just living for herself
   d. The singer will never give up her dream, even in the most difficult days
   e. I don’t know
4) In lines 9-14, what does line 12, ‘I might be clumsy’ mean?
   a. The singer might fall down a lot and knock things over
   b. The singer might not be able to do things very well
   c. The singer might be shy around people
   d. The singer might have a naïve dream
   e. I don’t know

5) Do you think this song is affiliated with any religion?
   a. Yes, I think it is a Buddhist song
   b. Yes, I think it is a Christian song
   c. Yes, I think it is Muslim song
   d. No, I don’t think it is religious
   e. I don’t know

6) What is the meaning of line 17?
   a. We should run away from the pain in this life
   b. One can’t experience everything life has to offer without facing difficult things
   c. People might laugh at you
   d. In order to experience life you must travel around the world
   e. I don’t know

7) In line 24, what does “one day we will blossom again” mean?
   a. Even if people are undergoing hardship, good times will come again
   b. There’s no more passion left
   c. People have too much pride in their hearts, one day that pride will be gone
   d. Gold will shine brighter
   e. I don’t know

8) In line 31, what does ‘grit your teeth’ represent?
   a. It represents clenching your teeth together tightly
   b. It represents keeping anger inside
   c. It represents bravery
   d. It represents resolve to do something and not give up
   e. I don’t know

9) What does line 32 ‘in the darkness before the dawn’ communicate?
   a. In the difficult time before good times come
b. The sky is always very dark before the sun rises
c. Don't lose your dream
d. The sun will never rise again
e. I don’t know

10. Which song lyrics feel like unnatural English to you? (Or feel like you can tell they were translated from another language?) Please write down line numbers of the songs that are not natural/fluent.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

11. Please explain why these lyrics don’t sound like natural English.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Thank you for answering the questions so far. Now that you have read one translation of the song, please read the second translation of the song. This is the same Chinese song, except it has been translated with a different translation style. After reading it, please explain which translation you feel is more natural and which one you like best.

Translation #2

Introduction: The Chinese song 追梦赤子心 ‘chase dreams with a pure heart’ was written in 2001. It became most popular in 2016 when a teenage girl sang it passionately on the TV program “The voice of China” (very similar to American idol). The song encourages people to chase their dreams. In this young girl’s case, she had grown up in a rough neighborhood and met a lot of failures in her life. This song encapsulates the inspiration young people in Chinese speaking countries need to keep going, even in their darkest days of failure.

Chase Dreams with a Child’s Pure and Innocent heart

Verse 1
1. Where is the happy world filled with flowers?
2. If that place really exists then I’m going
3. I want to be standing tall on the highest mountain peak
4. Even if it’s on the steepest cliff, I don’t care
5. Living and loving, even if it takes body and soul
6. Not looking for satisfaction from others, I’ll do it my way
7. I will never choose to give up my dreams
8. Even on dark days when my face is covered in dirt

Bridge
9. I might not be very talented
10. But I have a naïve dream
11. And I will spend my whole life proving it
12. I might have useless hands
13. But I will never stop seeking
14. I will live the best years of my life without regrets

Chorus
15. Run forward!
16. Facing the cold eyes and jeering laughs
17. The breadth of life is only really known after experiencing hardship
18. Fate can’t make us kneel down and beg
19. Even if we were on the ground, chests soaked with blood
20. Keep running!
21. Taking our innocent pride

---

31 The words ‘even if it takes body and soul’ are the translation of a Chinese idiom that literally translates as, ‘even if I have to spill my liver and brains on the ground.’ This might be similar to saying, ‘even if I have to spill my guts out!” The basic idea is that the person is willing to give or sacrifice everything to reach his or her dream.

32 The words “dark day when my face is covered with dirt” tries to encapsulate the Chinese idiom which literally translates, “dusty head dusty face.” This conjures images of factory workers, coming out of a long day’s work all dirty. Along with that implied meaning there are implied meanings regarding feelings of destitution and the futility of life.

33 The actual words in Chinese say, “even if my hands are comparatively stupid.” This is sort of a part-whole relationship. If the hands can’t do anything, then the body/person might be useless as well.
22. How can we experience life’s glittering light without suffering?
23. It’s better to burn out brightly than to slowly fade away.
24. One day we will sprout up again

Verse 2
25. A bright and attractive future is always beckoning me
26. I will bravely keep going, even if hardship is my only companion
27. In my future, I want to be sailing in the bluest ocean
28. Never mind if there is no going back

29. Failure can lead to feeling down and depressed
30. But that’s only for weak cowards who can’t move on
31. If you still have breath in you, please clench your fists and keep going.
32. Before the color of the sky comes at dawn
33. We will need to be brave
34. And wait until we see the dazzling flash of sunrise

(Repeated Chorus)
46. For the sake of a happy heart,
47. From youth all the way till old age, don’t ever compromise

12. What translation do you think is more natural, the first or the second? Why?

13. Which translation do you like the best overall, the first or the second? Why?

34 These words try to capture two back-to-back idioms in the original Chinese. The idioms say something like “rather than just being on one’s last legs, burn to your heart’s content.” The idea is that people should not be living a boring depressed life (“fading away” but they should be living passionately (“burning”). Another way to express this phrase might be, “rather than living to survive, let’s light up our lives with passion.”

35 The original lyrics say to “keep going with fists tight” which means something like “grit your teeth” and stay resolved to keep moving forward. The clenching of fists shows resolve; it doesn’t mean to clench your fist in preparation to punch someone.
14. Did you read the entire introduction to the second translation?
   a. No, I didn’t read it
   b. Yes, I read a little bit
   c. I read most of it, but not all of it
   d. Yes, I read all of it

15. Did you read all of the footnotes included in the second translation?
   a. No, I didn’t read them
   b. I read them a little bit
   c. I read most, but not all
   d. Yes, I read all of the
APPENDIX C
CDPH QUESTIONNAIRE: RT

Hello, My name is Anna. I am currently working on my Masters thesis. I have translated a Mandarin Chinese song into English according to two different translation theories. Both of these songs are translated for the purpose of people understanding the original meaning, not for the purpose of being sung. I would like to ask you some comprehension questions about one of the song translations. At the end, you will be asked to read the other song translation and say which one you prefer.

When there is a blank line, please fill in the blank. For the multiple choice questions, please **bold** or **underline** your answers.

1. How old are you? _______
   *(this survey is only testing those aged 13-30)*

2. What is your gender?
   a. Male
   b. Female
   c. Other

3. What language do you understand best?
   a. English
   b. Other __________________________
   *(this survey is only testing native English speakers)*

4. What country were you born in?
   _________________________________

5. What city do you currently live in?
   _________________________________

6. What is the highest level of education you’ve completed?
   a. Junior high
   b. High school
   c. Currently working on a Bachelors Degree
   d. Bachelors Degree
   e. Masters Degree
   f. Ph.D.

