

Translations of Address Terms in *Thunderstorm* from the Perspective of Context Theory

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Abstract. As a linguistic phenomenon, address terms play an important role in the daily communication between people. At the same time, it is also a cultural phenomenon, which is usually endowed with special cultural meaning in literary works and has distinct national characteristics. As Chinese culture gradually spreads out of the country and sails into the world, an increasing number of translators begin to pay attention to the English translation of Chinese address terms. However, due to the prominent differences between Chinese and English, the translation of Chinese address terms often brings challenges and obstacles to translators. There is a close relationship between address terms and context. Context plays an indispensable role in communication, while similarly limiting and regulating the translation of address terms. In the process of translation, the translator should fully understand the context of the source language, so as to better convey the information and express the emotions of the original work. At the same time, it is also important for translators to select the proper context of the target language to make the readers better accept the translated version. *Thunderstorm* is a shining pearl in Chinese literature, acting as a milestone which marks the maturity of Chinese modern drama. In this work, which depicts the tragedy of a feudal bourgeois family, the address terms used by characters in linguistic interactions are influenced by various factors such as class, identity, and purpose, resulting in a diverse range of terms with high research value. Since Cao Yu's creation of *Thunderstorm* in 1934, there have been two translations by Yao Ke and Wang Zuoliang and Barnes. This paper selects the translated version of *Thunderstorm* published in 1958 by Wang Zuoliang and Barnes as the subject for the study of English translations of Chinese address terms, exploring the influence of context on translation, summarizing the translation strategies of address terms under the influence of context. The study finds that under the influence of context, the translation of address terms in *Thunderstorm* primarily employs two strategies: literal translation and free translation, with free translation further divided into amplification, omission, and conversion. It is hoped that the findings of this paper will provide new insights and perspectives for future translators when translating address terms in Chinese literary works.

Keywords: English translations of address terms, context theory, translation strategies, *Thunderstorm*.

1. Introduction

1.1. Research Background

Address terms refer to the personal demonstratives used by the speaker to address the persons to be addressed, indicating their relationships, conveying the speaker's emotions and attitudes, and acting as a channel to carry the speaker's purpose or intention. Address terms are undoubtedly indispensable in communication. Proper address terms help shorten the distance between the speaker and the listener, making the conversation go smoothly; on the contrary, inappropriate address terms have the opposite effect, causing offense and misunderstanding, damaging impressions, affecting social interaction, obstructing communication and so on.

As a masterpiece born in old China, *Thunderstorm* has distinct Chinese cultural characteristics and features of the old times in its creation style, characterization and cultural connotation, and has been widely studied by scholars at home and abroad since its creation. In *Thunderstorm*, the number of characters is large with complex relationships and wide status gaps, so the address terms used in the communication between characters have their own various characteristics, and fully reflect the social background of the era. They also play a key role in the work's characterization, which is worthy of

in-depth study and discussion. However, the address terms in *Thunderstorm* and their English translations have not received sufficient attention. Studies in this area are still stuck in the single digits. Therefore, this paper chooses English translations of address terms in *Thunderstorm* as the research object, and combines the context theory to analyze and summarize the translation strategies of address terms by Wang Zuoliang and Barnes, in order to enrich the study of *Thunderstorm*.

1.2. Research Steps

Specific steps of this paper are as follows: First, take *Thunderstorm* edited by Foreign Language Press the Chinese original text and find out all the address terms.

Second, in the first edition of *Thunderstorm* jointly translated by Wang Zuoliang and Barnes in 1958, find out all the corresponding translations of Chinese address terms.

Third, classify the Chinese address terms in *Thunderstorm* and its translation according to the users of address terms and the people to be addressed.

Fourth, analyze the strategies adopted by Wang Zuoliang and Barnes in translations of address terms under the influence of contextual factors in order to achieve ideal results.

