Emily Bronte's Wuthering Heights in China: Translation, Dissemination and Significance

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Abstract: *British writer Emily Bronte (1818-1848) published her only novel Wuthering Heights in 1847, which established her status in British literature. Wuthering Heights was first introduced to China in the 1930s and the past nine decades witnessed its abundant translation and research achievements. However, there is a lack of a systematic study that presents its translation, dissemination and significance in China. This study adopted Descriptive Translation Studies. By making a summary of the textual travel (translation and dissemination) of Wuthering Heights in China in the past nine decades, the purpose is to study the influence of Emily Bronte and Wuthering Heights on the development of modern Chinese literature and sum up the way it achieved canonization in China. First, the author presented an overview of Chinese translated versions of Wuthering Heights and made a comparative study of its three Chinese translated versions appeared in different periods of time from the perspective of Manipulation Theory. Second, the author analyzed its acceptance and dissemination from the perspective of Pierre Bourdieu's Field Theory in sociology. Third, the author explored its influence on the creation of Chinese contemporary literature and its dissemination through mass media. This paper concluded the reasons for the canonization of Wuthering Heights in China, which were its unique charm, Chinese scholars' efforts in translation and studies and Chinese readers' passion on it.*

Keywords: Wuthering Heights, translation, dissemination, significance

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1. Introduction

Wuthering Heights was written by British writer Emily Bronte and it was her only novel that took an important place in world literature. The symbolic plots, special narrative devices, profound theme, sophisticated character connections endowed *Wuthering Heights* with great artistic and literary values. It was published in 1847 and received criticisms and praises. However, nearly after half a century, many scholars affirmed Emily's talents in writing and proposed that *Wuthering Heights* was a great work. *Wuthering Heights* became English literary classic and its unique charm attracted many scholars.

It was in the 1930s that *Wuthering Heights* was introduced to China. The first completed Chinese translated version came into being in the 1940s and many Chinese translators re-translated it in the past nine decades. *Wuthering Heights*' eternal literary charm attracted a number of Chinese readers as well as scholars. The researches conducted on it were abundant. Many Chinese scholars interpreted this work from diverse perspectives, which included Feminism, Biological Interpretation, Character Analysis, Gothic Tradition, Theme and Narratology and Archetypal Analysis, etc. In recent years, the comparative studies between the

original text and its Chinese translated versions were carried out from the perspectives of Translation Theory, Aesthetics, Linguistics and Comparative Literature,etc. However, we seldom have access to research fruits that draw a clear "road map" of its translation, reception and dissemination in China.

This paper will describe *Wuthering Heights'* textual travel in China. Product-oriented Descriptive Translation Studies and Function-oriented Descriptive Translation Studies will be adopted. First of all, the author will present an overview of the translation of *Wuthering Heights* in China and make a comparative study of the characteristics of its three Chinese translated versions in the light of Manipulation Theory. In addition, the author will interpret an overview of its acceptance and dissemination from the perspective of Pierre Bourdieu's Field Theory in sociology. Third, the author will explore its influence on the creation of Chinese contemporary literature and its dissemination through mass media.

2. Literature Review

Searching the key words "*Wuthering Heights*" on the Chinese online database CNKI(Chinese National Knowledge Infrastructure),from the year 1980 to 2021, the number of research papers relate to *Wuthering Heights* that published on academic journals was over 10,000. The perspectives of these studies were various, first, studies were carried out on comparing different Chinese translated versions of *Wuthering Heights* from the perspective of different translation theories. Second, comparative studies of different Chinese translated versions of *Wuthering Heights* from the perspective of linguistics. Third, comparative research between *Wuthering Heights* and other works from the perspective of comparative literature. There were many papers interpreted *Wuthering Heights* from the perspective of Archetypal Analysis, Feminism, Biological Interpretation, Character Analysis, Gothic Tradition, Theme and Narratology, Transformation of Hero's Identity and Philosophy of Time, etc. There were some research monographs published in China refer to *Wuthering Heights,* which mainly focused on interpreting its theme, characters and artistic characteristics.

Analyzing the above papers and monographs, we can draw a conclusion that the past several decades witnessed the abundant achievements made on the research in *Wuthering Heights*, however, we seldom have access to systematic research that presented the canonization of *Wuthering Heights* in China which contained its translation, dissemination and influence. The canonization of foreign literary work is based on the collective efforts of translators, scholars and a wide range of readers. The following parts will illustrate the process of *Wuthering Heights'* translation, dissemination and significance in China, which will provide a fresh perspective in conducting research on *Wuthering Heights*.