7. What is your religion?
   g. Buddhist
   h. Muslim
   i. Christian
   j. Hindu
   k. No religion
   l. Other _______
Please read all of the song first before looking at the questions.

Introduction: The Chinese song 追梦赤子心 ‘chase dreams with a pure heart’ was written in 2001. It became most popular in 2016 when a teenage girl sang it passionately on the TV program “The voice of China” (very similar to American idol). The song encourages people to chase their dreams. In this young girl’s case, she had grown up in a rough neighborhood and met a lot of failures in her life. This song encapsulates the inspiration young people in Chinese speaking countries need to keep going, even in their darkest days of failure.

Chase Dreams with a Child’s Pure and Innocent Heart

Verse 1
1. Where is the happy world filled with flowers?
2. If that place really exists then I’m going
3. I want to be standing tall on the highest mountain peak
4. Even if it’s on the steepest cliff, I don’t care
5. Living and loving, even if it takes body and soul
6. Not looking for satisfaction from others, I’ll do it my way
7. I will never choose to give up my dreams
8. Even on dark days when my face is covered in dirt

Bridge
9. I might not be very talented
10. But I have a naïve dream
11. And I will spend my whole life proving it
12. I might have useless hands

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36 The words ‘even if it takes body and soul’ are the translation of a Chinese idiom that literally translates as, ‘even if I have to spill my liver and brains on the ground.’ This might be similar to saying, ‘even if I have to spill my guts out!’ The basic idea is that the person is willing to give or sacrifice everything to reach his or her dream.

37 The words “dark day when my face is covered with dirt” tries to encapsulate the Chinese idiom which literally translates, “dusty head dusty face.” This conjures images of factory workers, coming out of a long day’s work all dirty. Along with that implied meaning there are implied meanings regarding feelings of destitution and the futility of life.
13. But I will never stop seeking
14. I will live the best years of my life without regrets

Chorus
15. Run forward!

16. Facing the cold eyes and jeering laughs

17. The breadth of life is only really known after experiencing hardship
18. Fate can’t make us kneel down and beg
19. Even if we were on the ground, chests soaked with blood
20. Keep running!
21. Taking our innocent pride

22. How can we experience life’s glittering light without suffering?
23. It’s better to burn out brightly than to slowly fade away
24. One day we will sprout up again

Verse 2
25. A bright and attractive future is always beckoning me
26. I will bravely keep going, even if hardship is my only companion
27. In my future, I want to be sailing in the bluest ocean
28. Never mind if there is no going back

29. Failure can lead to feeling down and depressed
30. But that’s only for weak cowards who can’t move on
31. If you still have breath in you, please clench your fists and keep going
32. Before the color of the sky comes at dawn
33. We will need to be brave
34. And wait until we see the dazzling flash of sunrise

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38 The actual words in Chinese say, “even if my hands are comparatively stupid.” This is sort of a part-whole relationship. If the hands can’t do anything, then the body/person might be useless as well.

39 These words try to capture two back-to-back idioms in the original Chinese. The idioms say something like “rather than just being on one’s last legs, burn to your heart’s content.” The idea is that people should not be living a boring depressed life (“fading away” but they should be living passionately (“burning”). Another way to express this phrase might be, “rather than living to survive, let’s light up our lives with passion.”

40 The original lyrics say to “keep going with fists tight” which means something like ‘grit your teeth’ and stay resolved to keep moving forward. The clenching of fists shows resolve; it doesn’t mean to clench your fist in preparation to punch someone.
(Repeated Chorus, and unique last two lines:)

46. For the sake of a happy heart,

47. From youth all the way till old age, don’t ever compromise

For the purpose of the questions, the singer will be referred to as “she.” The Mandarin Chinese song has been sung by both males and females.

1) What do you think is the main theme of the song?
   a. To encourage people to give all they have to reach their dreams
   b. To be brave
   c. To forget about other people and just do what you want
   d. To not be afraid of being down and depressed
   e. I don’t know

2) In verse one, line 1, what do you think the ‘happy world filled with flowers’ represents?
   a. A place with flowers
   b. A place where everything is right and people are happy
   c. A place where there are high mountain peaks
   d. A different planet
   e. I don’t know

3) In verse one, what is the singer communicating in lines 7-8?
   a. On days when the sky is dark, she won’t give up her dream
   b. Even if her face is dirty, she won’t give up her dream
   c. Since others aren’t satisfied with her, she’s ready to give up her dream
   d. Even in the most difficult days, she won’t give up her dream
   e. I don’t know

4) In lines 9-14, what does line 12, ‘I might have useless hands’ mean?
   a. The singer might knock things over a lot
   b. The singer might not be able to do things very well
   c. The singer has some sort of disability in her hands
   d. The singer might have a naïve dream
   e. I don’t know

5) Do you think this song is affiliated with any religion?
   a. Yes, I think it is a Buddhist song
   b. Yes, I think it is a Christian song
6) What is the meaning of line 17?
   a. We should run away from the pain in this life
   b. One can’t experience everything life has to offer without facing difficult things
   c. People might laugh at you
   d. This life is really long and vast and full of many things
   e. I don’t know

7) In line 24, what does ‘One day we will sprout up again’ mean?
   a. Even if people are undergoing hardship, good times will come again
   b. There’s no more passion left
   c. People have too much pride, they need innocent pride to come back
   d. Life will be full of glittering light
   e. I don’t know

8) In line 31, what does ‘please clench your fists and keep going’ mean?
   a. It means ‘keep fighting people who disagree with you’
   b. It means ‘get your anger out’
   c. It means ‘be brave’
   d. It means ‘be resolved to not give up’
   e. I don’t know

9) What does line 32, ‘Before the color of the sky comes at dawn’ communicate?
   a. In the difficult time before good times come
   b. The sky is always very dark before the sun rises
   c. Don’t feel down and depressed
   d. The sun will never rise again
   e. I don’t know

10. Which song lyrics feel unnatural in English? (or feel like you can tell they were translated from another language?) Please write down line numbers of the songs that are not natural/fluent.
Thank you for answering the questions so far. Now that you have read one translation of the song, please read the second translation of the song. This is the same song, except it has been translated with a different translation style. After reading it, please tell me which translation you feel is more natural and which one you like the best.