2. Literature Review

2.1. Previous Studies on Address terms and their English translations in *Thunderstorm*

At present, there is still a blank in the English translation of the address terms in *Thunderstorm*. There are only two academic journals on English translations of address terms, which are inadequate and unsystematic. From the perspective of functional linguistics, Li Qiaolian (2012) explored the relationship between the use of address terms in *Thunderstorm* and the status and relationship of the communicative parties, and concluded that translations of address words in *Thunderstorm* have reached interpersonal functional equivalence. Lin Zhenjie (2010) analyzed the different address terms used by Lu Kuei to Chou Pu-Yuan in *Thunderstorm* under the adaptation theory proposed by Verschueren. Besides these two works, there is no research on address terms in *Thunderstorm*.

2.2. Previous Studies on English Translations of *Thunderstorm*

At present, compared with English translations of the address terms of *Thunderstorm*, the research on the English translation of *Thunderstorm* is relatively rich and perfect. Wang Lin (2011) made a qualitative analysis of cultural defaults in the English translation of *Thunderstorm* under the guidance of relevance theory, and proposed four compensation methods for cultural defaults, which are adaptation, interpretation, supplement and omission. Based on the interpersonal function theory of Halliday's systemic-functional linguistics, Huang Wenqing (2016) analyzed the interpersonal meaning conveyed by modal metaphors in the dialogue of *Thunderstorm* from three aspects, which are syntactic expression, discourse marking, and modal level, and explored the compensatory strategies for the interpersonal meaning of metaphors in English translation. Song Rujia (2016) selected *Thunderstorm* translated by Wang Zuoliang and Barnes to explore the translation methods of cultural words from a cultural perspective and summarizes them into four strategies: literal translation, free translation, omission and borrowing. Nie Wenjing (2017) made a comparative study on the English versions of *Thunderstorm* by Yao Ke and Wang Zuoliang from the perspectives of domestication and foreignization, and concludes that Yao Ke's translation focuses on foreignization, which increases reading interest, but causes certain difficulties for readers in understanding; Oppositely, Wang Zuoliang and Barnes mainly adopt domestication strategies to alleviate readers' reading difficulties, but inevitably leads to the loss of cultural characteristics of the source language. Zhang Yujiao (2020) paid attention to the pragmatic ambiguity in *Thunderstorm*, compared Yao Ke's translation with Wang Zuoliang's, and finally concluded that Yao Ke's translation better demonstrates the pragmatic ambiguity in *Thunderstorm*. Zhang Cuiling and Zhao Qirong (2023) analyzed and evaluated the English translations of Cao Yu's plays such as *Thunderstorm* and *Sunrise*, and pointed out that Yao Ke's pursuit of maximum fidelity to the original text in his translation of

Thunderstorm resulted in excessively lengthy English translations of address terms and culture-specific words, which neglected the readability of the translation. The language used by Wang Zuoliang and Barnes is simple and vivid, which accords with the accepted context of the target language culture.

In general, the research topics of the English translation of *Thunderstorm* are relatively extensive. Although most of them focus on the translations of Wang Zuoliang and Barnes, there are also a small number of studies focusing on Yao Ke's translation. However, the research topic is still insufficient to a certain extent in depth and breadth. Most of the works choose a certain theory to compare and analyze the two English versions of *Thunderstorm*, or choose one translator's version for macro analysis or evaluation, rather than focusing on a specific linguistic phenomenon. And the research topic is still limited. For example, there is no in-depth analysis and discussion of address terms, puns, euphemisms and other linguistic phenomena that play an indispensable role in *Thunderstorm*.

3. Theoretical Basis

Translations of address terms are complicated, which are affected by multiple factors such as social background, character identity and status differences. In the source language, users of address terms sometimes do not strictly follow the communicative rules, but choose to use the address terms that do not fully conform to proper social occasions. Therefore, in the translation process of address terms, translators should fully consider the context in which the address terms are used. Otherwise, semantic deviation, inaccurate translation, semantic incoherence, lack of emotional expression and other phenomena will be caused. It is clear that context plays an important role in the process of translating addressing terms. Therefore, this paper introduces the context theory as the theoretical framework to study translations of address terms in *Thunderstorm*.