3. Methodology

According to Munday (2012), the descriptive branch of 'pure' research in Holmes's map is known as Descriptive Translation Studies, which examines the product, function and process of translation. In this study, Product-oriented Descriptive Translation Studies and Function-oriented Descriptive Translation Studies will be adopted in analyzing the translation and dissemination of *Wuthering Heights* in China. In the light of Holmes's map, Munday(2012) defined Product-oriented Descriptive Translation Studies as examination of existing translations, which involves the description or analysis of a single ST-TT pair or a comparative analysis of several TTs of the same ST(into one or more TLs).These smaller-scale studies can build up into a larger body of translation analysis looking at a specific period, language or

text/discourse type.Function-oriented Descriptive Translation Studies, means the description of the 'function[of translations] in the recipient sociocultural situation: it is a study of contexts rather than texts'.Issues that may be researched include which texts were translated when and where, and the influences that were exerted(p.17).

4. The Translation of *Wuthering Heights* in China

The first completed Chinese translated version of *Wuthering Heights* was published by The Commercial Press in the 1940s, which was translated by Liang Shiqiu. Later on, many translators re-translated it. The translation boom of *Wuthering Heights* experienced approximately three periods. The first period was from the 1930s to the 1960s, four Chinese translated versions came into being and the version translated by Yang Yi was regarded as a classic one. The second period was from the 1980s to the 1990s, three new Chinese translated versions were published, Shanghai Translation Publishing House published the new Chinese translated version translated by Fang Ping, which was the most popular one. The third period was after the 1990s, there were one or two new Chinese translated versions published every year, more than 20 re-translated versions translated by different translators published (Zha Mingjian & Xie Tianzhen,2009,p.903). During that period, revised editions of previous Chinese translated versions translated by Yang Yi and Fang Ping appeared that possessed very important position. Up to now, it has more than 50 completed Chinese translated versions. The following list shows the dedicated translators translated *Wuthering Heights* from the 1990s, such as Sun Zhili, Shen Dongzi, Huang Shuiqi, Zhao Qi, Song Zhaolin, Yang Jiang, Wu Wei, Liu Qing and Liang Genshun,etc. This paper will make a comparative study on Yang Yi, Fang Ping and Sun Zhili's Chinese translated versions.

Yang Yi(1919-) began to translate *Wuthering Heights* in the 1940s and her Chinese translated version was first published by Shanghai Pingming Publishing House in 1955.Her Chinese translated version has been re-published for more than ten times.Some hardcover copies published by Yilin Press were collected by the Bronte Parsonage Museum in Britain. The version published by Yilin Press won the Seventh National Outstanding Award for best-selling books. This paper chose her Chinese translated version of *Wuthering Heights* published by Yilin Press in the year 2010, which was a re-published version of her former version published in the 1950s.

Fang Ping (1921-2008) devoted to conducting research and translating *Wuthering Heights*. His Chinese translated version was published by Shanghai Translation Publishing House in 1986, which enjoyed wide readership and its revised editions published for five times. Fang Ping wrote an extended preface which covered 42 pages to re-evaluate the artistic value of *Wuthering Heights* from the perspective of human nature (Zha Mingjian&Xie Tianzhen,2007,p.903).This part is an important reference for readers to understand the work and writer deeply.

Sun Zhili (1942-) began to translate *Wuthering Heights* in the 1990s and his Chinese translated version was published by several publishing houses in the 1990s. He revised his version thoroughly and Yilin Press published it in the year 2014, which was among the most popular ones. Sun Zhili praised Emily Bronte's talents and presented his understanding and interpretation of *Wuthering Heights* in the preface. He revised his Chinese translated version to achieve excellence every time when he published it in different publishing houses.

4.1 A Brief Introduction of Manipulation Theory

André Lefevere (hereinafter referred to as Lefevere) was the representative of "Cultural School", who made great contribution to the development of translation studies, he interpreted his Manipulation Theory in his book entitled *Translation, Rewriting and the Manipulation of Literary Fame*. From his perspective, translation is a rewriting of original text that reflects certain ideology and poetics. Literature is regarded as a subsystem of society that would be influenced by external and internal factors. The study of literature system is the study within social and cultural systems. The study of translation is the study of cultural interaction. He emphasized three core terms, which were ideology, poetics and patronage that manipulate translators' strategies in translation.

