

On Howard Goldblatt's English Translation of Vernaculars in Mo Yan's Frog

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Abstract: Vulgar language is used to criticize others, protect oneself, and express emotions, which brings about layers of meanings in literature works. Mo Yan's *Frog*, a Mao Dun Literature Prize-winning novel, depicts China's family in rural areas, with rich vernacular language. Translating a piece of work like *Frog* presents significant challenges, particularly in preserving its colloquialisms and regional authenticity. Careful consideration and strategic decisions should be required to capture the spirit and impact of these vernacular expressions. This study takes Howard Goldblatt's English translation of *Frog* for instance. Through a case study approach, It analyzes the specific strategies employed in rendering the vernacular expressions present in the original text, evaluating their effectiveness in maintaining the cultural and artistic essence that defines Mo Yan's work. The findings of this research contribute to a deeper understanding of the challenges and possibilities of vernacular translation in Chinese literature, offering practical insights and methodological considerations that can inform future research and translation practices in the field.

Keywords: *Frog*, Howard Goldblatt, vernacular translation, colloquialisms, Chinese literature

1. Introduction

Since rising to prominence in the mid-1980s with a series of folkloric works imbued with complex emotions of "nostalgia for the homeland" and "resentment towards the homeland", Mo Yan has been widely recognized as a representative figure of "root-seeking literature". Among his acclaimed works, *Frog*, which won the Mao Dun Literature Prize, stands out for its profound exploration of China's family planning policy. Narrated through the perspective of a boy named Tadpole, the novel depicts the life of his aunt, a rural obstetrician and gynecologist, over five decades, capturing the intricate social and cultural complexities surrounding birth control in China. Rich in local flavor and vernacular language, the novel presents a vivid portrayal of regional culture, posing significant challenges for translators in "restoring" or "reshaping" its colloquialisms to convey the story's cultural depth and historical context to a global audience.

This paper focuses on Howard Goldblatt's English translation of *Frog*, examining his strategies and methods in rendering the vernacular and colloquial language of the original text. By analyzing Goldblatt's translation choices, the study aims to evaluate their effectiveness in preserving the novel's typical cultural features. The findings are intended to contribute to the broader discourse on the translation of vernacular and colloquial language in Chinese literature, offering insights for future research and practice in this field.

2. Literature review

Mo Yan's *Frog*, which to a great extent originates from his perception of his hometown, Gaomi Northeast Township, is filled with vulgarities. According to Zhang Guosheng's classification, these vulgarities mainly include the following categories: first, expletives involving derogatory terms; second, expletives related to sex; third, expletives related to misbehavior; fourth, expletives related to physiological excretions or filth; and fifth, expletives related to threats and curses [1]. In this chapter, the author will specifically define the scope of vulgarity, review and sort out the relevant studies on vulgarity translation, and summarize the main hotspots and methods of current research.

Zhou Shunling et al. define “vernacular language” as “all forms of linguistic expressions that have local characteristics, are passed on by word of mouth, are popular and refined, and are circulated in the folklore” [2]. It reflects, to a certain extent, local customs, habits and cultural traditions.

Vulgar colloquial language is a part of local language, which generally refers to the oral language that is not elegant, especially refers to curse words [3]. The conceptual meanings of vulgar language have the meanings of coarse, vulgar, indecent and unpleasant, but vulgar language has the functions of attacking others and protecting oneself, expressing emotions such as joy, anger, sadness, happiness and hate, realizing the functions of bringing people closer or intimate, and realizing the functions of various roles, such as gender roles, the roles of social status and authority, and the roles of nationalities in the international community [4]. In other words, vulgar language generally refers to language that contains insults or offenses, i.e., curse words and swear words [5]. As an important culturally loaded word, the study of vulgar language translation has an important cultural value.

In terms of research content, domestic studies on the translation of vulgar language encompass diverse theoretical perspectives, corpus-based analyses, and comparative research methodologies. These approaches collectively contribute to a comprehensive understanding of the strategies, challenges, and cultural implications involved in translating vulgar language across different contexts.