The concept of context was first proposed by the anthropologist Malinowski in his book *Witchcraft, Science and Religion* in 1923. He believed that context is the key factor to understanding semantics, and the environment of the language is essential to understanding language. Firth inherited and developed Malinowski's views, absorbed the concepts of culture, speech, social environment, and further broadened the meaning of context. After Firth, many scholars further studied the context, among which Halliday, Firth's student, who further developed Firth's view and divided the context into linguistic context, situational context and cultural context. Based on Halliday's classifications of context, this paper analyzes English translations of address terms in *Thunderstorm* from the perspectives of linguistic context, situational context and cultural context.

4. Overview of Address Terms in *Thunderstorm*

This part categorizes the address terms in *Thunderstorm* into two categories: kinship address terms and social address terms.

4.1. Kinship Address Terms

Kinship address terms are usually used to address family members who have blood and marriage relations. In *Thunderstorm*, kinship address terms are mostly direct and collateral kinship address terms, and there are also a few in-laws kinship address terms.

4.1.1 Address Terms Used by Juniors to elders

In *Thunderstorm*, the address of the elders refers to the children to address their parents.

Example 1:

HAI (shouting): "Grab him, Dad! Grab him!"

Example 2:

FENG: "Oh, Mother, my dear, dear mother! I will go with you."

Example 3:

PING: “I hope you’ll give me some real work to do this time. I don’t want to just stand by and watch.”

Example 4:

CHUNG: “Mother, my dearest mother, what is all this about?”

4.1.2 Address Terms Used between Peers

In *Thunderstorm*, address terms used between the peers refer to the address terms between brothers and sisters.

Example 5:

HAI (disgustedly): “So you’re fed up with life, are you? --But not too much to make my sister share it with you, eh?”

Example 6:

CHUNG: “Why, if it isn’t Ping himself!”

Example 7:

PING (annoyed): “I didn’t expect such behaviour from you, Chung.”

4.1.3 Address Terms Used by Elders to Juniors

In *Thunderstorm*, elders’ address terms to the younger generation are mostly between parents and their children.

Example 8:

LU: “Now, Ssu-feng. What’s the matter?”

Example 9:

MA: “No, don’t do anything, there’s a good lad. Don’t quarrel with him, for my sake.”

Example 10:

MA: “But from now on you’ll be with me, and no one will take advantage of you. My own dear child.”

Example 11:

CHOU: “Well, see if Master Ping’s still up, then.”

Example 12:

CHOU (aghast): What about Chung?

Example 13:

FAN: “Why, Chung, what have you been doing? Your face is streaming.”

4.2. Social Address Terms

Social address terms refer to the address to others in social activities. They are usually divided into class address terms, job address terms and so on. This paper divides the social address terms in *Thunderstorm* into relational address terms, feature address terms and address terms that symbolize status and occupations.

4.2.1 Relational Address Terms

The relational address terms in *Thunderstorm* are mainly the master and servant address terms, and also involve address terms between friends and lovers.

Example 14:

LU (haughtily): “I’d like to see the master.”

Example 15:

FENG (delirious with joy, she seizes Chou Ping’s hands and kisses them wildly, while the tears stream down her cheek): “So it’s true! It’s true, then? Oh, Ping! You darling, you! You’re the dearest darling in the whole world, You - you’ve saved my life!”

4.2.2 Feature Address Terms

Feature address terms are usually formed according to the characteristics of the characters, such as according to the appearance, personality, habits, etc.

Example 16:

LU(with unconscious complacency): “That ought to bring her old man himself round to see me on his bended knees, the old swine! Ungrateful lot they are!” (He coughs with satisfaction.)

Example 17:

LU (mortified and angered): “Now look here, my girl, you don’t really think I’m such a fool that I don’t know what’s going on between you and that young scoundrel!?”