Translation #2

Chase Dreams with All Your Heart

Verse 1
1. Where is the perfect world?
2. If it exists, well then, I’m gonna get there
3. I want to be standing tall on the highest mountain peak
4. I don’t care if there are cliffs on either side
5. I will live and I will love even if I die trying
6. I’m done living for others, I’m gonna start living for myself
7. Even on days when I’m down and disgraced
8. I am never giving up what I believe

21. I might not be talented
22. But I have a naïve dream
23. And I’ll spend my life proving it
24. I might be clumsy
25. But I won’t ever stop seeking
26. I’ll live my life with no regrets
Chorus
15. Let’s Run!
16. Meeting all the cold stares and jeering laughs head on
17. We can’t know life’s joy without experiencing its pain
18. Fate can’t make us bow down and beg
19. Even if we were bleeding on the ground
20. Keep running!
21. Holding on to the pride in our hearts
22. How can gold shine if it hasn’t gone through fire?
23. Rather than just barely surviving, let’s live with passion
24. One day we will blossom again

Verse 2
25. A bright future is always calling to me
26. And I will bravely keep going for it, even if I struggle every step of the way
27. In my future, I want to be sailing in the bluest ocean
28. It doesn’t matter if I can’t ever go back
29. Sometimes when we fail it’s easy to lose heart
30. But only cowards give up
31. If you still have breath in you, grit your teeth and please, press on
32. In the darkness before the dawn
33. Let’s be brave,
34. Just wait for sunrise; we’ll see the brilliant flash of light

Chorus Repeats:
46. Let’s never compromise, not till our dying day,
47. So our hearts stay beautiful

12. What translation do you think is more natural, the first or the second? Why?
_______________________________________________________
_______________________________________________________
_______________________________________________________
13. Which translation do you like the best overall? Why?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

14. Did you read the entire introduction to the first song translation?
   a. No, I didn’t read it
   b. Yes, I read a little bit
   c. I read most of it, but not all of it
   d. Yes, I read all of it

15. Did you read all of the footnotes in the first song translation?
   a. No, I didn’t read them
   b. I read them a little bit
   c. I read most, but not all
   d. Yes, I read all of them
你好！我叫安娜，我在学翻译，我想要问您一些关于一首英文歌的问题。这首歌是从英文翻译到中文的。

请先填写以下信息，感谢您的配合。

1. 您的年龄： ________

2. 您的性别：
   a. 男生
   b. 女生
   c. 其它

3. 您说什么语言最流利？
   a. 普通话
   b. 粤语
   c. 小组语言
   d. 英文
   e. 其它： ________________

4. 您的出生地：
   a. 中国
   b. 马来西亚
   c. 其它： ________________

5. 您现在的居住地：

6. 您的最高学历：
   a. 高中
   b. 还在学学士
   c. 学士
   d. 硕士
   e. 博士

7. 您的宗教信仰：
   a. 佛教
   b. 穆斯林
   c. 基督
   d. 印度教
   e. 道教徒
   f. 没有宗教信仰
   g. 其它： ____________

8. ____________________
请你先看所有的歌曲然后再看问题

问题在下一页

到那日
1. 到那日，我们会知道
2. 到那日我们会明白为什么
3. 故而，朋友们，别放弃，看到一线希望
4. 我们早晚得完全明白

5. 我受到了诱惑和试探
6. 思考为什么好人受苦坏人享福？
7. 但是耶稣会哭因为他爱人也爱歹人
8. 我们都似沉没深海，需要帮助但(9) 把握一线希望
10. 我们如堕云雾中
11. 我看到奇怪的东西

12. 怎么回事？
13. 如果撒旦是一位作曲者，我跟他一起唱歌
14. 撒旦让人掩耳盗铃地跟随他
15. 但是有些人会逃脱
16. 撒旦诱惑的声音，他们的信念决不会动摇，
17. 他们在去往天堂的路上
18. 虽然没有人告诉我们，但是生活还有更多希望
19. 等到，生活充满的的美好的事物能出来
20. 我的迷失的儿子，那时你会感觉高兴，好像找到金子
21. 很多金子，非常重
22. 去河边看流水
23. 让它洗涤所有你的罪恶
24. 原谅，阿门
到那日，我们会知道
到那日我们会明白为什么
朋友们，别放弃，看到一线希望
我们早晚得明白

但是，从每一个方向还有压力
让我委曲求全
好像道理和谎言在与我的灵魂征战
好像我没有地方能去
但是上帝让我看到，然后上帝改变了我
众生还没有看到上帝的荣耀
让我继续唱歌
好像一只脱了僵得马有自由奔跑
我终于可以自由的去爱他人
如果我绊倒，我肯定会起来

因为我充满喜乐
上帝给我的喜乐更够了
击破了我的堤防
让洪水把我洗涤

然后那一天，天堂打开了
有人开心，有人伤心
因为，都要屈膝，口里承认耶稣
上帝的儿子永远有祝福
是他的王国，我们是宾客
所以，你也在唱
唱，“耶稣，快来吧”

到那日，我们会知道
到那日我们会明白为什么
朋友们，别放弃，看到一线希望
我们早晚得明白
1. 你认为这首歌的主题是什么？
   a) 在找内心的平安
   b) 坚守自己的信仰，等到一天上帝会表达生命的秘密
   c) 如果我们努力，在未来好的生活一定会来
   d) 我们需要逃出恶
   e) 我不知道

2. 在 1-4，行 3，你认为“看到一线希望”有什么意思？
   a. 我们应该去外边，那里比较暖和
   b. 我们应该变乐观
   c. 虽然外边很热但是你应学怎么喜欢
   d. 在未来我们会明白阳光的意思
   e. 我不知道

3. 在 5-11，行 10 有什么意思？
   a. 歌手受到了诱惑
   b. 所有的人需要帮助
   c. 生命很昏惑，很多事不清楚
   d. 歌手很消沉
   e. 我不知道

4. 在 12-17，歌手为什么不喜欢撒旦？
   a. 因为撒旦骗人
   b. 因为撒旦是一位曲者
   c. 因为撒旦逃出危险
   d. 因为撒旦爱人
   e. 我不知道

5. 你认为歌手有一些宗教信仰吗？
   a. 是的，认为他是一位佛教徒
   b. 是的，认为他是一位基督徒
c. 是的，认为他是一位穆斯林

d. 不是，我认为他没有宗教信仰。

6. 在 18-24，歌手为什么说“去河边看流水”？
   a. 请人去河边变凉快
   b. 请人去河边变原谅
   c. 请人去河边忘所有的坏事
   d. 请人去河边看到生命美好的事物
   e. 我不知道

7. 在 29-35，歌手的妥协是什么？
   a. 关于没有地方他能去
   b. 关于如果他应该不应爱原谅一个人
   c. 关于不会停唱歌
   d. 关于选择好与坏
   e. 我不知道

8. 在 36-42，歌手为什么“如果我绊倒，他肯定会起来？”
   a. 因为他知道他回去天堂
   b. 因为一只脱了缰得马有自由奔跑
   c. 因为他能正确爱人
   d. 因为他有喜乐
   e. 我不知道

