# A Comparative Study of *The Story of the Stone* in English and Mongolian Translations (Chapter One)\*

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Abstract—The Story of the Stone written by Cao Xueqin was one of China's Great Four Classical Novels. Many Redology researchers compared between the original text and English translations, but very few of them ever knew the Mongolian version, and compared it with the original Chinese texts and between English and Mongolian translations in new approach. This paper tends to investigate the unique features of Mongolian version. The comparison between the Mongolian and English versions is also conducted in the aspects of translating process, translations strategies and commentaries.

Index Terms—English translation of The Story of the Stone, Mongolian translation of Hongloumeng, Mongolian translator Hasibao

The great Chinese classic work *The Story of the Stone* by Cao Xueqin who was the one of the greatest writer in the Chinese literature history. It was written in the middle of the 18<sup>th</sup> century during the Qing Dynasty. It was considered as a masterpiece of Chinese literature and was generally acknowledged to be the pinnacle of Chinese fiction. The English versions till now include *The Story of the Stone* by David Hawkes and *A Dream of Red Mansions* by the golden couple Mr. Yang Xianyi and his wife Gladys Yang. In the 19<sup>th</sup> century, the Mongolian translator Hasibao translated it into Mongolian, named *the New Translation of the Story of the Stone*. Many Redology researchers compared between Chinese and English translations or between English and English translations in traditional translation methods for a long time, but very few of them ever compared between English and Mongolian translations in a new approach. This paper tends to investigate the unique features of Mongolian version. The comparison between the Mongolian and English versions is also conducted in the aspects of translating process, translations strategies and commentaries.

#### I. A Brief Introduction to the English and Mongolian Translators of *The Story of the Stone*

#### A. English Translations and Translators

#### 1. David Hawkes

David Hawkes (6 July 1923 – 31 July 2009) was a British Sinologist. His most important translated work is *The Story of the Stone*, in his translation he poured all of his creative passion and invention. As he wrote, this was a novel "written and rewritten by a great artist with his very lifeblood". He was the first person to translate *Hongloumeng* in English completely for the first time in the west countries. John Minford comments *the Story of the Stone: a Translator's Notebooks*, "These notebooks testify above all to Professor Hawkes' deep love of literature, and his total commitment to the task of translating the great Chinese masterpiece *Hongloumeng*. Future generations of scholars will be able to find in these notebooks materials that will be of help in elucidating the art of translation."

# 2. Yang Xianyi and Gladys Yang

Mr. Yang Xianyi (also *Yang Hsien-yi*, 1915-2009, born in Tianjin) was a very diligent and productive translator. Gladys Yang (1919-1999) was a British translator of Chinese literature and the wife of Yang Xianyi. Her father was a missionary. From the childhood, she became a lover of Chinese culture. They were the first translators who ever have translated *Hongloumeng* in English completely in the east countries.

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<sup>&</sup>lt;sup>1</sup> Ai Junru, David Hawkes & The Story of the Stone, 2010/12/3 http://blog.163.com/rumeng\_honglou/blog/static/2014/4/15

Guo Xiaoyong, Deputy Director General of Chinese CIPG and Vice Chairman of Chinese Translators Association, once said, "If comparing Chinese translation circles as a garden, Mr. Yang's passing away like a towering tree fell down with a loud crash in the garden. Mr. Yang has an indelible contribution to promote Chinese culture dissemination and to strengthen the communication between Chinese and Western culture, has the profound and lasting impact on the Chinese translation. He is the highly respected person of the translation circle."

#### B. The Mongolian Translation and the Translator

#### 1. Hasibao as a Mongolian Translator

Hasibao was the Mongolian literature translator in the 19<sup>th</sup> century. His only masterpiece is *the New Translation of the Story of the Stone*. He translated the original 120 chapters into 40 chapters in Mongolian. He was the first person to translate *the Story of the Stone* in real Mongolian.

His name Hasibao (Amule) means Jade Amulet in Mongolian. It is a pen name, just because he admires Jia Baoyu and Lin Daiyu in the Story of the Stone. He was born in a cultural landlord family, influenced by Chinese and Mongolian ancient culture from childhood. Therefore, he was very familiar with Chinese and Mongolian ancient books and records, such as The Legend of Gezer, The Analects, Mencius, The Records of the Grand Historian, The Book of Former Han, Poetry of the Tang Dynasty, especially the Story of the Stone. He was a brilliant man of wide learning, was fond of music and painting.