4.2.3 Address Terms that symbolize Status and Occupations

This kind of address refers to address terms coined according to the identity, occupation or position of the characters, which are rare in *Thunderstorm*.

Example 18:

SERVANT: “It’s that miner, Lu Ta-hai. He won’t be reasonable about it, but insists on seeing you now, sir.”

5. Application of Context Theory in English Translations of Address Terms in *Thunderstorm*

Linguistic context, situational context and cultural context all influence translation. In order to make the research structure clear, the following three contexts are separately analyzed in the English translation of address terms in *Thunderstorm*.

5.1. Linguistic context

5.1.1 Following the Previous Translation of Address Terms

In the process of communication, the speaker will adopt the address terms used by the previous speaker into his own speech according to the context. Although the address terms used by the former person are not very appropriate for the latter person, the latter will still choose to use the address terms used by the former person to avoid trouble. This kind of phenomenon also has a certain impact on translations of address terms.

Example 19:

鲁四凤：“老爷说太太的病很重，嘱咐过请您好好地在楼上躺着。”

周繁漪：“我不愿意躺在床上。——喂，我忘了，老爷哪一天从矿上回来的？”

FENG: “The master says that as you’re not very well, madam, you’d best stay quietly upstairs in bed.”

FAN: “I don’t want to stay in bed. --Oh, I forgot to ask you. When did the master get back from the mine?”

The “老爷” in this example refers to Chou Pu-Yuan. Ssu-feng, as the maid of Chou Gongguan, calls Chou Pu-Yuan “老爷” in line with her identity and status. As for Chou Fan-yi, as Chou Pu-Yuan’s wife and the current mistress of Chou Gongguan, calling her husband Chou Pu-Yuan “老爷” seems to be somewhat inappropriate. In addition, in the whole work, Chou Fan-yi mostly uses “朴园” or “你” as the address terms of Chou Pu-Yuan, but it can be seen that in dialogue with Ssu-feng, influenced by her words, Chou Fan-yi chooses to use the same address term of Chou Pu-Yuan as Ssu-feng. In the English translation of address terms, Wang Zuoliang and Barnes choose to be faithful to the original text, and also make Chou Fan-yi continue to use the address terms of four feng. The two “老爷” are translated as “the master”, instead of “he”, “Pu-Yuan” and other words that have the same function of referring to Chou Pu-Yuan, so as to create an equivalent context for readers.

5.1.2 Modifying the Previous Translations of Address Terms

In discourse, because of the difference in the relationship with the addressed person, the speaker changes the address terms used by the previous person in the context. This is a common phenomenon.

Example 20:

鲁四凤：“哼，妈不象您，见钱就忘了命。”（回到中间茶桌滤药）

鲁贵：（坐在长沙发上）“钱不饿，你没有你爸爸成么？你要不到这儿周家大公馆帮主儿，这两年尽听你妈妈的话，你能每天吃着喝着，这大热天还穿得上小纺绸么？”

FENG: “Humph! Mother isn’t like you -show you a handful of coppers and you’ll break your neck to get at it!” (She goes back to the table to attend to the medicine.)

LU (sitting down on the sofa with a smirk): “Money or to money, where do you think you’d be without your old dad? If you’d taken your mother’s advice over the last two years instead of coming to work in a big house like this, you surely don’t imagine you’d be living as comfortably as you are now.”

This dialogue comes from the dialogue between Ssu-feng and Lu Kuei. In the original text, for her mother Lu Shi-ping, Ssu-feng chooses to use “妈” as the address term, while Lu Kuei slightly modifies the address term of Ssu-feng in the context above, choosing “你妈妈”. In the process of English translation, in order to maintain the linguistic characteristics of the original context, translators use “mother” and “your mother” to provide the corresponding context for the reader while being faithful to the original text.