9. 在 43-49，人为什么伤心？
   a. 因为上帝的儿子永远有祝福
   b. 因为众生都摆到，承认耶稣的名
   c. 因为有些人很开心
   d. 因为有些人感觉上帝没有记得他们
   e. 我不知道
10. 什么歌词不太流利？请写那些没有流利的行。

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

11. 请解释一下为什么这些地方不流利

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

现在，还有另外一部分。请看这首歌，这首歌是同一首歌，但是有不一样的翻译方式。看以后，请告诉我什么翻译你最喜欢。为什么？

导语：这首歌让很多人，特别是基督徒，得到鼓励，看到希望。在生命中会遇到很多困难，有时候会很沮丧，想要放弃。这首歌鼓励基督徒记得有一天，过世以后，跟上帝的时候，他们能完全明白生命的困难。一个基督徒的真正的家实在上帝的面前。基督徒感觉因为上帝的儿子，叫耶稣，他们会受到原谅。

在未来

合唱
1. 在未来，我们会完全明白
2. 在未来，知道为什么
3. 故而，弟兄们，打起精神来！享受每天的阳光
4. 我们早晚得明白

5. 我受到了诱惑试探
6. 我思考为什么好人会死坏人会兴旺
7. 因为耶稣都爱他们，所以流泪
8. 我们都溺水，需要绳索救援
9. 把握一线希望
10. 在烟雾缭绕的房间里都是镜子
11. 我看到了虚幻的情境

12. 我怎么回事？
13. 撒旦写了一首歌，我跟他一起唱
14. 好像那使老鼠和人类遭受灭亡的命运的扬名的吹笛者
15. 但是有些会勇敢的逃脱
16. 那个诱惑的声音
17. 跟随心中的信仰，能走上回家的道路

18. 这个生命有更多的东西没有人会表达
19. 它的美感能出来
20. 我的迷失的儿子，生命能闪耀，好像找到了金子
21. 那个金子很重
22. 去河边看流水
23. 让它把你所有的坏事变干净了
24. 原谅，耶

合唱 25-28

29. 还面对各种各样的压力
30. 感觉身陷在悬崖和妥协中
31. 好像道理和谎言在战争，要我的灵魂

---

41在美国偏远地区，有一个凶宅/鬼屋，平常里面有一个房间，每一个壁上有镜子。进入感觉很不舒服，很不容易走路。如果加烟，更不舒服，更不容易走路。
42这些歌词是一个典故，说很久以前有一个充满的老鼠的农村，农村人恨老鼠然后希望让它走。有一天一位吹笛者来了，告诉村里人他会帮他们。他吹笛的时候，所有的老鼠都跟随他来到的农村外边的河。在河里所有的老鼠溺水了。吹笛者回农村，但是村里人没有付钱。多了一段时间，吹笛者回来开始吹笛。所有的农村小孩听到他的音乐然后跟随他到外边的洞穴。以后再也没有看到这个村里的小孩。
43一个重要基督徒的典礼叫“洗礼”，时候有一个人被在水里然后出来。这是一个标示，代表他们自己的罪恶都原谅了。
32. 好像我没有地方能去
33. 但是，我被看到的是让我变好了
34. 众生还没有看到真正的荣耀
35. 我不会停唱歌

36. 好像一只小牛，在自由的时候，很高兴的跳
37. 在自由的时候，有能力爱
38. 虽然我绊倒但是我起来
39. 因为有喜乐，好像一杯水流溢了
40. 天堂给我的是够了
41. 让我的堤防冲决了
42. 欢迎洪水把我洗涤

43. 然后那一天，天被卷起好像书卷
44. 有人庆幸，有人发愁
45. 因为，都要屈膝，口里承认
46. 上帝的儿子永远有祝福
47. 国王是他，我们都是宾客
48. 所有，把你的口开
49. 唱，主，快来啊！

在行 33-34 歌手表达一个经历跟上帝。歌手讲他自己看到一点的上帝的荣耀然后上帝还有更多的荣耀众生还没有看到的。

这是从圣经来的，以赛亚书 34:4 说，

“天上的万象都要消没，天被卷起好像书卷；其上的万象要残败，像葡萄树的叶子残败，又像无花果树的叶子残败一样。”这代末日。 (CUVMP)

这是从圣经来的，腓立比书 2:9-11 说“因此神使他升为至高，赐给他那超越万名之上的名，好使天上、地上和地下的一切，因耶稣的名都屈膝，万口为了父神的荣耀要承认耶稣基督是主。 (CSBS)
Hello! My name is Anna. I am studying translation. I want to ask you some questions about an English song. This song is translated from English into Chinese.

Please circle your answers.

1. What is your age? ______
2. What is your gender?
   a. Male
   b. Female
   c. Other
3. What language do you understand best?
   a. Mandarin Chinese
   b. Cantonese
   c. Ethnic Minority Language
   d. English
   e. Other ____________

4. What is the highest level of education you've completed?
   a. High school
   b. Currently working on Bachelors Degree
   c. Bachelors Degree
   d. Masters Degree
   e. Ph.D.

5. Where were you born?
   a. China
   b. Hong Kong
   c. Malaysia
   d. Other ____________

6. What city do you live in?
   ________________

7. What is your religion?
   t. Buddhist
   u. Muslim
   v. Christian
   w. Hindu
   x. Daoism
   y. No religion
   z. Other ____________

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Please read all of the song first before looking at the questions.

The questions are on another piece of paper.

On That Day

1. on that day, we will be able to know
2. on that day we will be able to understand why
3. friends, don't give up, look at the thread of light
4. we will sooner or later understand
5. I've suffered temptation and trials
6. deeply pondering why good people suffer wrong and bad people enjoy blessings?
7. but Jesus can cry because he loves good people and evil people
8. we're all sinking in the deep sea, needing help
9. [Our] hearts still have a thread of hope
10. (its) like we are falling into clouds and mist
11. I've seen bewildering things
12. What happened?
13. If Satan was a composer, I together with him sang songs
14. Satan makes people stupidly deceived (Chinese idiom) to follow him,
15. but, some people can bravely run away
16. [from] Satan’s tempting voice, their faith will never be shaken
17. they are going to the road to heaven

18. although no one has told us, life has more hope
19. wait until [that day], life’s fullness of beauty will come out
20. my child who has experienced hardships, that day you will feel happy as if you
found gold
21. a lot of gold, [is] very heavy
22. go [to the] river bank [and] see the water flow
23. let it wash/cleanse all your sin
24. Forgiveness, it’s so good

Chorus: 25-28

29. but, from every direction I still have pressure
30. make me accept a compromise
31. like truth and lies are at war, wanting my soul
32. and there’s no place I can relax
33. but then God made me look/see, then God changed me
34. there is more glory this world has not seen yet
35. it makes/lets me continue singing