4.2 A Comparative Study of Three Chinese Translated Versions of *Wuthering Heights* in the Light of the Ideology in Manipulation Theory

Ideology is a complex term, Lefevere (2010) defined it as ideology would seem to be that grillwork of form, convention and belief which orders our action (p.16). Lefevere believed that translation are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate(Bassnett&Lefevere,2003,p.14).The three Chinese translated versions of *Wuthering Heights* came into being in the 1950s, 1980s and the 21st century, the three epochs witnessed tremendous changes in Chinese society and each epoch possessed different ideology. Ideology affects translation in several ways, which include the original texts that translators chose and translation strategies that translators made. The three translators made different translation strategies, in terms of the influence of ideology, their translation strategies were different in the content of the preface and the addition of footnotes.

Yang Yi wrote a 9-page preface to show the literary status of *Wuthering Heights*, present the social background in Emily's times, Emily Bronte's life experiences and western scholars' comments on *Wuthering Heights*. She also analyzed the main plot and attached importance to the love between Catherine and Heathcliff. Fang Ping developed rigorous and earnest attitude towards literature translation, he strove perfection during the process of translation and wrote an extended preface for each translated version to interpret his research of the original text which was always an excellent academic paper (Zha Mingjian & Xie Tianzhen, 2007,p.1055). Fang Ping wrote a 42-page preface which presented a more detailed introduction of *Wuthering Heights* and Emily Bronte. The preface was a valuable academic article for *Wuthering Heights* that was divided into 6 parts and each part had a title that summarized the content of this novel. Fang Ping interpreted this novel and writer in a comprehensive way that showed his profound understanding of *Wuthering Heights*. The preface contained abundant information and it was a significant material to readers to do academic research in *Wuthering Heights*. Compared with the former two translators, The preface in Sun Zhili's Chinese translated version was much shorter, he wrote a 4-page preface for *Wuthering Heights*, he made a brief introduction of Emily Bronte and *Wuthering Heights* and reiterated the theme of *Wuthering Heights*.He gave prominence to distinguishing the love story between Catherine and Heathcliff and Cathy and Linton Healthcliff. He emphasized that the love between Catherine and Heathcliff was "super-natural" love, while the love between Cathy and Linton Healthcliff was "secular" love.

Language reflects culture and every language has its unique characteristics and cultural connotation. Translators often make interpretations of the text or add footnotes when dealing with the incompatibility in language. *Wuthering Heights* contained abundant western cultural background information. Emily Bronte quoted allusions in Greek Mythology, Aesop's Fables and Bible, etc. Due to the translator's individual ideology and the mainstream ideology in

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different epochs, three translators made different translation strategies. The number of the footnotes in the three Chinese translated versions were 34,129,35 respectively. The footnotes in Yang Yi's Chinese translated version can be roughly divided into two parts, 12 footnotes were in the preface, which explained some quotations and 22 footnotes dispersed in the 34 chapters that mainly explained names of places, animals, plants, quotations in the Bible and people in ancient times. The footnotes in Fang Ping's Chinese translated version provided readers with much information of *Wuthering Heights* which enabled readers to study it in a thorough way. The footnotes in Fang Ping's Chinese translated version can be divided into two parts, one was in the preface, the number was 31, which were instructions of quotations. The other part dispersed from chapter 1 to chapter 34, the number was 98, which contained the speaker's implication and mental activity, custom, religion, social background, allusion, Fang Ping's interpretation of *Wuthering Heights* and the explanation of his translation strategies.The footnotes in Sun Zhili's Chinese translated version were brief and most of them contained similar content as the former two translators. There were 35 footnotes which showed the quotations from classic works and the social background information.The content of the footnotes is a reflection of translator's ideology and the social ideology.

4.3 A Comparative Study of Three Chinese Translated Versions of *Wuthering Heights* in the Light of the Poetics in Manipulation Theory