Domestic scholars mainly focus on translating vulgar language in literary texts. For example, Gu Yaoyao's study, analyzes translation strategies used in “Red Sorghum” through eco-translatology's linguistic, cultural, and communicative dimensions. The study finds that translators adapt to the source language's ecological environment, consider the contextual meaning of vulgar language, and choose strategies that preserve linguistic and cultural traits while effectively conveying the characters to target language readers [6]. Similarly, Jiang Yifan's 2023 work also explores translation strategies for vulgar language using eco-translatology [7]. Jin Qibin, starting from the theory of “rewriting”, explains from the three dimensions of ideology--political, artistic, and moral--how ideology affects the vulgarity of the movie. In the case of *Scent of a Woman* (2020), the translator, starting from the theory of “rewriting”, explains the influence of ideology on the translation of the film's vulgarity from the three levels of ideology: political, artistic, and moral, and discovers that the translator, taking into account the cultural psychology of the Chinese viewers and the traditional ethics of the Chinese people, has adopted the method of “rewriting” to translate the vulgarity of subtitles many times in order to dilute the influence of it [8]. Xue Rongrong takes Pearl S. Buck's and Sidney Shapiro's translations as the basis for her study from the cross-cultural perspective and looks at the translations in five aspects, namely, religious, social, ecological, linguistic and material cultures, which are the differences between Chinese and Western cultures, and finds that the translators flexibly adopt the methods of intentional translation, omission, dissimulation, and direct+intentional translation, which convey the meaning of the original text and also make the language more attractive and more effective. It is found that the translators flexibly adopt the methods of paraphrase, omission, dissimulation and direct translation + free translation to convey the meaning of the original text and at the same time make the language concise and vivid [9]. Meanwhile, for the translation of vulgar language in *All Men Are Brothers*, Xue Rongrong, starts from Catford's definition of “untranslatability” in translation,

focuses on cultural untranslatability, and explains the untranslatability of *All Men Are Brothers*'s translation in the following four aspects, namely, cultural imagery, emotional coloring, character, and linguistic features. The untranslatability in "All Men Are Brothers" is analyzed from four aspects: cultural imagery, emotional tone, character personality, and linguistic features [10]. Li Miaomiao and Bao Fang investigate the translation of vulgar language by applying Purpose Theory and analyzing examples based on coherence, fidelity, and purpose. They find that translators use direct translation and paraphrase flexibly according to the context of the vulgar language, providing guidelines for similar translations [11]. Additionally, Jiang Nan examines the translation methods in the Uyghur version, highlighting the use of free translation, adaptation, and omission under Skopos Theory's principles. The study emphasizes that the principles of Skopos Theory should be integrated to fulfill the translation's purpose and better serve the target audience. The author concludes with two major directions for further exploration [12].

First, from the perspective of corpus-based research, Zhou Lingshun points out that based on the corpus of Howard Goldblatt's translation of Mo Yan's 10 novels, it is found that Howard Goldblatt's translation of Chinese vulgar language is generally a naturalized behavioral tendency. In view of this particularity, Zhou Lingshun, from the viewpoint of translator's behavioral criticism, explains that the choice is a rational reaction of the translator to the textual nature and contextual effect of the vulgar language, which is in line with the translator's behavioral criticism. The choice is the translator's rational response to the textual nature and contextual effect of the vulgar language, which is in line with the general behavioral law of the translator behavioral criticism theory [13].

Liang A-fang compares Shi Xianrong's and Sun Zhongxu's translations of the novel, highlighting significant differences between them. Using grid theory, the study identifies how different translation strategies stem from the textual and conceptual grids of readers from distinct eras, allowing translators to adjust their work to enhance cultural exchange [14]. Tan Xiti examines the translations by Liang Shiqiu, Fang Ping, and Fu Guangming through an ecological ethics lens. The analysis reveals that Liang employs direct translation for obvious vulgarities but lacks depth in sexual puns; Fang supplements Liang's translations with imagery puns, albeit producing some mistranslations; while Fu uses dissimulation and flexible adaptation to provide missing context, thereby promoting a proper understanding of vulgarities [15]. Lastly, Li Doudou's "A Comparative Study on the Translation of Vulgar Languages in Two English Versions of *Dream of Hongloulou* with Sublimation Theory" analyzes the first thirty episodes of translations by Yang Xianyi and David Hawkes. The study finds that both primarily employ free translation but differ in technique. Yang more effectively conveys the original meaning and cultural nuances, though he often whitewashes sexual vulgarities, unlike Hawkes, who objectively presents the original text's meanings, achieving a realm of "transmigration" [16].