36. like a horse released from its bit [that] can freely run
37. I finally can freely go and love others
38. if I stumble, I definitely can rise up
39. because I am full of joy
40. God gave me more than enough joy
41. Breaking my levees
42. let the flood waters cleanse me

43. then that day, [that] heaven opens
44. [will] have some happy/rejoicing people, some sad people
45. because all beings will bow on their knees and confess
46. God's son has blessings forever
47. it's his kingdom, we are invited friends/guests
48. so, you also sing
49. Sing, “Jesus, come quickly”

1. What is the main theme of the song?
   a) finding inner peace
   b) waiting hopefully with faith for a day when God makes everything clear
   c) if we try hard enough a good life will come to us in the future
   d) running away from evil
   e) I don’t know

2. In lines 1-4, line 3, what do you think look at the thread of hope means?
   a) we should go outside, it's warmer there
   b) we should be more optimistic
   c) even though it's hot outside, you should still try to enjoy it
   d) we'll understand the meaning of sunshine in the future
   e) I don’t know

3. From lines 5-11, what is line 10 trying to communicate?
   a. the singer has suffered temptation
   b. everybody needs help
   c. life is confusing and unclear
   d. the singer is depressed
   e. I don’t know

4. In lines 12-17, why doesn't the songwriter like Satan?
   a. because Satan deceives people
   b. because Satan is a composer
   c. because Satan runs away from danger
   d. because Satan loves people
   e. I don’t know

5. Do you think the songwriter has a religion?
   a. yes, I think he is Buddhist
b. yes, I think he is Christian
c. yes, I think he is Muslim
d. no, I don’t think it is religious
e. I don’t know

6. In lines 18-24, why does the songwriter say to “go to the river and see it flow?”
a. Invites the person to cool down
b. Invites the person become forgiven
c. Invites the person forget all his bad memories
d. Invites the person see what is beautiful in life
e. I don’t know

7. In lines 29-35, what is the singer's compromise?
a. about having now place to go
b. about if he should forgive another person or not
c. about not being able to stop singing
d. about choosing between right and wrong
e. I don’t know

8. In lines 36-42, why does the singer “get back up even though he falls?”
a. because he knows he’s going to heaven
b. because a horse with a bit has freedom to run
c. because he’s able to love people
d. because he has joy
e. I don’t know

9. In lines 43-49, why are the people annoyed?
a. because God’s son always has blessing
b. because all people will bow, confess Jesus’s name
c. because some other people are happy
d. because some people feel that God doesn’t remember them
e. I don’t know

10. Which lyrics aren’t very natural/fluent? Please write down line numbers of the songs that are not natural/fluent.

_______________________________________________________
_______________________________________________________
11. Please explain why they are not natural.

Now, there is still another part. Please read the song, this song is the same except it has been translated with a different translation style. After reading it, please tell me which translation you like the best. Why?

Introduction: This song allows people, especially those who are Christians, [to] receive encouragement and hope. In life we face a lot of troubles, sometimes we want to be angry and give up. But this song encourages Christians to remember [that] one day, after dying, when they are with God, they will be able to understand their suffering completely. A Christian’s true home exists in God’s presence. Christians believe that because of God’s son, called Jesus, they can receive forgiveness.

In the future

1. in the future, we will be able to completely understand
2. in the future, know why
3. brothers, raise your spirits up! Enjoy every day’s sunshine
4. we will sooner or later understand

5. I’ve suffered temptation, trials
6. I deeply ponder why good people die, bad people thrive
7. Because Jesus loves them, so he cries
8. We are all drowning, needing a rope rescue
9. grasping a thread of hope
10. In the smoke filled room all is mirrors
11. I have seen illusory situations

12 What’s wrong with me?

47 BT: Usually in American amusement parks they have a haunted house, and often inside there is a room in which every wall has a mirror on it. Entering in [that room] feels really uncomfortable, its really not easy to walk. If smoke was added, it would be even more uncomfortable and even more difficult to walk.
13 Satan wrote a song, I together with him sang  
14 Like the notorious piper, who made mice and men suffer the fate of demise  
15. But there are some who are able to bravely run away  
16. [from] that tempting voice  
17. following with a heart of faith, able to walk on the road home  
18. no people are able to explain all of life  
19. we await the beautiful future  
20. my lost son, life can glitter, just like finding gold  
21. that gold is heavy  
22. go to the river, see it flow  
23. let it take all your bad things and make them clean  
24. forgiveness, yeah  
29. still face all kinds of pressure  
30. feeling trapped in a cliff and compromise  
31. like truth and lies are at war, wanting my soul  
32. it’s as if I have no place I can go  
33. but, what I’ve been made to see makes me change for the better  
34. actually, in this world there still exists even more glory  
35. I can’t stop singing  
36. just like a small cow, when it’s free, happily jumping  
37. in freedom, I have ability to love  
38. although I fall, but I will get up  
39. because of joy, it’s like a cup of water flowing over  
40. what heaven gave me is enough  
41. made my levee burst

BT: These song lyrics are an allusion to a story from long ago, the story is about a village that was full of rats. The villagers hated the rats and wanted them to leave. One day a piper came and told all the village people he could help them. When he played, all the rats followed him outside the village to the river. At the river all the mice drowned. The piper returned to the city, but the village people didn’t pay him. After some time passed, the piper returned and began to play his pipe. All of the village children heard his music and then followed him outside into a cave. After that, none of the village children were ever seen again.

An important Christian ceremony is called “baptism,” at [this] time a person is put into the water and then comes out again. This is a sign/symbol, and it represents that the person’s own sin has been forgiven.
42. [I] welcome flood waters [to] make me clean

43. then on that day, the sky will roll back, just like it's a scroll
44. there will be people who rejoice, there will be people who worry
45. because, all must bow on their knees and confess
46. God's Son always has blessing
47. the Kingdom is his, we are his guests (guest-friends)
48. so, open your mouths!
49. sing, Lord, come quickly!

12. What translation is more natural, the first or the second? Why do you think that?

13. Which translation do you like the best? Why?

14. Did you read the entire introduction?
   a. I didn’t read it
   b. I read a little bit
   c. I read all of it

15. Did you read all of the footnotes?
   a. I didn’t read them

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50 This is from the Bible, Isaiah 34:4 says, “All of the beings in heaven will be consumed, the sky will roll back, just like it's a scroll; every manifestation of nature will be utterly defeated, like grape leaves utterly crushed on the vine, the same as the crushing of fig leaves.”