#### 2. Features of the New Translation of the Story of the Stone

There are several special points in Hasibao's translation, and they are:

At first, there were 11 pictures of Beauties of Jinling drew by translator and accompanied by corresponding verses.

p.49-50). Although many Mongolian translations have been appeared before, readers couldn't understand them because they were just the translation of *Pinyin*, not in the real Mongolian. Hasibao translated it in line with reading habits of Mongolian readers and was faithful to the original. This is a remarkable breakthrough in the Mongolian translation history.

# 3. Evaluations of Hasibao and His Translation

Although Hasibao translated *the Story of the Stone* into 40 chapters, the stories are still short and wonderful. Character images are still bright and vivid. And the translator translated it in very accurate and beautiful words and sentences. Guo Yushi (1980) in the *Historical Draft of Researching on the Story of the Stone* said, "Hasibao has a deep understanding of the writing skills of *the Story of the Stone* and it is profound and skilled; and what is more valuable, the analysis and comparison of things can show the nature of things." (p. 56) Hasibao's translation has an effort on two things, on the one hand, his translation faithful to the original; on the other hand, his translation suitable for the Mongolian habit of appreciation of art.<sup>3</sup>

#### II. TRANSLATION VARIATION THEORY AND TRANSLATIONS FEATURES

#### A. Translation Variation Theory

Present translation research and various schools of theories give translation variation the inspiration and background. As early as 1985, Zhou Zhaoxiang actually raised the idea of translation variation, although he failed to establish his idea as a theory. All of the researches laid a solid foundation for the today's translation variation theory.

# a) Definition of Translation Variation Theory

Huang Zhonglian defined it: translation variation is a translation activity to derive the content concerned through addition, deletion, composition, narration, combination, remodeling, etc. According to the special needs of readers in a fixed condition, and in *Scientific Translation Study* (2004), the definition is "According to the fixed condition, specific needs of given readers; translators derive the content concerned by means of variation. This kind of activity of thought and inter-language is translation variation.

#### b) Relevance of Translation Variation Theory

Huang Zhonglian gives seven kinds of translation variation methods: addition, deletion, editing, narration, condensation, combination, and adaptation.

# B. English and Mongolian Translations' Features

In translation of the Story of the Stone, the three translators have their own translation features. Hasibao draws out the

<sup>&</sup>lt;sup>2</sup> Guo Xiaoyong, Mr. Yang's passing away like a towering tree fell down http://www.china.com.cn/culture/txt/2009-11/25/content 2014/4/15

<sup>&</sup>lt;sup>3</sup> Encyclopedia of Mongology: Volume of Literature, Hohhot: People's Publishing House, 2002, p. 375.

love grief among Baoyu, Daiyu and Baochai, and people and things that have direct link with them. On the whole, it belongs to translation variation. But it differs from the definition presented by Huang Zhonglian. Huang said it referred to the translator according to the special needs of specific readers under fixed conditions; Hasibao translated the original in line with his own needs. In addition, we can also analyze the English translations in translation variation. In the section, the author studies their translation features from vocabulary and sentences levels.

#### 1. Vocabulary Translation

#### 1.1 Person names

Liu Miqing (1998) in *Writing and Translation* said, "Translating proper nouns, including person names and place names, has to use translateration." (p. 127)

In Chapter One, Hasibao translated person names in transliteration, sometimes in free translation; Hawkes and Yang Xianyi mainly use transliteration, rarely in free translation.

Table 2.1				
曹雪芹	甄士隐	神瑛侍者	霍启	
Hawkes'	Zhen Shiyin	attendant Shen Ying	Huo Qi	
translation	(transliteration)	(transliteration)	(transliteration)	
Yang's translation	Zhen Shi-yin (transliteration)	Divine Luminescent Stone-in-Waiting (free translation)	Calamity (free translation)	
Hasibao's translation	(transliteration)	Gring nontind raced (free translation)	किस्स द (transliteration)	

From the table 2.1, person names should be use transliteration, e.g. "霍启" means *the beginning of disaster*, but in English and Mongolian translations, it is more proper to translate it *Huo Qi* or from the beginning of disaster, but in English and Mongolian translations, it is more proper to translate it *Huo Qi* or from the beginning of disaster, but in

#### 1.2 Place names

In line with Liu Miqing, person names should be translated in transliteration, as well as place names. Generally speaking, in the aspects of place names' translation, we should comply with the principle of the transliteration. Place names should be translated in transliteration, rather than in free translation. Using transliteration, there is no ambiguity. In free translation, although it expresses the meaning of the words, fails to correctly express the meaning. On the contrary it will produce ambiguity. Hasibao, Hawkes and Yang translated them mainly in transliteration, and mixed with free translation. Please see the examples below.