Poetics is another factor that translators may take into consideration in translation. The 'poetics of translation' refers to the inventory of genres, themes and literary devices that comprise any literary system. In translation studies, the term also refers to the role a literary system plays within the larger social system and/or how it interacts with other (foreign) literary or semiotic sign systems (Baker,2005,p.167). Lefevere(2010) believed that poetics is influential in the selection of themes that must be relevant to the social system if the work of literature is to be noticed at all(p.26).The functional component of a poetics is obviously closely tied to ideological influences from outside the sphere of the poetics as such and generated by ideological forces in the environment of the literary system(Lefevere,2010,p.26). In the 1950s, the theme of foreign literature works received more attention than artistic characteristics. Yang Yi translated *Wuthering Heights* in the 1950s. Translators who engaged in literary translation held the principle of "serve for the revolution, serve for the creation", they often chose foreignization in translation. Fang Ping's Chinese translated version was published in the 1980s that was during the fourth climax of foreign literary translation period which exerted greater influence than the former three, under the influence of the dominant poetics, his version achieved elegance in language. Sun Zhili's Chinese translated version was published in the 21st century and he polished the language to some extent compared with the former two translators. Sun Zhili(2015) mentioned his principles to re-translate literary classic, which were seeking more precise modes of expression and eliminating stiff and unnatural Chinese expressions(pp.50-51). Poetics is dynamic, language is the reflection of poetics, so the following part will present examples in the three Chinese translated versions to find out the manipulation of poetics in terms of the translation in lexicon, sentence and paragraph.

4.3.1 The Translation in Lexicon

In Chinese, the mood particle at the end of sentence is unique language phenomenon, which expresses speaker's emotion. Using mood particle is an important approach for speakers to emphasize the important information to arouse listener's attention so as to construct comprehension context that smooth communication.

Example 1.
But one day, when she had been peculiarly wayward, rejecting her breakfast, complaining that the servants did not do what she told them; that the mistress would allow her to be nothing in the house, and Edgar neglected her; that she had caught a cold with the doors being left open, and we let the parlour fire go out on purpose to vex her, with a hundred yet more frivolous accusations. (Emily Bronte,2015,p.81)

但是有一天，她特别执拗，不肯吃早餐，抱怨仆人不照她所吩咐的去做。女主人不许她在家里做任何事，而且埃德加也不睬她，又抱怨屋门敞开使她受了凉，而我们让客厅的炉火灭了存心惹她生气。此外还有一百条琐碎的诉苦。(Emily Bronte,1847/2010,pp.83-84)

有一天，她格外来得任性，就是不肯吃早饭，还抱怨仆人们不听她的吩咐啊，她的嫂嫂做一个当家人，眼看她受人怠慢，却不当一回事啊，她的哥哥也不理会她了啊；为什么让门儿敞开着，累她招了凉啊，又说是我们故意让客厅里炉火熄了，好把气恼给她受啊，等等，怨这怨那，无理取闹了半天。(Emily Bronte,1847/1986,p.124）

但是，有一天，她特别任性，就是不肯吃早饭，抱怨说仆人不听她吩咐啦，女主人听任她被人不当一回事，埃德加对她不闻不问啦，是谁不关门害得她受了凉，又是谁让客厅的炉火灭掉，存心折磨她啦，怨这怨那，全是些无聊的指控。(Emily Bronte,1847/2014,p.86)

Heathcliff became a sophisticated and wealthy gentleman and came back several years later after he stormed out. He visited the Linton's family with malicious intention. Edgar's sister Isabella was fascinated by him, while Edgar realized Heathcliff's intrigue and reminded her that Heathcliff was a crafty and lying character that made innocent Isabella heart-broken. This paragraph depicted the scene that showed Isabella's inner conflict. The three renditions expressed the meaning of the original text, but the mood particle "啊" emerged five times in Fang Ping's version and "啦" emerged three times in Sun Zhili's version. Mood particle is unique in Chinese that reflects the image of character vividly. The author used three objective clauses after "complaining" that showed Isabella chattered without stop. The addition of mood particle "啊" and "啦" at the end of the sentences had two functions, firstly, readers may feel as if they see the image of Isabella and hear her voice. Secondly, the repetition of "啊" and "啦" functioned as emphasis that expressed Isabella's mental anguish. It is easy for readers to imagine the infatuated girl who were totally enamored of Heathcliff and her image vividly appears in readers' mind.

4.3.2 The Translation in Sentence
Special sentence pattern in English refers to emphatic sentence, inversion, elliptical sentence and parenthesis, etc. Inversion is common and its function is to emphasize one part of the sentence. Three translators made different strategies in translation just as the following example.