51 This is from the Bible. Philippians 2:9-11 says, “God therefore made him the highest, He is given the name that surpasses all names, so that everything in heaven and on earth and under the earth, Because of the name of Jesus [will] bow down on [their] knees, open [their] mouth and confess, Jesus Christ is the Lord, for God's glory.”
b. I read them a little bit

c. I read all of them
你好！我叫安娜，我在学翻译，我想要问您一些关于一首英文歌的问题。这首歌是从英文翻译到中文的。

请先填写以下信息，感谢您的配合。

1. 您的年龄：

2. 您的性别：
   a. 男生
   b. 女生
   c. 其它

3. 您说什么语言最流利？
   a. 普通话
   b. 粤语
   c. 小组语言
   d. 英文
   e. 其它：

4. 您的出生地：
   a. 中国
   b. 马来西亚
   c. 其它：

5. 您现在的居住地：

6. 您的最高学历：
   a. 高中
   b. 还在学学士
   c. 学士
   d. 硕士
   e. 博士

7. 您的宗教信仰：
   a. 佛教
   b. 穆斯林
   c. 基督
   d. 印度教
   e. 道教徒
ff. 没有宗教信仰

gg. 其它: __________
请先看所有的歌曲然后再看问题

问题在下一页

导语: 这首歌让很多人，特别是基督徒，得到鼓励，看到希望。在生命中会遇到很多困难，有时候会很沮丧，想要放弃。这首歌鼓励基督徒记得有一天，过世以后，跟上帝的时候，他们能完全明白生命的困难。一个基督徒的真正的家实在上帝的面前。基督徒感觉因为上帝的儿子，叫耶稣，他们会受到原谅。

在未来

合唱
1. 在未来，我们会完全明白
2. 在未来，知道为什么
3. 故而，弟兄们，打起精神来！享受每天的阳光
4. 我们早晚得明白

5. 我受到了诱惑试探
6. 我思考为什么好人会死坏人会兴旺
7. 因为耶稣都爱他们，所以流泪
8. 我们都溺水，需要绳索救援
9. 把握一线希望
10. 在烟雾缭绕的房间里都是镜子
11. 我看到了虚幻的情境

12. 我怎么回事？

52在美国偏远地区，有一个凶宅/鬼屋，平常里面有一个房间，每一个墙上有镜子。进入感觉很不舒服，很不容易走路。如果加烟，更不舒服，更不容易走路。
13. 撒旦写了一首歌，我跟他一起唱
14. 好像那使老鼠和人类遭受灭亡的命运的扬名的吹笛者
15. 但是有些会勇敢的逃脱
16. 那个诱惑的声音
17. 跟随心中的信仰，能走上回家的道路

18. 这个生命有更多东西没有人会表达
19. 它的美感能出来
20. 我的迷失的儿子，生命能闪耀，好像找到了金子
21. 那个金子很重
22. 去河边看流水
23. 让它把你所有的坏事变干净了
24. 原谅，耶

合唱 25-28

29. 还面对各种各样的压力
30. 感觉身陷在悬崖和妥协中
31. 好像道理和谎言在战争，要我的灵魂
32. 好像我没有地方能去
33. 但是，我被看到的是让我变好了
34. 众生还没有看到真正的荣耀
35. 我不会停止唱歌

53 这些歌词是一个典故，说是很久以前有一个充满的老鼠的农村，农民人恨老鼠然后希望让它门走。有一天一位吹笛者来了，告诉村里人他会帮他们。他吹笛的时候，所有的老鼠都跟随他来的农村外边的河。在河里所有的老鼠溺水了。吹笛者回农村，但是村里人没有付钱。多了一段时间，吹笛者回来开始吹笛。所有的农村小孩听到他的音乐然后跟随他到外边的洞穴。以后再也没有看到这个村里的小孩。
54 一个重要基督徒的典礼叫“洗礼”，到时候有一个被在水里然后出来。这是一个标示，代表他们自己的罪恶都原谅了。
55 在行 33-34 歌手表达一个经历跟上帝。歌手讲他自己看到一点的上帝的荣耀然后上帝还有更多的荣耀众生还没有看到的。
好像一只小牛，在自由的时候，很高兴的跳
在自由的时候，有能力爱
虽然我绊倒但是我起来
因为有喜乐，好象一杯水流溢了
天堂给我的是够了
让我的堤防冲决了
欢迎洪水把我洗涤

然后那一天，天被卷起好像书卷
有人庆幸，有人发愁
因为，都要屈膝，口里承认
上帝的儿子永远有祝福
国王是他，我们都是宾客
所以，把你的口开
唱，主，快来啊！

56这是从圣经来的，以赛亚书 34:4 说，“天上的万象都要消没，天被卷起好像书卷；其上的万象要残败，像葡萄树的叶子残败，又像无花果树的叶子残败一样。”这代末日。(CUVMPS)
57这是从圣经来的，腓立比书 2:9-11 说“因此神使他升为至高，赐给他那超越万名之上的名，好使天上、地上和地底下的一切，因耶稣的名都屈膝，万口为了父神的荣耀要承认耶稣基督是主。(CSBS).
1. 你认为这首歌的主题是什么？
   a) 在找内心的宁静
   b) 坚守自己的信仰，等到一天上帝会表达生命的秘密
   c) 如果我们努力，在未来好的生活一定会来
   d) 我们需要逃脱邪恶
   e) 我不知道

2. 在 1-4，行 3，你认为“享受每天的阳光”有什么意思？
   a. 我们应该去外边，那里比较暖和
   b. 我们应该变乐观
   c. 虽然外边很热但是你应该怎么喜欢
   d. 在未来我们会明白阳光的意思
   e. 我不知道

3. 在 5-11，行 10 有什么意思？
   a. 歌手受到了诱惑
   b. 所有的人需要帮助
   c. 生命很昏惑，很多事不清楚
   d. 歌手很消沉
   e. 我不知道

4. 在 12-17，歌手为什么不喜欢撒旦？
   a. 因为撒旦骗人
   b. 因为撒旦写了一首歌
   c. 因为撒旦逃出危险
   d. 因为老鼠和人被撒旦伤害
   e. 我不知道

5. 你认为歌手有一些宗教信仰吗？
   a. 是的，认为他是一位佛教徒
   b. 是的，认为他是一位基督徒
   c. 是的，认为他是一位穆斯林
d. 不是，我认为他没有宗教信仰。

6. 在 18-24，歌手为什么说“去河边看流水”？
   a. 请人去河边凉快
   b. 请人去河边被原谅
   c. 请人去河边所有的坏事
   d. 请人去河边看到生命美好的事物
   e. 我不知道

7. 在 29-35，歌手的妥协是什么？
   a. 关于没有地方他会放松
   b. 关于如果他应该不应该原谅一个人
   c. 关于不会停唱歌
   d. 关于选择好与坏
   e. 我不知道

8. 在 36-42，歌手为什么“如果我绊倒，他肯定会起来？”
   a. 因为他有一杯水
   b. 因为小牛自由
   c. 因为他有能力爱
   d. 因为他有喜乐
   e. 我不知道