TABLE 2.2				
曹雪芹	北邙山	无稽崖	阊门	
Hawkes'	Mount Beimang	Baseless Cliff	Changmen Gate	
translation	(transliteration)	(transliteration)	(transliteration)	
Yang's	Bei-mang Hill	Incredible Crags	Chang-men Gate	
translation	(transliteration)	(free translation)	(transliteration)	
Hasibao's	هرد ټس شر سيوټر	20 € € 1 1×10	يس <sup>ت</sup> د\	
translation	(transliteration)	(transliteration)	(transliteration)	

"无稽" means without foundation, baseless; Incredible means beyond belief or understanding. According to the original author, it is more proper to translate it as Baseless Cliff.

#### 1.3 Cultural words and expressions

Hasibao, Hawkes and Yang translated these words in free translation. In this way people can more easily understand the meaning of words. Hawkes' translation is more correct than Yang's.

TABLE 2.3					
曹雪芹	绛珠草	通灵宝玉	金陵十二钗		
Hawkes' translation	Vermilion Pearl Plant	Precious Jade of Spiritual Understanding	The Twelve Beauties of Jinling		
Yang's translation	Crimson Pearl Flower	Magic Jade	The Twelve Beauties of Jinling		
Hasibao's translation	1 <del>00017,1</del> 161116	نتهجر تأسدسيربدين بعوشر	پرمندن مر سنور پوستون مولاس کو توسیر ک		

#### 2. Negative words translation

In general, there are some certain rules on translation of negative words. Please see Table 2.4.

TABLE 2.4

TABLE 2.4			
Chinese	negative words+ verbs	不行	
English	negative words+ verbs	can not to do	
Mongolian	verbs/nouns + negative word	<del>ᡚᠯᡣᠤ</del> ᠂ᡡᡎᡳ	

However there is a special rule on English translation. It is that here are no obvious negative words, but the meaning is negative. E.g. if only he had the chance means he had no chance; this is where our paths divide means we don't need to stay together.

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曹雪芹	不必同行	不见踪影	没机会
Hawkes' translation	this is where our paths divide	vanished without a trace	if only he had the chance
Yang's translation	we don't need to stay together	lost to sight	hasn't yet found an opportunity
Hasibao's translation	ᡗᡤᢎᠣ <del>ᠶ</del> ᡕᠪᡆᡴᡠ ᠬᠷᡳᡪ ᡆᡳᡣᡳ	المراح المرام كالمحام المحام	<sup>द</sup> म्मफ्रूम् व्यक्ति

Table 2.5 shows the examples in this paper to illustrate the rules on translation of negative words. There are many idiomatic expressions in Hawkes' translation. Yang is following the rules on English negative words translation.

#### 3. Verbal Phrase ("Verb + noun") Translation

**TABLE 2.6** 

Chinese	verb + noun	我吃饭了
English	verb + noun	I have a meal
Mongolian	noun + verb	ᠪᠬᠪᠣᢎᠬᢥ᠋ᠵᢎᢛᡋᡢ

Table 2.6 states the rules on verbal phrase translation. In English, verbs can be a verb, while sometimes it refers to the verbal phrase.

**TABLE 2.7** 

曹雪芹	消愁破闷	求取功名
Hawkes'	dispel boredom and care	securing a position
translation		
Yang's	prove a more effective antidote to boredom and	in search of fame and fortune
translation	melancholy	
Hasibao's	ᡉᡳᠳᠬᠷ᠂ᠰᠷᠪᠬᠰ᠈᠈ᡒᠳᡎᡂᡕ᠂ᠰᡙᡙᡳ᠐	ישפירן זייגן ל זיצינוטי
translation	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	, , , , , , , , , , , , , , , , , , , ,

#### 4. Sentences Translation

#### 4.1 Addition

Addition refers to add some useful information on the basis of original text. The translator adds words or sentences to express his feeling and to make readers understand the context. Please read the following examples in Table 2.8.