5.2. Situational Context

Halliday pointed out that when analyzing or translating a text, it is necessary to study the context in which the text was produced. Situational context includes mode of discourse, field of discourse and tenor of discourse. Mode of Discourse refers to the channels or ways of language communication, including different forms of spoken and written language, which affect choices of language. Field of Discourse refers to the subject content of a language activity, including the topic and field involved, which determines the purpose of using the language. Tenor of Discourse refers to the relationship between two parties in communication, including social roles and character associations, and determines the tone and style of communication, such as euphemism or directness.

This part analyzes the influence of context on the translation of address terms in *Thunderstorm* from three aspects: mode of discourse, field of discourse and tenor of discourse.

5.2.1 English translations of Address Terms Influenced by Mode of Discourse

Example 21:

周朴园：（立起，拉起他的手）“为什么，你怕我么？”

周冲：“是，爸爸。”

CHOU (getting up and taking Chou Chung by the band): “What’s the matter? Afraid of me?”

CHUNG: “Yes, I am, Father.”

鲁四凤：（气得只看父亲，忽然厌恶地）“爸，您看您那一脸的油，——您把老爷的鞋再擦擦吧。”

FENG (disgustedly): “Look at your face, Dad. You might at least wipe it! --And you’d better have another go at those shoes, too.”

In this example, it can be seen that although the Chinese address terms are both “爸” or “爸爸”, translators translate them into completely different English address terms. The dialogue between Chou Chong and Chou Pu-Yuan took place at home, but because Chou Pu-Yuan had absolute authority in the family, discourses between father and son are in a formal atmosphere. Therefore, although the original Chou Chong addresses Chou Pu-Yuan with intimate “爸” and “爸爸”, translators choose the formal “Father” in the English translation according to the formal degree of the occurrence of the discourse. In contrast, Lu Kuei was idle, lazy, and had no authority in the family. Besides, the Lu family belongs to a lower-level family with no etiquette constraints, and their words are mainly colloquial and casual. Therefore, in the translation process, Ssu-feng’s address term is also “Dad”, which is different from the “Father” used by Chou Chong. The level of formality is low.

5.2.2 English Translations of Address Terms Influenced by Field of Discourse

Example 22:

鲁贵：（不觉骄傲起来）“就连老头这老王八蛋也得给我跪下磕头。忘恩负义的东西！”（得意地咳嗽起来）

LU (with unconscious complacency): “That ought to bring her old man himself round to see me on his bended knees, the old swine! Ungrateful lot they are!” (He coughs with satisfaction.)

This example is from the conversation between Lu Kuei and Ssu-feng at home. It can be analyzed from the work that although Lu Kuei hates and despises the Chous, he is always respectful to them when he is in the Chou family, addressing them with “老爷” and “太太少爷”. In his conversation with Ssu-feng, Lu Kuei exposes his nature, using the irreverent terms “老头” and “老王八蛋”, to refer to Chou Pu-Yuan, and using “忘恩负义的东西” to call the Chou family. In English translations, the language field at this time has an impact on translators’ vocabulary choice. Translators try to keep the style and context of the original text when translating, literally translating “老头” into “old man”, “忘恩负义的东西” into “ungrateful lot”, and “老王八蛋” into “the old swine”. It can be seen that translators’ choice of words is very consistent with Lu Kuei’s vulgar, rude and uneducated characteristics. As there is no exact equivalent of “王八蛋” in English, translators choose “swine” instead, which is an uncivilized and highly insulting word in Western culture, in line with Lu Kuei’s rude characteristics.

5.2.3 English Translations of Address Terms Influenced by Tenor of Discourse

Example 23:

周繁漪：“你受过这样高等教育的人现在同这么一个底下人的女儿，这是一个下等女人——”

FAN: “To think of a well-educated young man like you carrying on with such a low-class girl, a mere servant’s daughter--”

鲁贵：“他走了？噢，可是四凤呢？”

鲁大海：“不要脸的东西，她跑了。”

LU: “Has he gone? Whew! --Where’s Ssu-feng?”