9. 在 43-49，为什么“有人发愁”？
   a. 因为上帝的儿子永远有祝福
   b. 因为,都要屈膝,口里承认耶稣的名字
   c. 因为有人庆幸
   d. 因为有些人感觉上帝没有记得他们
e. 我不知道

10. 什么歌词不太流利？请写那些没有流利的行。

_______________________________________________________
_______________________________________________________
_______________________________________________________

11. 请解释一下为什么这些地方不流利。

_______________________________________________________
_______________________________________________________
_______________________________________________________
_______________________________________________________

现在，还有另外一部分。请看这首歌，这首歌是同一首歌，但是有不一样的翻译方式。看以后，请告诉我什么翻译你最喜欢。为什么？
到那日
1. 到那日，我们会知道
2. 到那日我们会明白为什么
3. 故而，朋友们，别放弃，看到一线希望
4. 我们早晚得完全明白
5. 我受到了诱惑和试探
6. 思考为什么好人受苦坏人享福？
7. 但是耶稣会哭因为他爱好人也爱坏人
8. 我们都似沉没深海，需要帮助但（9）把握一线希望
9. 我们如堕云雾中
10. 我看到奇怪的东西
11. 怎么回事？
12. 如果撒旦是一位作曲者，我跟他一起唱歌
13. 撒旦让人掩耳盗铃地跟随他
14. 但是有些人会逃脱
15. 撒旦诱惑的声音，他们的信念决不会动摇，
16. 他们在去往天堂的路上
17. 虽然没有人告诉我们，但是生活还有更多希望
18. 等到，生活充满的的美好事物能出来
19. 我的迷失的儿子，那日你会感觉高兴，好像找到金子
20. 很多金子，非常重
21. 去河边看流水
22. 让它洗涤所有你的罪恶
23. 原谅，阿门
24. 到那日，我们会知道
25. 到那日我们会明白为什么
26. 朋友们，别放弃，看到一线希望
27. 我们早晚得明白
28. 但是，从每一个方向还有压力
29. 让我委曲求全
30. 好像道理和谎言在与我的灵魂征战
31. 好像我没有地方能去
32. 但是，上帝让我看到，然后上帝改变了我
33. 众生还没有看到上帝的大荣耀
34. 让我继续唱歌
35. 好像一只脱了僵得马有自由奔跑
36. -我终于可以自由的去爱他人
37. 如果我绊倒，我肯定会起来
38. 因为我充满喜乐
39. 上帝给我的喜乐更够了
40. 击破了我的堤防
41. 打开我，口里承认耶稣
Hello! My name is Anna. I am studying translation. I want to ask you some questions about an English song. This song is translated from English into Chinese.

Please circle your answers.
1. What is your age? ___

Back Translation

Back Translation of Mandarin Chinese RT Survey

Hello! My name is Anna. I am studying translation. I want to ask you some questions about an English song. This song is translated from English into Chinese.

Please circle your answers.
1. What is your age? ___
2. What is your gender?  
a. Male  
b. Female  
c. Other  

3. What language do you understand best?  
a. Mandarin Chinese  
b. Cantonese  
c. Ethnic Minority Language  
d. English  
e. Other _____________  

4. What is the highest level of education you've completed?  
a. High school  
b. Currently working on Bachelors Degree  
c. Bachelors Degree  
d. Masters Degree  
e. Ph.D.  

5. Where were you born?  
a. China  
b. Hong Kong  
c. Malaysia  
d. Other _____________  


7. What is your religion? ____
Please read all of the song first before looking at the questions.
The questions are on another piece of paper.

Introduction: This song allows people, especially those who are Christians, to receive encouragement and hope. In life we face a lot of troubles, sometimes we want to be angry and give up. But this song encourages Christians to remember one day, after dying, when they are with God, they will be able to understand their suffering completely. A Christian’s true home exists in God’s presence. Christians believe that because of God’s son, called Jesus, they can receive forgiveness.

In the future

1. in the future, we will be able to completely understand
2. in the future, know why
3. brothers, raise your spirits up! Enjoy every day’s sunshine
4. we will sooner or later understand

5. I’ve suffered temptation, trials
6. I deeply ponder why good people die, bad people thrive
7. Because Jesus loves them, so he cries
8. We are all drowning, needing a rope rescue
9. grasping a thread of hope
10. In the smoke filled room all is mirrors
11. I have seen illusory situations

12 What’s wrong with me?
13 Satan wrote a song, I together with him sang
14 Like the notorious piper, who made mice and men suffer the fate of demise

---

58 BT: Usually in American amusement parks they have a haunted house, and often inside there is a room in which every wall has a mirror on it. Entering in that room feels really uncomfortable, it’s really not easy to walk. If smoke was added, it would be even more uncomfortable and even more difficult to walk.

59 BT: These song lyrics are an allusion to a story from long ago, the story is about a village that was full of rats. The villagers hated the rats and wanted them to leave. One day a piper came and told all the village people he could help them. When he played, all the rats followed him outside the village to the river. At the river all the mice drowned. The piper returned to the city, but the village people didn’t pay him. After some time passed, the piper returned and began to play his pipe. All of the village
15. But there are some who are able to bravely run away
16. [from] that tempting voice
17. following with a heart of faith, able to walk on the road home

18. no people are able to explain all of life
19. we await the beautiful future
20. my lost son, life can glitter, just like finding gold
21. that gold is heavy
22. go to the river, see it flow
23. let it take all your bad things and make them clean
24. forgiveness, yeah

29. still face all kinds of pressure
30. feeling trapped in a cliff and compromise
31. like truth and lies are at war, wanting my soul
32. it's as if I have no place I can go
33. but, what I've been made to see makes me change for the better
34. actually, in this world there still exists even more glory
35. I can't stop singing

36. just like a small cow, when it's free, happily jumping
37. in freedom, I have ability to love
38. although I fall, but I will get up
39. because of joy, it's like a cup of water flowing over
40. what heaven gave me is enough
41. made my levee burst
42. [I] welcome flood waters [to] make me clean

43. then on that day, the sky will roll back, just like it's a scroll

---

children heard his music and then followed him outside into a cave. After that, none of the village children were ever seen again.

---

60 An important Christian ceremony is called “baptism,” at [this] time a person is put into the water and then comes out again. This is a sign/symbol, and it represents that the person’s own sin has been forgiven.

61 This is from the Bible, Isaiah 34:4 says, “All of the beings in heaven will be consumed, the sky will roll back, just like it’s a scroll; every manifestation of nature will be utterly
44. there will be people who rejoice, there will be people who worry
45. because, all must bow on their knees and confess
46. God’s Son always has blessing
47. the Kingdom is his, we are his guests (guest-friends)
48. so, open your mouths!
49. sing, Lord, come quickly!