TABLE 2.8

曹雪芹	谁知此石自经煅炼之后, <b>灵性已通</b> ,因见众石俱得补天,独自己无材不堪入选,遂自怨自叹, 日夜悲号惭愧。(Cao, 2011, p.1)
Hawkes' translation	This block of stone after tempering had acquired spiritual understanding. Because all its fellow blocks had been chosen to mend the sky and it alone rejected, it lamented day and night in distress and shame.
Yang's translation	Now this block of stone, having undergone the melting and molding of a goddess, possessed magic powers. It could move about at will and could grow or shrink to any size it wanted. Observing that all the other blocks had been used for celestial repairs and that it was the only one to have been rejected as unworthy, it became filled with shame and resentment and passed its days in sorrow and lamentation.
Hasibao's translation	**  **  **  **  **  **  **  **  **  **

TABLE 2.9

曹雪芹	<b>只可怜</b> 甄家在隔壁,早已烧成一片瓦砾场了。(Cao, 2011, p.4)		
Hawkes'	The Zhens' home, being next to the temple, was reduced to a pile of rubble.		
translation			
Yang's translation	Poor Zhens! Though they and their handful of domestics escaped unhurt, their house, which was only next door to the temple, was soon reduced to a heap of rubble, while Shi-yin stood by helpless, groaning and stamping in despair.		
Hasibao's translation	ליתול מיתול של היה מיתול של היה היה של היה היה היה היה היה היה היה היה היה הי		

In this sentence, the author shows his sad feeling in such words 只可怜. Hawkes just says *The Zhens' home* in insipid tone. Yang expresses fully his feeling in word poor. Hasibao feels sorry for Zhen Shiyin by using the words المراجع الملاهم المعادية ⁰ in Table 2.9.

#### 4.2 Condensation

Condensation is the concentration of the original content, by using concise words to compress the original in target language. The translator omits the unnecessary or secondary massages in the light of his own needs.

偏值近年水旱不收,**鼠盗蜂起,无非抢田夺地,鼠窃狗偷,民不安生**,因此官兵剿捕,难以安身。 曹雪芹 (Cao, 2011, p.4) But the last few years' harvests had been ruined by flood and drought and the countryside was overrun Hawkes' by bandits who seized fields and land, giving the people no peace. The punitive expeditions by translation government troops only made matters worse. but a series of crop failures due to flooding and drought had led to widespread brigandage in those parts, Yang's and government troops were out everywhere hunting down the mutinous peasants and making arrests. translation Hasibao's translation √ 96/m8 96% 6M√ 6K3 1650/Hz8 6Hm8 16KK(Hasibao, 1978, p. 37-38)

**TABLE 2.10** 

Hawkes is basically faithful to the original and makes a little change. Yang and Hasibao summarize the satiation "鼠 盗蜂起,无非抢田夺地,鼠窃狗偷,民不安生" in brief words "led to widespread brigandage in those parts" and "ᠬᠣᠯᡴᢊ ᡗᠣᠲᠡᠯ ᠶᠩᠡᠯᢅ᠌ᢖ ייס in Table 2.10.

In addition, Hasibao's translation itself is a condensation translation. The translator translated the original 120 chapters into 40 chapters, and ignored people and things that have not direct link with Baoyu, Daiyu and Baochai.

Adaptation refers to streamline and to reorder the original content, and makes it more perfect and more delicate by optimizing the structure.

TABLE 2.11				
曹雪芹	此回中凡用"梦"用"幻"等字, <b>是提醒阅者眼目,亦是此书立意本旨</b> 。(Cao, 2011, p.1)			
	Though I have little learning or literary talent, what does it matter if I tell a tale in rustic			
Hawkes' translation	language to leave a record of all those lovely girls. This should divert readers too and help			
	distract them from their cares.			
	אירו איינים אים בינים בי			
Hasibao's translation	ال المعمد المحمد المعمد المعم			

It is correct to translate "是提醒阅者眼目,亦是此书立意本旨" by changing their position. It refers to different means of expressions. In summary, Hawkes, Yang and Hasibao totally use three kinds of translation variation in Chapter One. They are addition, condensation and adaptation respectively. Hasibao mostly uses addition translation method. Hawkes and Yang are basically faithful to the original with little changes.