Example 2.
Never did any bird flying back to a plundered nest, which it had left brimful of chirping young ones, express more complete despair, in its anguished cries and flutterings, than she by her

single "Oh!" and the change that transfigured her late happy countenance. (Emily Bronte,2015,p.183)

任何鸟儿飞回它那先前离开时还充满着啾啾鸣叫的小雏，后来却被抢劫一空的巢里时，所发出的悲鸣与骚动，都比不上那一声简单的"啊！"和她那快乐的脸色因突变而表现出那种完完全全的绝望的神态。(Emily Bronte,1847/2010,p.190)

一只母鸟留下一窠啾啾欢鸣的幼雏，等到飞回来时，发现窠巢已被洗劫一空，那时它会扑击着翅膀，发出哀鸣；可是它的悲痛还不及目前卡茜发出的那一声"哎哟！"她方才那副喜气洋洋的脸色整个儿都变过来了。(Emily Bronte,1847/1986,p.280)

一只鸟离开巢时，巢里还满是啾啾唧唧的小雏，等到飞回来时，却发现巢里已被洗劫一空，这时，任凭他再怎么悲痛地哀鸣和扑打，也不及凯茜发出的那一声"啊！"以及她那快活面孔骤然变色，更能表现出悲痛欲绝的心态。(Emily Bronte,1847/2014,p.192)

Cathy hid the "love letters" Linton Heathcliff wrote to her in the drawer, which were removed by Nelly secretly. The disappearance of those letters made Cathy intimidated. Emily Bronte vividly described Cathy's anxiety by making an analogy between the reaction of bird that lost young birds and Cathy's reaction of losing her "love letters". The original text was inversion and long, without inversion, it should be: Any bird flying back to a plundered nest, which it had left brimful of chirping young ones, did never express more complete despair, in its anguished cries and flutterings, than she by her single "Oh!" and the change that transfigured her late happy countenance. Yang Yi imitated the sentence structure of the original text and her translated version reads a little stiff. Fang Ping and Sun Zhili rearranged the clauses in a logical way that conforms to the expression of Chinese and are more readable, they presented the translated version with authentic Chinese and logical sentence structure.

4.3.3 The Translation in Paragraph
Each chapter is comprised of several paragraphs, the translation of paragraph also reflects translators' manipulation of the original text. Each paragraph plays different role in a chapter and the connotation of each paragraph is diverse.

Example 3.
Too stupefied to be curious myself, I fastened my door and glanced round for the bed. The whole furniture consisted of a chair, a clothes-press, and a large oak case, with squares cut out near the top resembling coach windows. Having approached this structure, I looked inside, and perceived it to be a singular sort of old-fashioned couch, very conveniently designed to obviate the necessity for every member of the family having a room to himself. In fact, it formed a little closet, and the ledge of a window, which it enclosed, served as a table. I slid back the panelled sides, got in with my light, pulled them together again, and felt secure against the vigilance of Heathcliff, and everyone else. (Bronte, 2015,p.14)

我自己昏头昏脑，也问不了许多，插上了门，向四下里望着想找张床。全部家具只有一把椅子，一个衣厨，还有一个大橡木箱。靠近顶上挖了几个方洞，像是马车的窗子。我走近这个东西往里瞧，才看出是一种特别样子的老式卧榻，设计得非常方便，足可以省去家里每个人占一间屋的必要。事实上，它形成一个小小的套间。它里面的一

个窗台刚好当桌子用。我推开嵌板的门，拿着蜡烛进去，把嵌板门又合上，觉得安安稳稳，躲开了希刺克厉夫以及其他人的戒备。(Emily Bronte,1847/2010,p.14)

我自个儿也是昏昏沉沉，管不到这些了。我栓上了门。往四下张望，看床在哪儿。所有的家具只是一把椅子、一个衣柜、一个极大的橡木箱子，靠近箱顶、开了几个方洞，有些象驿车上的窗子。我走近"窗"边，向里一望，原来这是一张别出心裁的老式床，设想得极其周到，这样，这一家人便没有每人独占一间屋子的必要了。实际上，它就是一间小小的密室。里边还有窗台，正好当一张桌子用呢。

我把嵌板的门往两旁推开，拿着烛火跨了进去，又把门两边拉拢；我觉得自己安全了，再不怕希克厉或是什么人把我找出来了。(Emily Bronte,1847/1986,p.22)

我自己昏昏沉沉，也无法探问，便闩上门，向四下望望，看看床在哪里。全部家具只有一把椅子，一个衣柜，还有一只大橡木箱，靠近箱顶开了几个方洞，像是马车的窗子。

我走到这只箱子跟前，往里面瞧了瞧，发现原来是一张奇特的老式卧榻，设计得非常实用，省的家里每个人都要占一间屋子。实际上，这里构成一个小房间，里面有个窗台，可以当桌子用。

我拉开嵌板门，拿着蜡烛走进去，再把嵌板门拉上，觉得安全了，希思克利夫和其他人监视不到我了。(Emily Bronte,1847/2014,p.17)

This was a paragraph in chapter three, Mr. Lockwood spent a night in Wuthering Heights, this was his description of the room he lived and this paragraph contained three levels, the first one is to be familiar with the configuration of this room, the second is to observe the couch and the third is to slide back the panelled sides and pulled the together. The three translators understood the meaning and Yang Yi presented the version in one paragraph, Fang Ping presented the version in 2 paragraphs, while Sun Zhili presented it in three paragraphs that perfectly reflected the three levels of the connotation of the paragraph.