Research on the translation of vulgar words has also gained traction abroad, yielding significant results. For instance, Francisco Javier Díaz-Pérez, in "Translating Swear Words from English into Galician in Film Subtitles", analyzes the Anglo-Galician bilingual subtitle corpus to examine the translation methods for common English swear words "fuck" and "shit." He finds that the predominant method is discourse correspondence, followed by omission, softening, and de-swearing. When translating "fuck," translators tend to purify Galician subtitles through omission and neutralization [17]. In another study, Hamed Beit Saeed, Azadeh Nemati, and Mohammad Reza Falahati Qadimi Fumani conduct a comparative analysis of how vulgarity is rendered in three dubbed versions of "Deadpool". Utilizing a frequency and percentage model, they conclude that converting vulgar language to non-vulgar is the most common strategy among Iranian audiovisual translators, with euphemisms also employed to mitigate the taboo nature of the swear words [18]. Additionally, Hussein Abu-Rayyash, Ahmad S. Haider, and Amer Al-Adwa explore strategies for translating swear words into Arabic in "Strategies of Translating Swear Words into Arabic". By analyzing a parallel

corpus of Netflix English-Arabic subtitles, they identify three primary strategies: omission, softening, and converting swears to non-swears. Their findings indicate that the use of omission and softening strategies can affect the connotations of the original vulgar language, potentially altering its meaning [19].

Based on a specific case study, Noureldin Mohamed Abdelaal and Amani Al Sarhani in *Subtitling strategies of swear words and taboo expressions in the movie Training Day* take the Subtitling strategies of swear words and taboo expressions in the movie *Training Day* (2021), using the subtitles of the movie *Training Day* as a sample, explored the strategies employed in translating vulgar expressions from English to Arabic in the movie and assessed the quality of subtitling translations of these expressions. It was found that translators often used euphemisms and omitted translations and that their translations were of high quality [20]. Maria Constantinou in *Facework in translating and re-narrating vulgar language: the case of Macron's harsh statement against the unvaccinated in English language and Greek mainstream and alternative media* explores, from a comparative and intercultural perspective, how “news translators” in the English and Greek media translate French President Emmanuel Macron's controversial use of the slang verb “emmerder” against the unvaccinated. The study found that translators, under the influence of ideology, use appropriation and reconstruction to translate vulgarities in order to achieve the preservation and damage of Macron's image [21].

Both domestic and foreign researchers study the translation of vulgar language, but their focuses differ. Domestic studies mainly look at vulgar language in literature, while foreign studies often examine it in subtitles. There are few studies on Chinese-English or English-Chinese translations. Overall, the study of vulgar language translation is limited due to the nature of vulgar language itself and has only gained academic interest in recent decades, resulting in a lack of systematic research [22]. Therefore, this study takes the specific explicit manifestation of Mo Yan's scandalous writing in the book *Frog*, i.e., vulgar language, and its corresponding translation of Howard Goldblatt's English translation as the object of study.

3. Analysis of translation cases

Vulgar language is especially common in the language of characters in vernacular literature. Mo Yan's *Frog* takes the northeast township of Gaomi in Shandong Province as the narrative background, and thus the characters' language has obvious local characteristics, which is characterized by commonly used slang and colloquialisms. Influenced by the background of the times and the level of knowledge, the characters in the story often use vulgar language in their conversations, which to a certain extent reflects the local customs and habits, and at the same time expresses a sense of absurd and dark reality. When translators translate these offensive and insulting vulgarities, they need to take into account the conveying effect of the original connotation and reasonably apply specific translation strategies and methods.

1. To express or enhance the tone of a character

Example 1. 我说,你让我进去,你他妈的让我进去.....

Let me in there, I said, goddamn it, I want to be in there.

The word “你他妈” is a curse word with strong emotional overtones. The translator here adopts the direct translation method, translating the word “你他妈” as “goddammit it”. In the original text, the narrator, “I”, sensed that there was something wrong with my wife who was undergoing surgery, so I eagerly tried to get rid of the doctor who stopped me to check on her condition. The word “你他妈” here serves to enhance the emotion, and the direct translation “goddamned”, while expressing the meaning of the original and the vulgarity of the word, also appropriately serves to enhance the emotional expression, showing that “I” was in a state of urgency and anger.

Example 2. 少给我扯淡,我说:我今天是来找你算账的,你他妈的把我害苦了。Like I said, that's enough bullshit. I'm here to get even for what you did to me.