# III. AN ANALYSIS OF THREE KINDS OF TRANSLATIONS

#### A. The Main Content of Chapter One

The title of Chapter One is "甄士隐梦幻识通灵 贾雨村风尘怀闺秀" and the English translation is "Zhen Shiyin in a Dream Sees the Jade of Spiritual Understanding Jia Yucun in His Obscurity Is Charmed by a Maid" (by David Hawkes); "Zhen Shi-yin makes the Stone's Acquaintance in a dream And Jia Yu-cun finds that poverty is not (by Yang Xianyi) in incompatible With romantic feeling" English; יי היל אר היל הספטל הגחדריל. הספיל Authority C anterior Mongolian. The meaning of "甄士隐梦幻识通灵" is that Zhen Shiyin in a dream sees the jade which is the one Jia Baoyu is always hanging around his neck. "贾雨村风尘怀闺秀" means Jia Yucun was touched by a maid, because she was appreciated him at the time of poverty.

There are seven paragraphs in this chapter. The contents of each paragraph are The author's intention and purpose of the book; Stone met a monk; Zhen Shiyin daydreaming; Zhen Shiyin suddenly met the monk; Jia Yucun met a maid and went to Beijing to exam; Zhen Shiyin's house was on fire and Zhen Shiyin became a monk.

The seven paragraphs contain three elements. The first thing was the origin of Jia Baoyu and Lin Daiyu. Jia Baoyu was a stone that goddess Nu Wa threw it down at the foot of Blue Ridge Peak; he became attendant Shen Ying in the Palace of Red Jade, and watered the Vermilion Pearl Plant with sweet dew every day. Later, he was brought to man's world to enjoy himself. Lin Daiyu was the Vermilion Pearl Plant which grew on the bank of the Sacred River, beside the Stone of Three Incarnations. She went down to the world of men to repay him with tears and to clear this debt in a lifelong time. So when they met each other first time, both of them said: "Have we met before?"

The second thing was Zhen Shiyin who became a monk. He experienced many tribulations, such as the child missing,

fire and poverty. In the end, he was disappointed to become a monk. *Zhen Shiyin* is homophone for "真事隐"in Chinese; "何何 " in Mongolian; *Hide the true facts* (Hawkes) in English. It means the book conceals the truth and makes up a story.

#### B. Translation of the Book Title Hongloumeng

The word *Hong Lou* has three meanings: firstly, referring to luxurious buildings; secondly, referring to the boudoir; thirdly, like *brothel*, that is, a whore house. Cao Xueqin used *Hong Lou* to contain all of the above meanings. *Hongloumeng* has nine kinds of English versions.

THE STATISTICAL TABLE OF ENGLISH VERSIONS OF HONGLOUMENG (1830-1978)*				
English name	Translator	Time		
Chinese poetry	John Davis	1830		
Dream of Red Chamber	Robert Tom	1846		
Dream of Red Chamber	E.C.BOWRA	1868		
Dream of Red Chamber	Bencraft Joly	1892		
Dream of Red Chamber	王良志	1927		
Dream of Red Chamber	王际真	1929		
The Dream of Red Chamber	Florence & Isabel McHugh	1958		
The Story of The Stone	David Hawkes	1973		
A Droam of Pad Mansions	Vana Vianvi & Cladus Vana	1079		

TABLE 3.1 THE STATISTICAL TABLE OF ENGLISH VERSIONS OF HONGLOUMENG (1830-1978)<sup>4</sup>

From table 3.1, it is clear that most of them are called *A Dream of Red Mansions* (红色宅院之梦), *Dream of the Red Chamber* (红色阁楼之梦), only Hawkes named it *The Story of the Stone* (石头记). In my opinion, his translation is most proper for readers to understand. From the Chapter One, we can easily find that *the Stone* was the clue of whole story, which leads to a series of stories: the Stone meeting a monk→Zhen Shiyin daydreaming→the origin of Jia Baoyu and Lin Daiyu→Zhen Shiyin suddenly meeting a monk→ Zhen Shiyin's house on fire→Zhen Shiyin becoming a monk→Jia Yucun becoming an official. Therefore, this paper uses the name *The Story of the Stone*.