HAI: “She’s bolted, the little bitch.”

Fan-yi has received higher education, so even though she despises Ssu-feng in her heart, she used the terms “底下人的女儿” and “下等女人” to refer to Ssu-feng, which are more moderate. Lu Ta-hai, who comes from a poor family, calls his sister Ssu-feng with the vulgar address term “不要脸的东西”. Translators fully consider the tenor of the discourse, so that the address terms used by the characters in the translation conform to their social status and personalities. In the translation, the terms “底下人的女儿” and “下等女人” used by Chou Fan-yi are relatively formal and elegant, which only express Fan-yi’s contempt for Ssu-feng’s identity, status and her opposition to Chou Chong’s affection for Ssu-feng, but do not contain her contempt and insult for Ssu-feng’s personality. In the English translation of the address terms used by Lu Ta-hai for Ssu-feng, translators choose “the little bitch”, which has a strong insult meaning, to fully express the emotion of the characters, and also show Lu Ta-hai’s roughness vividly.

5.3. Cultural Context

When translating a discourse, translators must fully consider the social and cultural background of the discourse and choose the words that can best convey the essence of the original culture.

Example 24:

周繁漪（冷冷地）：“我要你父亲见见他将来的好媳妇你们再走。（喊）朴园，朴园！……”

FAN (with icy calm): “I want your father to meet his dear future daughter-in-law before you leave. (Calling her husband.) Pu-yuan! Pu-yuan!”

According to the current social address terms, if Chou Ping and Ssu-feng get married, Ssu-feng should be called Chou Pu-Yuan’s daughter-in-law. In the context of society at that time, the meaning of “媳妇” was different from that of today. Now, “媳妇” only refers to the wife of a person’s son. If a literal translation is carried out according to “媳妇”, it will inevitably cause ambiguity when the

target language reader reads it. Translators translate it as “his dear future daughter-in-law”, which fully takes into account the social and cultural context when the discourse occurred, eliminating the differences between Chinese and foreign cultures.

6. Translation Strategies of Address Terms in *Thunderstorm*

6.1. Literal Translation

When translating the address terms in *Thunderstorm*, translators adopt the literal translation strategy for a large number of address terms such as personal names and nicknames. When Chinese address terms have their direct equivalents in English, and their semantic, cultural connotation and pragmatic functions are similar, translators can use literal translation. In translations of Chinese works, literal translation can not only convey information concisely, but also retain the original cultural characteristics of the original text, while bringing Chinese characteristics to the target language readers.

Example 25:

鲁侍萍：“哦，凤儿，你看我的记性。谈了这半天，我忘记把你顶喜欢的东西跟你拿出来啦。”

MA: “Oh, Feng, I almost forgot. You see what a bad memory I have? I’ve been so busy talking all this time that I’ve forgotten to show you the one thing I’m sure you’ll like best of all.”

周繁漪：“冲儿，你的脸怎么这样红？”

FAN: “Why, Chung, what have you been doing? Your face is streaming.”

“凤儿”和“冲儿” are the endearment names used to call Ssu-feng and Chou Chong respectively by Lu Shi-ping and Chou Fan-yi, who are both mothers. The suffix “er” is added to the last character of their names to symbolize love and intimacy. Translators also choose the last word after the direct transliteration of names, keeping translations simple while conveying the emotion of the original text.

Example 26:

鲁大海（略露善意）：“那么你真预备要四凤么？你知道四凤是个傻孩子，她不会再嫁第二个人。”

HAI (unbending a little): “Then you really intend to marry Ssu-feng? You know she’s a silly girl. She’d never marry anybody else after this.”

In this paragraph of discourse, Lu Ta-hai calls Ssu-feng “傻孩子”, which not in the real sense symbolizes Ssu-feng’s stupidity, but means Ssu-feng is emotional loyalty. Translators literally translate “傻孩子” into “silly girl”, which is not completely derogatory in English, but sometimes carries the meaning of love and pity according to different contexts, which is very appropriate here.