4.4 A Comparative Study of Three Chinese Translated Versions of *Wuthering Heights* in the Light of the Patronage in Manipulation Theory
Lefevere (2010) defined patronage as something like the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature (p.15). The "power" here is not a repressive force, patronage can be understood as individual, groups of people, such as a religious group, publishers and media that take efforts to regulate the relationship between literary system and other systems.

Yang Yi's Chinese translated version was published on June 1955 by Shanghai Pingming Publishing House(Shanghai Literature and Art Publishing House and Shanghai Translation Publishing House today),the printed volume was over 11,000.Shanghai Pingming Publishing House was a private enterprise founded by famous writer Ba Jin (1904-2005) and his friends in the year 1949, Ba Jin was the Chairman and Chief Editor. Ba Jin played an important role in recommending, reviewing and editing Yang Yi's version. Yang Yi began to read literary works at young age and she regarded Ba Jin as her role model. She communicated with Ba Jin through writing letters from 1939. Yang Yi published a book entitled "雪泥集"(*Xueni*

Collection) in 2010, which was a collection of the letters she wrote with Ba Jin. There were two letters refer to Yang Yi's translation of *Wuthering Heights*. Ba Jin said, "you mentioned that you want to translate *Wuthering Heights*, I wish you can work earnestly, you should translate it seriously and meticulously, you should polish your translated version with efforts.I believe you can finish it perfectly(Yang Yi,2010.p.64)." As the editor, Ba Jin focused on the quality of her version. To publish her version, Yang Yi took efforts to make it conform to the requirements of the publishing house.

Fang Ping's Chinese translated version was published in the year 1986 by Shanghai Translation Publishing House and the printed volume reached over 14,000. This version reprinted many times after publication. During the 1980s to the 1990s, Chinese government relaxed the restrictions on foreign literary works' translation and publication. The strengthened power of translation and publication of foreign literature was vital for the prosperous of literary translation during that epoch. Among the publishing houses that ran the publication business of foreign literature, Shanghai Translation Publishing House was one of the most excellent in performance in academic circle (Zha Mingjian & Xie Tianzhen,2007,p.798).*Wuthering Heights* belonged to the "Foreign Masterpieces Series" that were co-edited by the Foreign Literature Researching Center of Chinese Academy of Social Sciences, People's Literature Publishing House and Shanghai Translation Publishing House and the editor commissioners that consisted of relevant scholars. The serial of classic works was re-translation of former versions which met the aesthetic requirements of modern readers. Fang Ping was the director of Editorial Department of Foreign Language and the member of scholarship committee in Shanghai Translation Publishing House. He played a significant role in translating, editing and publishing of *Wuthering Heights*. He was undoubtedly concerned with the quality of the translation, so he of course attached much importance to the aesthetic features in the work.

Sun Zhili's Chinese translated version was published in the year 2014 by Yi Lin Press, which has been committed to introducing "first-class writers, first-class works through first-class translations". This publishing house emphasizes cultural communication by introducing world classics and contemporary works to Chinese readers. Yi Lin Press was founded in 1988 and it is one of the few professional translation publishers in China. Its publications include translations of foreign literature and social sciences etc. Sun Zhili presented his in-depth thinking towards the translation of *Wuthering Heights* and how did he re-translate this work in his article entitled *How I Try to Improve My Chinese Versions of Ten English Literary Classics*. Sun Zhili is a popular translator in China and his translation thoughts are popular in Chinese translation circle. He attached great importance to the quality of his translated version and presented his translated version with poetic language.

5. The Dissemination of *Wuthering Heights* in China

The dissemination of *Wuthering Heights* in China experienced nearly a century. The approaches for its dissemination are diverse. In this part, a dissemination framework for *Wuthering Heights* in China will be made in the light of Pierre Bourdieu' s Field Theory.