The word “扯淡” refers to words that have no real meaning, no value and are pure nonsense. The word “你他妈” is a curse word, which is highly offensive. When translating the word “扯淡”, the translator directly translates it as “bullshit”, which not only shows the vulgarity of the word, but also expresses the connotation that the other party is talking nonsense. When translating the word “你他妈”, the translator did not translate it. In the original, the word “你他妈” serves to strengthen the tone and expresses the speaker's anger. By omitting the second half of the sentence, the translator has made the translation more concise, but has weakened the emotional color of the anger.

Example 3. 所以他说,滚,小兔崽子们!这里没有你们吃的,回家吃你们娘的奶头去。

Go on, you little shits, get out of here! There's nothing here for you to eat. Go home and suck your mothers' teats.

“滚” is a word with strong emotion and meaning of driving away, ‘小兔崽子’ is generally a term of address from superiors to their subordinates, or used to express an attitude of intimacy and anger. In the original text, Lao Wang mistakenly thought that “we”, a group of children, were going to the kitchen to find something to eat, so he wanted to drive us away. In this case, Lao Wang did not have a strong sense of insult, but was more upset with our behavior and had a reproachful attitude. The translator translates “滚” as “go on” and “get out of here” instead of the stronger word “scram”. When translating “小兔崽子们”, instead of directly translating it as “little bunnies”, the translator used an free translation to translate it as “you little shits” with a vulgar meaning. Such a translation method not only preserves the vulgarity of the original language, but also realizes the meaning and emotion of the words, showing Lao Wang's dissatisfied and slightly reproachful tone at that time.

2. Showing emotional overtones of resentment and disrespect

Example 1. 王脚:你这狗日的,竟敢动员你爹结扎!

王肝: 你说我是狗日的,我就是狗日的。

Wang Jiao: You fucking dog, how dare you try to get your father to have a vasectomy!

Wang Gan: I'm a fucking dog? Okay, I'm a fucking dog!

The word “狗日的” is a common vulgar language that expresses the speaker's dissatisfaction and anger. In this case, Wang Fei was strongly dissatisfied because his son, Wang Gan, persuaded him to get a sterilization in response to the call for family planning policy. Howard Goldblatt uses direct translation to translate the word “狗日的” as “fucking dog”. The word “fucking” is often used in English to express the speaker's anger, rage, annoyance, etc. It is a pejorative word with strong insulting color. The method of direct translation not only successfully conveys the connotation of the original text, but also leaves the vulgarity of Wang Gan's language in the original text, expresses the character's strong emotions, and also visualizes the character's characteristics.

Example 2. 肖上唇连滚带爬地冲到我岳父家大门前,发疯般地敲着大门:王金山,我操你祖宗!你祸害四邻,不得好死!

Xiao Shangchun ran as fast as his limping leg would take him up to my father-in-law's gate, where he pounded like a madman. Wang Jinshan, you and your fucking ancestors are the scourge of your neighbours. You will not die well!

In this quote, Xiao uses the vulgar phrases “操你祖宗” and “不得好死” in his speech. Xiao's neighbor Wang Jinshan refuses to comply with the family planning arrangement, and the tree in front of his house is cut down because of this. The words “操你祖宗” and “不得好死” have strong abusive overtones in Chinese, with the former having sexual overtones and the latter having cursing overtones, expressing the speaker's extreme anger. Howard Goldblatt translates “草你祖宗” as “your fucking

ancestors” and “不得好死 I” as “You will not die well”. In translating these two words, the translator used the direct translation method, which conveyed the meaning of the vulgarity in the original text and also restored the vulgarity of the terms, showing the anger of Xiao Shangchun.

Example 3. 为此王脚被拘留半个月,放出来后,他依然不服,气汹汹地逢人便说:有本事把老子的鸡巴割了去!

Wang Jiao spent the next two weeks in lockup, but was unrepentant upon his release. If you're man enough, he railed at just about everyone he met, just try to cut off my dick!

In this sentence, “老子” and “鸡巴” are both vulgar words. “老子” is a common name for father, and is often used to express the authority of the speaker's position, or to show the speaker's arrogant and provocative attitude. “鸡巴” is a vulgar expression for the male reproductive organ. In this case, Wang Jiao was detained for half a month for disobeying the family planning policy, and he felt unconvinced, so he blurted out his words. Howard Goldblatt translated “老子的” as “my” and “鸡巴” as “dick” by literal translation. The translator translates the vulgar words related to sexual organs in their original form, which well expresses the vulgarity and insulting nature of Wang Jiao's speech. In the translation of “老子”, however, the provocative attitude of the original text when referring to himself as a father is weakened, and the use of the word “鸡巴” is emphasized, which shows Wang Jiao's arrogance.