1. What is the main theme of the song?
   a) finding inner peace
   b) waiting hopefully with faith for a day when God makes everything clear
   c) if we try hard enough a good life will come to us in the future
   d) running away from evil
   e) I don’t know

2. In lines 1-4, line 3, what do you think “enjoy every day’s sunshine” means?
   a) we should go outside, it’s warmer there
   b) we should be more optimistic
   c) even though it’s hot outside, you should still try to enjoy it
   d) we’ll understand the meaning of sunshine in the future
   e) I don’t know

3. From lines 5-11, what is line 10 trying to communicate?
   a. the singer has suffered temptation
   b. everybody needs help
   c. life is confusing and unclear
   d. the singer is depressed
   e. I don’t know

4. In lines 12-17, why doesn’t the songwriter like Satan?
   a. because Satan deceives people

   defeated, like grape leaves utterly crushed on the vine, the same as the crushing of fig
   leaves.”

   62 This is from the Bible. Philippians 2:9-11 says, “God therefore made him the highest, He is
   given the name that surpasses all names, so that everything in heaven and on earth and
   under the earth, Because of the name of Jesus [will] bow down on [their] knees, open [their]
   mouth and confess, Jesus Christ is the Lord, for God’s glory.”
b. because Satan wrote a song  
c. because Satan runs away from danger  
d. because mice and men are hurt by Satan  
e. I don’t know  

5. Do you think the songwriter has a religion?  
a. yes, I think he is Buddhist  
b. yes, I think he is Christian  
c. yes, I think he is Muslim  
d. no, I don’t think it is religious  
e. I don’t know  

6. In lines 18-24, why does the songwriter say to “go to the river, see it flow?”  
a. Invites the person to cool down  
b. Invites the person become forgiven  
c. Invites the person forget all his bad memories  
d. Invites the person see what is beautiful in life  
e. I don’t know  

7. In lines 29-35, what is the singer’s compromise?  
a. about having no place to relax  
b. about if he should forgive another person or not  
c. about not being able to stop singing  
d. about choosing between right and wrong  
e. I don’t know  

8. In lines 36-42, why does the singer “get back up even though he falls?”  
a. because he has a cup of water  
b. because the cow is free  
c. because he’s able to love people  
d. because he has joy  
e. I don’t know  

9. In lines 43-49, why are the people annoyed?  
a. because God’s son always has blessing  
b. because all will bow, confess Jesus’s name  
c. because some other people are rejoicing
d. because some people feel that God doesn’t remember them
e. I don’t know

10. Which lyrics aren’t very natural/fluent? Please write down line numbers of the songs that are not natural/fluent.

_______________________________________________________
_______________________________________________________
_______________________________________________________

11. Please explain why they are not natural.

_______________________________________________________
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Now, there is still another part. Please read the song, this song is the same except it has been translated with a different translation style. After reading it, please tell me which translation you like the best. Why?

On That Day

1. on that day, we will be able to know
2. on that day we will be able to understand why
3. friends, don’t give up, look at the thread of light
4. we will sooner or later understand

5. I’ve suffered temptation and trials
6. deeply pondering why good people suffer wrong and bad people enjoy blessings?
7. but Jesus can cry because he loves good people and evil people
8. we’re all sinking in the deep sea, needing help
9. [Our] hearts still have a thread of hope
10. (its) like we are falling into clouds and mist
11. I’ve seen bewildering things
12. What happened?
13. If Satan was a composer, I together with him sang songs
14. Satan makes people stupidly deceived (Chinese idiom) to follow him,
15. but, some people can bravely run away
16. [from] Satan's tempting voice, their faith will never be shaken
17. they are going to the road to heaven
18. although no one has told us, life has more hope
19. wait until [that day], life's fullness of beauty will come out
20. my child who has experienced hardships, that day you will feel happy as if you found gold
21. a lot of gold, [is] very heavy
22. go [to the] river bank [and] see the water flow
23. let it wash/cleanse all your sin
24. Forgiveness, it's so good

Chorus: 25-28

29. but, from every direction I still have pressure
30. make me accept a compromise
31. like truth and lies are at war, wanting my soul
32. and there's no place I can relax
33. but then God made me look/see, then God changed me
34. there is more glory this world has not seen yet
35. it makes/lets me continue singing
36. like a horse released from its bit [that] can freely run
37. I finally can freely go and love others
38. if I stumble, I definitely can rise up
39. because I am full of joy
40. God gave me more than enough joy
41. Breaking my levees
42. let the flood waters cleanse me
43. then that day, [that] heaven opens
44. [will] have some happy/rejoicing people, some sad people
45. because all beings will bow on their knees and confess
46. God’s son has blessings forever
47. it’s his kingdom, we are invited friends/guests
48. so, you also sing
49. Sing, “Jesus, come quickly”

12. What translation is more natural, the first or the second? Why do you think that?

13. Which translation do you like the best? Why?

14. Did you read the entire introduction?
   a. I didn’t read it
   b. I read a little bit
   c. I read all of it

15. Did you read all of the footnotes?
   a. I didn’t read them
   b. I read them a little bit
   c. I read all of them
APPENDIX F
RESULTS FROM CDPH QUESTIONNAIRE: DE

The following tables represent the recorded results from the questionnaires. This is the raw data. Each person was given a letter of the alphabet to represent them and their answers. For the surveys in English, some people titled their documents based on a food they liked to eat. The letters are at the very top. The numbers along the left hand side of the first table represent the corresponding number on the questionnaire. Their personal information about age and gender etc. is found below their answers. The CDPH questionnaire data presented in Appendix F and G is the randomly selected data after removing the excess female participants and excess Christian participants from the surveys. The removed results from F and G are not presented here because of the large number of excess data. The columns highlighted in yellow in the Chinese Questionnaires (Appendix H & I) are those that were removed from the FA questionnaire results for reasons of age and incompleteness.

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APPENDIX H

RESULTS FROM CDPH QUESTIONNAIRE: DE

For explanation of the table layout see appendix F.
Results from FA questionnaire: DE

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## APPENDIX I

### RESULTS FROM FA QUESTIONNAIRE: RT

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2 | gender | female | female | male | female | female | female | female | female | female |
3 | language | mandarin | mandarin | mandarin | mandarin | mandarin | mandarin | mandarin | mandarin | mandarin |
4 | birth place | China | taiwan | Taian | taiwan | china | china | china | china | china |
5 | current city | henan,zz | CM | CM | cm | CM | CM | CM | CM | CM |
6 | education | masters | studying BA | studying BA | BA | studyign BA | studyign BA | studyign BA | studyign BA | highschool |
7 | religion | no religion | no religion | no religion | no religion | no religion | no religion | no religion | no religion | no religion |
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RESUME

Name: Anna Elizabeth Anderson

Date of Birth: 02 05 1990

Place of Birth: United States of America

Institutions Attended: 2012, BA English, Biola University

2018, MA Linguistics, Payap University