5.1 The Core Terms of Pierre Bourdieu' s Field Theory
James S. Holmes proposed the development of a field of "translation sociology" in his article *The Name and Nature of Translation Studies* published in the 1970s.In the 1990s, with the sociological turn in translation studies, Pierre Bourdieu's sociology concepts have been applied in translation studies. The three core terms of his Field Theory were "field", "capital" and "habitus". Bourdieu and Wacquant (1992) defined field as "a network, or a configuration, of

objective relations between positions. These positions are objectively defined, in their existence and in the determinations they impose upon their occupants, agents or institutions as well as by their objective relation to other positions"(p.97). Another core concept is capital, which is an inherent feature in the definition of field. According to the field where it functions and at the cost it transforms, capital can be divided into three fundamental forms, which are economic capital, social capital and cultural capital. Habitus is a structuring mechanism that operates from within agents, though it is neither strictly individual nor in itself fully determinative of conduct. Literary field is a force-field as well as a field of struggles which aim at transforming or maintaining the established relation of forces: each of the agents commits the force (the capital) that he has acquired through previous struggles to the strategies that depend for their general direction on his position in the power struggle, that is, on his specific capital(Bourdieu,1996,p.143). The field of cultural production is structured, in the broadest sense, by an opposition between two sub-fields: the field of restricted production and the field of large-scale production (Bourdieu,1993,p.15).The reception and transmission of *Wuthering Heights* in China took place in a literary field. The transmission process of *Wuthering Heights* in China can be analyzed from three aspects in the light of Field Theory, which are the library collection, sales volume in China's main online retailer and the comments made by Chinese academic scholars.

5.2 The Library Collection of *Wuthering Heights* in National Library of China
National Library of China is situated in Beijing, which is one of the oldest national library in China and it is one of the world's advanced and largest library. Its collection of books is more than 40 million volumes. Searching the Chinese title of *Wuthering Heights* on its online system(National Digital Library of China),the volume of the book is 120, which contains all of its Chinese translated versions, both completed versions and compiled versions.

5.3 The Sales Volume of *Wuthering Heights* in China's Main Online Retailer
JD.com is China's largest online retailer in China, which is also one of the main book retailers in China.*Wuthering Heights*' sales volume and comments made by buyers on this website can reflect its reception and transmission in China to some extent. Searching the Chinese title of *Wuthering Heights* on JD.Com, the sales volume of each Chinese translated version is different and it ranges from several hundred to 500,000.For each translated Chinese version, the number of comments is different, which ranges from several hundred to one million.Cultural capital concerns forms of cultural knowledge, competences or dispositions (Bourdieu,1993,p.7).The sales volume is relatively high and it promotes the accumulation of *Wuthering Heights'* cultural capital so as to accelerate its dissemination in China.

5.4 The Comments on *Wuthering Heights* Made By Chinese Academic Scholars
Academic scholars' comments on *Wuthering Heights* will help it to accumulate cultural capital so as to promote its acceptance and transmission in China. Searching the key words "*Wuthering Heights*" on the Chinese online database CNKI (Chinese National Knowledge Infrastructure), from the year 1980 to 2021, the number of research papers relate to *Wuthering Heights* that published on academic journals was over 10,000. The number of the articles that relevant to this study is 2,669. Researchers made comments on this work from various perspectives. Firstly, Gothic Feature, such as Chen Yun(2013) conducted a research *Wuthering Heights*' creation and drew a conclusion that Emily Bronte inherited Gothic tradition from the creation of theme, characters, supernatural setting and plot. Secondly, narrative mode, for instance, Chen Yuanyuan(2012) made a comparison of the narrative mode between *Jane Eyre* and *Wuthering Heights* and attached importance to interpret *Wuthering Heights*' special narrative mode. Thirdly, the elaboration of its profound theme, Han Liyang (2012) analyzed *Wuthering*

Heights from functional stylistics and summarized its foregrounded stylistic features and his study provided a fresh insight into the effect of metafunctions on the realization of the theme of *Wuthering Heights*. Fourthly, researches of one Chinese translated version from certain perspectives. For instance, Liu Tao (2008) used the mythical and archetypal theories to probe into the biblical archetypes in *Wuthering Heights*, which refers to its themes, characters, structure and symbols. He Chunling (2011) studied Yang Yi's translation of *Wuthering Heights* from the Perspective of Literary Stylistics. Based on the data collected on the CNKI, using "*Wuthering Heights*" and "translation" as key words, till June 2021, there were 3,152 papers. The comparative studies of its Chinese translated versions were mainly focus on four categories:first, comparative studies of different Chinese translated versions from the perspective of translation theories. The theories cover Feminist Translation Theory, Cultural Translation, Descriptive Translation Studies, Translation Aesthetics and Functional Equivalence, etc. Second, comparative studies of different versions from the perspective of linguistics, such as Grammatical Cohesive Devices, Lexical Cohesive Devices, Systematic Functional Linguistics and Discourse Stylistics, etc. Three, comparative research between *Wuthering Heights* and other works from the perspective of comparative literature, many theses for Master's Degree for world literature and comparative literature major. In conclusion, the past three decades witnessed the fruitful results made on the research in *Wuthering Heights*' Chinese translated versions, which boosted the work accumulate much cultural capital so as to make contribution to its dissemination in China.