Example 4. 姑姑把手中的半个馒头往我姐姐手里一塞说:气死我了!王胆,这个小妖精,我费了天大的劲儿才把她肚里那个孩子掏出来,她竟丧良心造我的谣言。等我见到她把她那张 x 嘴给豁了。

Gugu stuffed the half-eaten muffin into my sister's hand. Damn, that makes me mad! she cursed. I can't tell you how hard it was to get a baby out of that little witch Wang Dan, and she has the nerve to go around spreading rumours. I'll split that shitty mouth of hers the next time I see her.

The phrase “把她那张 x 嘴给豁了” is a vulgar expression. The word “把嘴给豁了” means to cut or tear the mouth, while “x 嘴” means to scold someone for talking nonsense, thinking that the other person's speech is unpleasant, mean or disgusting. In the original text, Wang Renmei asks her aunt for medicine that can give birth to a pigeon pair because of what she heard from Wang Dan. The aunt was angry because of this, thinking that she had gone to great lengths to help her deliver the baby but suffered from her rumors instead. Here Howard Goldblatt synthesizes the meaning of “x 嘴” into “shitty mouth”, which not only clearly expresses the meaning of “x 嘴”, but also shows that the aunt not only does it clearly express the meaning of “x 嘴” and show the aunt's attitude that Wang Dan's speech is offensive, but it also shows the strong insulting and offensive nature of the original vulgar language

Example 5. 王肝的爹王脚在台下高声叫骂:放屁!都一样?谁敢说都一样?!

Wang Gan's father, Wang Jiao, shouted out from beneath the stage, Bullshit! Equal? How dare you say they're equal!

The word “放屁” in Chinese, in addition to denoting “the discharge of gas from the anus of an animal's digestive tract”, is also often used as a vulgarity in conversation to express the speaker's dissatisfaction with a matter or another person's words and to express his or her rebuttal attitude, with strong emotional coloring. In the original text, Wang Jiao is dissatisfied with the words of another person. In the original text, Wang Jiao, dissatisfied with the measure of male sterilization adopted as a result of the family planning policy, curses at the publicity personnel of the county troupe's performance. Howard Goldblatt, in translating the word “放屁”, adopts the method of literal translation, translating it as “bullshit”, which can express the deeper meaning, instead of “fart”, which only expresses its literal meaning. “. In English, “bullshit” usually means “nonsense”, especially a

condemnation of communication or behavior that is considered deceptive, misleading, dishonest or false. The translation here not only shows the use of vulgarity in the original text, but also well expresses Wang Jiao's frivolous and disgruntled attitude.

Example 6. 他骂我的话,那可是太难听了,姑姑说,对你们重复,脏了你们的耳朵,也脏了我的嘴。当时我心硬如铁,将个人的安危置之度外。张拳,随你骂,婊子,母狗,杀人魔王,这些侮辱性的称号,我照单全收,但是,你老婆必须跟我走。

The language he used on me, she said, was worse than you could imagine, and if I repeated it, the words would dirty your ears and my mouth. But my heart was hard as steel then, and my personal safety was not a concern. Go ahead, Zhang Quan, call me any insulting thing you want-whore, bitch, murderous devil-I don't care. But your wife is going with me. Going where? To the health centre.

“婊子” is a term of endearment for prostitutes, expressing disdain for women who turn their backs on them, and is also used as a term of abuse for women. “母狗” here and ‘婊子’ means one thing, is also a woman's abuse, implying that the other side of the misbehavior, low morals or chaotic life, is a kind of sexism and personal attack on the expression. The word “杀人魔王” means that the other person is as murderous as the devil. In the original text, Zhang Quan expresses his strong protest and dissatisfaction when his aunt takes Zhang Quan's wife to have an abortion in order to comply with the family planning regulations because she wants to have more children. The translator has faithfully translated “婊子” “母狗” and “杀人魔王” one by one by using the direct translation method. The words “婊子” and “母狗” are similar in meaning, but the translator did not translate them together, so as to better express Zhang Quan's harshness and lack of concealment in cursing, and also to show the aunt's strong determination to defend the family planning policy.