#### C. An Analysis of Three Kinds of Translations

# 1. An analysis of English translations

#### 1.1 David Hawkes: The Story of the Stone

It has about 6,000 words and 173 paragraphs; the author divides the long sentences into several small pieces, such as the first paragraph of Chapter One. There is a long paragraph with nine sentences, and Hawkes translates it into four paragraphs. In terms of words translation, Hawkes mainly uses transliteration. For example, he translates"无稽崖"into Baseless Cliff. In translation of person names, he uses literal translation, such as translating "甄士隐" into Zhen Shiyin. In addition, the author uses many idiomatic expressions in translation, nothing to be done, a man with one foot in the grave, you have hit the nail on the head, this is where our paths divide.

### 1.2Yang Xianyi: A Dream of the Red Mansions

It has about 7,000 words and 192 paragraphs. The translator ignores the purpose of the original author and divides the whole translation into two parts, and the first part is the origin of this book, in this part has three major contents, and they are: a) the Stone meeting a monk and a Taoist; b) the Stone meeting a Taoist called Vanitas; c) the relationship between the Stone and Crimson Pearl Flower. The second part is called *The Land of Illusion*. It consists of two parts. The first one is Zhen Shiyin's daydreaming and meeting the Stone and, Jia Yucun went to examination with the help of Zhen Shiyin; another one is Zhen Shiyin's suffering including missing the daughter and having a fire before he become a monk. In terms of words translation, Yang Xianyi mainly using transliteration, for example, he translates "绛珠草" into *Crimson Pearl Flower*, "贾雨村" into *Jia Yu-cun*.

#### 2 An analysis of Mongolian translation

The New Translation of the Story of the Stone has about 5, 000 words and 4 long paragraphs. In the first paragraph, the translator orders the purpose of the original author. The second paragraph is the opening part, and it mainly studies the origin of the Stone. In the third paragraph, Hasibao narrates the whole story which was recorded on the Stone in general terms. In the last paragraph, he writes the whole story in details. Hasibao mainly uses transliteration at the aspect of words and on translation of the sentences. He uses three kinds of translation variation in Chapter One, such as, addition, condensation and adaptation respectively. Moreover, there are several special points in Hasibao's translation that have been referred above.

<sup>&</sup>lt;sup>4</sup> Fei Yu, the only correct English translation of Hongloumeng 2010-04-09. http://blog.sina.com.cn/s/blog\_5052da350100hxxb.html 2014-04-15

#### 3. A comparative analysis of English and Mongolian translations

In terms of arrangements, there are some similarities in Hawkes' and Hasibao's translations. Both of them don't set the title in Chapter One or divide it in several parts; also they are very faithful to the original without changing its pattern. Yang and Hasibao add more information in line with their own needs, such as both of them told the reason why the Stone became attendant Shen Ying. On translation of words and sentences, the three translators mixed transliteration with free translation. There are many idiomatic expressions in Hawkes' translation; Yang uses more four words idioms; Hasibao nearly does not use gorgeous words, telling a story with vernacular language.

From the whole translation, Hawkes pays attention to convey the meaning of the original, in translation of language is correct, but lost the original taste. Yang has a deep understanding on Chinese traditional culture; his translation is full of Chinese taste. But in terms of translation words, there are many mistakes. Hasibao translates it into idiomatic Mongolian, and as for the language, he uses beautiful and correct. In a word, the three translators have their own translation characteristics; they play important roles in translation circles.

#### IV. CONCLUSION

The author makes a comparative analysis of English and Mongolian translations of *The Story of the Stone*. By studying Chapter One of *The Story of the Stone* in terms of words, sentences and writing arrangements with translation variation theory as the research theory, the author reaches a conclusion that Hawkes' translation pays more attention to formal equivalence and uses words correctly, and accorded with the character images. However he is a foreigner, who does not know much about Chinese traditional culture. Yang Xianyi has a deep understanding of Chinese traditional culture; therefore his translation is full of Chinese taste. But there is a problem. He has some shortcomings in translation of words. He translates "赤瑕宫" into "Sunset Glow Palace", the word "赤瑕" into "Red Jade".

There are several special points in Hasibao's translation. There were 11 pictures of Beauties of Jinling drawn by the translator and accompanied by corresponding verses. At the end of each chapter, there are some commentaries called *huipi*. In *huipi*, the translator mainly wrote three things. The first one was to analyze the roles; the second was to research the things which happened in this chapter; the last was to discuss the thoughts and its influences on society. At last, Hasibao translated *the Story of the Stone* in Mongolian, first Mongolian version of *Hongloumeng* in the Mongolian translation history. It was fully understood and absorbed by Mongolian readers.

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