6. The Significance of *Wuthering Heights* in China

The translation and dissemination of *Wuthering Heights* in China inspired some Chinese contemporary writers in creation. The dissemination of the film adapted from *Wuthering Heights* promoted the dissemination of *Wuthering Heights* in China to some extent.

6.1 The Influence of *Wuthering Heights* on the Creation of Chinese Writers

Wuthering Heights had attracted Chinese scholars' attention in the past nine decades and some Chinese contemporary writers imitated Emily Bronte in creation. For instance, Zhang Ailing(1920-1995),a brilliant Chinese contemporary writer was influenced by Emily Bronte in writing. Similarities can be observed between the two writers. First, Zhang Ailing created a film script in 1965, which entitled *"魂归离恨天（Hunguilihentian）",* which was the same Chinese translated title as a Hollywood film adapted from *Wuthering Heights* showed in China in 1945.According to Feng Xi(2008), Zhang Ailing's film script was similar to *Wuthering Heights* in the following three aspects. Firstly, the reader was told the story in flashback just as *Wuthering Heights*. Secondly, the plot and characters of the film script was similar to *Wuthering Heights*, both of them presented a love story between two families and "love" and "revenge" were themes. Thirdly, the ghost, the imagery appeared in the similar context in the film script just as the ghost in *Wuthering Heights* which created gloomy atmosphere(pp.200-203).In conclusion, the story created in Zhang Ailing's film script was similar to *Wuthering Heights* to a large extent.

6.2 The Dissemination of *Wuthering Heights* Through Mass Media in China

A film, one of the most popular forms of art, becomes the center of literature and other kinds of aesthetics, from which we can see different points of views of the others, especially different cultures of the other parts of the world(Cai Shengqin,2012,p.1).This part will focus on the dissemination of films adapted from *Wuthering Heights* through mass media in China. The film adaptation of *Wuthering Heights* began in America in 1939. It was a renowned American director named William Wyler first adapted this brilliant novel and the film was produced

by Samuel Goldwyn Company. The film released in Nanking Theater in China in the same year, which promoted the novel's dissemination in China. Since then, many directors interpreted *Wuthering Heights* from various angles during different times. Currently, in China, according to the introduction on Douban.com, one of the largest Chinese websites that provides information of film, Chinese viewers have access to several film adaptations of *Wuthering Heights* that produced in different periods of time as follows: the one adapted by William Wyler in 1939, the one adapted by Anne Devlin in 1992, the one adapted by in 1998, the one adapted by Peter Bowker in 2009 and the one adapted by Andrea Arnold in 2011.Analyzing the comments made by Chinese viewers on this website, we can draw a conclusion that the five film adaptations attracted many Chinese viewers. Many people admitted that after watching the film adaptation, they began to understand the original work and try to read the novel. The transmission of the film devoted to the accumulation of cultural capital of the original work so as to promote the dissemination of *Wuthering Heights.*

Conclusion

The past nine decades witnessed the translation and dissemination of *Wuthering Heights* in China. This novel motivated Chinese readers, writers and scholars. It was British literary classic and has been achieved great popularity in China.The number of its Chinese translated versions was large and the characteristics of each version was unique. When making translation strategies, different translators took into consideration the ideology, poetics and patronage in their times. *Wuthering Heights* disseminated in China through diverse approaches, the library collection in national library, the sales volume in main online book retailer and scholars' comments in CNKI of *Wuthering Heights* made contribution to promoting this work to accumulate cultural capital so as to disseminate successfully. *Wuthering Heights* has been a prevalent foreign literary classic work in China and its translation and dissemination had brought fresh air in Chinese literature and exerted influence on some Chinese writers in creation. *Wuthering Heights* has achieved canonization in China, the basis is Emily Brontes' status in British literature and the unique charm of *Wuthering Heights,* the prerequisite is Chinese scholars' efforts in translation and research on *Wuthering Heights* and the guarantee is Chinese readers' passion on it.

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