Example 7. 不乖乖地怎么着?难道你还敢开枪?王脚用手指点着裤裆,说,有本事往这里打,老子宁愿被你开枪子儿打掉也不愿被那几个老娘们用刀子割去。

And what if I don't? You going to shoot me? He pointed to his crotch. If you've got the balls go ahead and shoot me in mine. I'd rather lose my balls to a bullet than to a bunch of old biddies with scalpels.

“老子” still means ‘father’ in this context, showing the speaker's condescending attitude, i.e., the speaker considers his position to be equal to that of the subject's father. The term “老娘们” is a general term for women, sometimes with a slightly pejorative connotation, and “老娘们” in this case carries a pejorative connotation. Here, “老娘们” has a pejorative connotation. Wang Jiao called the women's director and his entourage “老娘们” because he was dissatisfied with the mandatory requirement for men to undergo sterilization. In the translation, the translator uses the method of free translation to translate “老子” as “I” and “老娘们” as “biddies”, which accurately represent the meaning and reference of ‘老子’ in the original text, i.e., ‘oneself’, but fails to show the attitude of Wang Fei in the original text, which is characterized by his superiority in calling himself. The word “biddies” means “old women”, which is usually used in a pejorative sense to refer to older, nagging, nosy women. The translator's translation of “老娘们” as “biddies” not only expresses the meaning of the vulgarity in the original, but also accurately represents the pejorative connotation of the original.

Example 8. 就不做!这是什么社会!岳母端起一盆脏水对着我泼来,骂着,让你姑那个臊货来,我跟她拚个鱼死网破!她自己不能生,看着别人生就生气、嫉妒。

We won't allow it! my mother-in-law shrieked as she flung a basin full of dirty water at me. What kind of society are we living in? Tell that slut of an aunt to come here and we'll have it out once and for all! She can't have babies, and seeing others have them makes her mad. She's jealous.

The word “臊货” is usually associated with sexual behavior, and is insulting and demeaning to women. It is often used to attack women, implying that the other person is misbehaving, frivolous, or morally challenged. In the original text, it is because my aunt wanted to take my wife for an abortion and my mother-in-law did not agree to it, so she yelled at her aunt. The translator used the direct translation technique to translate the word “臊货” as “slut”. In English, the word “slut” is also a very insulting and offensive word to women, meaning that a woman has sex with many men without any emotional commitment. The direct translation not only conveys the meaning of the word used in the original, but also shows the rudeness and insulting nature of the mother-in-law's words.

Example 9. 我不是让你好好看着她吗?姑姑跳上船,懊恼地说,你简直是个死人!你要负责任!

I told you to watch her, didn't I? Gugu angrily jumped onto the boat. You might as well be dead, she said. This is on you! Start the boat, she ordered.

The word “死人” in this sentence does not denote someone who has died, but should be understood as an insult, expressing extreme dissatisfaction, anger or cursing of someone. According to the original text, it means that Huang Qiuya is dull and ineffective and does not know how to look after a pregnant woman who is going to be sent for an abortion, so she might as well be a dead man. The translator used the method of free translation to translate “You might as well be dead” instead of “You're a dead man”. This not only conveys the connotation of the original vulgarity so that the reader of the translated language can understand the meaning of the original, but also conveys the meaning of the original curse and is faithful to the original.

4. Conclusion

When Howard Goldblatt translates the vulgarities in *Frog*, he mainly utilizes both literal translation and free translation methods, with literal translation as the main translation and free translation as the supplement. Although the translator may weaken the vulgarity of the original expression or omit the vulgarity of the original expression in the process of translation, on the whole the translator reflects the use of the original vulgarity more faithfully, expresses the connotation of the vulgarity in the original text accurately, and highlights the characters' emotions and characteristics through the combined use of the free translation and the literal translation method.

For the translation of vulgar language in literary works, complete “purification” or “filtering” is the least desirable way [5]. Although vulgar language is often considered rude and “vulgar,” it serves as a crucial cultural element in literary works, reflecting specific customs, traditions, and character traits, as well as the historical and social context of the era. When translating vulgar language, translators must carefully consider the context, employing methods such as literal and free translation to accurately convey meaning while preserving the “vulgar” tone of the original text for target-language readers.

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