6.2. Free Translation

Free translation is a supplement to literal translation. If counterparts of words in the source language fail to be found in the target language, or the literal translation is too long or tedious, or the literal translation is easy to cause semantic misunderstanding, translators usually adopt free translation to convey the ideas and emotions of the original text. But it will lead to the loss of the original features to a certain extent.

6.2.1 Amplification

Example 27:

鲁贵：“孩子，别打岔，你真预备跟妈回济南么？”

LU: “Don’t change the subject. Have you really made up your mind to go to Tsinan with your mother?”

This example comes from the dialogue between Lu Kuei and his daughter Ssu-feng. In the original text, the address “妈” refers to Lu Shi-ping, Lu Kuei’s wife and Ssu-feng’s mother. If the literal translation of “妈” is adopted as “mother”, it is easy to cause ambiguity. Therefore, translators add the personal pronoun “your” before “mother” to make relationships between characters clear.

6.2.2 Omission

In order to reduce repetition, making the translated version more concise, Wang Zuoliang and Barnes also use omission for a small number of address terms.

Example 28:

周萍：（突然）“爸，您不该生我！”

PING(bursting owt): “You should never have fathered me!”

Translators omit the translation of the predicate “爸”. In *Thunderstorm*, English translations of Chou Ping’s address terms for Chou Pu-Yuan are always unified as “Father”. However, translating “爸” here into “father” would be partly identical to the “fathered” in the second half of the sentence. In order to reduce repetition, translators adopt the strategy of omission.

6.2.3 Conversion

Compared with the first two strategies, translators use conversion more. To avoid ambiguity or repetition, translators choose words that are different from the result of literal translation while ensuring those words have the same meanings as the original text.

Example 29:

鲁贵：“哦（向四凤），我正要找您。（向萍）大少爷，您刚吃完饭。”

LU: “Oh! (To Ssu-feng) I was just looking for you. (To Chou Ping) Good afternoon, Master Ping.”

鲁贵：“大少爷，您是明天起身么？”

LU: “Is it tomorrow you’re leaving, sir?”

It can be seen from the above paragraphs that translators do not literally translate the address term “大少爷” into “first young master”, but choose the conversion method, which adopts the form of “master” plus the character’s name, or just uses the short word “sir”, which is concise and easy to distinguish without confusing readers.

Example 30:

周繁漪：“萍，过来！当着你的父亲，过来，跟这个妈叩头。”

FAN: “Come here, Ping! You can pay your respects to your new mother now that your father’s here.”

In this example, the “这个妈” used by Chou Fan-yi refers to Lu Shi-ping, Chou Ping’s birth mother. The literal translation of “这个妈” would be “this mother”, which is a little blunt. Fan Yi has just learned that Lu Shi-ping is Chou Ping’s biological mother, so translators translate “这个妈” into “your new mother” according to the context, which cleverly supplements the information which is not directly and strictly shown in the original text, and conveys the ironic emotion.

7. Conclusion

This paper analyzes and evaluates English translations of address terms in *Thunderstorm* from the perspective of context theory. Address terms in *Thunderstorm* are complex, diversified with distinct Chinese cultural characteristics, which bring difficulties and challenges to translators. In English translations of address terms in *Thunderstorm*, translators are influenced by the linguistic context, situational context and cultural context, and choose different translation strategies according to the specific context to ensure the simplicity and accuracy of the translated version.

According to the strategies of English translations of address terms in *Thunderstorm*, this paper summarizes two rules. First, for names, nicknames and kinship terms such as “父亲”, “母亲”, “爸” and “妈”, translators should adopt literal translation. For the social address terms with Chinese cultural connotation, free translation strategies should be adopted according to the context, such as amplification, omission and conversion. Translators should always combine the context and translation closely, so as to accurately restore the characterization, language style and author’s emotion in literary works, and create excellent works in the equivalent context for readers.

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