

The Courier of the Human Spirit: Song Zhaolin's Literary Translation and His Academic Contributions

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Abstract This paper aims to explore the outstanding achievements and academic contributions made by the famous translator Song Zhaolin in the field of foreign literature studies in China. This paper argues that Song Zhaolin's contributions in this academic field are mainly reflected in two aspects. Firstly, it is reflected in the translations of English and American novels. His translations of famous British 19th-century novels such as *A Tale of Two Cities*, *David Copperfield*, *Jane Eyre*, and *Wuthering Heights*, and American 20th-century novels such as *Herzog* and *The Adventures of Augie March* have won him a wide readership. He made great contributions to the art of literary translation by pursuing the ideal balance between domestication and foreignization and the ingenious combination of science and art. Secondly, he worked vigorously in editing several large-scale series of world literary classics such as *The Complete Works of Charles Dickens*, *The Complete Works of the Brontë Sisters*, and *The Complete Works of Saul Bellow*, making his essential contributions to the dissemination of famous writers from many countries in the Chinese-speaking world. At the same time, he also played a due role in the popularization of world literature and the improvement of the cultural quality of the nation.

Keywords Song Zhaolin; literary translation; dissemination of literary classics; academic contributions

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Song Zhaolin is distinguished for his high-level translations of English novels in the history of translated literature in China. From the 1950s, when he entered the field of translation and published *Lena's Childhood* (1955) and *Selected Poems of Rumi* (1958), to the 24-volume collection *The Complete Works of Charles Dickens* (2012), Song Zhaolin worked energetically and diligently for more than half a century. With his accurate and beautiful translations and vigorous enthusiasm, he made great contributions to the cultural exchanges worldwide and the development of translated literature in China. Song Zhaolin's academic contributions are mainly in two areas: the translations of British and American novels, and the editing of several series of masterpieces from world literature. The aim of this paper is to explore Song Zhaolin's translation achievements and academic contributions from these two aspects.

Song Zhaolin's Translations of British and American Novels and His Style of Translation

Song Zhaolin's literary achievements are concentrated on translating British and American novels. He demonstrated his excellent translation skills in this field. Because of the artistic nature of novel translation and the requirement for the visual thinking of words, the literary translation process does not correspond with word by words like natural science or political, military, and diplomatic documents that cannot tolerate subjective understanding. Therefore, even if there is a slight deviation in understanding, it does not substantially impact the understanding and perception of the original text. There is a straightforward process of evolution and development of the techniques of novel translation, which have been conducted in in-depth scientific discussions and have undergone the transition between “literal translation” and “free translation,” and between “domestication” and “foreignization.” Moreover, through his translation practice, Song Zhaolin also reflected the evolution of translation techniques. After his translation art matured,

he successfully embodied the concept of equivalence between domestication and foreignization, as well as the combination of techniques of science and art in translation.

1. Translating British Novels

In terms of British novels, Song Zhaolin translated not only two of Dickens' most representative novels: *A Tale of Two Cities* and *David Copperfield*, but also Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*. Besides, he translated several short novels and stories by 20th-century British writer D. H. Lawrence.

His translations of Dickens' novels, including *A Tale of Two Cities* and *David Copperfield*, have been reprinted many times and widely acclaimed. The Ministry of Education has also designated Song Zhaolin's translation of *David Copperfield* as the fine work for extracurricular readings in primary and secondary schools, which has had an excellent academic impact. The humanitarian spirit and the characters of the ideal humanists reflected in *A Tale of Two Cities* are also increasingly understood and accepted as well as heartily praised by the readers.

Dickens is not only one of the most outstanding giants in the history of world literature, but also one of the first famous foreign writers to be translated in China. The earliest Chinese translations of Dickens' works appeared in the early 20th century. Lin Shu's translations of Dickens' works began to circulate in China since 1907. But Lin Shu's translations were mainly the free translations of classical Chinese. "Lin was inclined to expand on emotive passages and cut description" (Baker 371). However, Song Zhaolin fully grasped Dickens' creative style in translating Dickens' works. In his opinion, Dickens "is good at using humorous, lively and witty language and rich imagination to depict the ordinary things in real life, which is educational and entertaining because of the elegant and popular description" (Song, "On Charles Dickens..." 5). Therefore, his translations, especially *David Copperfield*, have the function of the aesthetic pleasure of literature and the value of ethical teaching and learning to become human. His translations, accurate and fluent, with sincere language, are not only faithful to the spirit and language style of the originals but also close to the reading habits of Chinese readers. For Dickens' lengthy sentences, he could handle the translation appropriately, playing the leading and bridging role between the original author and the target language readers.

Taking the translation of chapter titles of Dickens' *David Copperfield* as an example, we can see that Song Zhaolin had carefully explored the translation process, and his translated works are natural and ingenious. The original English titles of

the first and second chapters of the first book are “I Am Born” and “I Observe,” respectively, and anyone who has studied English at the primary level will understand that the corresponding Chinese is “我出生” and “我观察.” However, in the Chinese context, it would generally be better to use phrases in the book titles or chapter titles rather than complete sentences. Therefore, Song Zhaolin’s translation is “来到人间” and “初识世事.” Similarly, the original English title of Chapter 4 in Part II is “I Fall into Disgrace,” but Song Zhaolin also omitted the subject of action in his translation, which is “蒙羞受辱.” The original English title of Chapter 5 is “I Am Sent Away from Home,” which is translated by Song Zhaolin as “遣送离家.” The title of Chapter 6 is original “I Enlarge My Circle of Acquaintance,” which is translated by Song Zhaolin into Chinese as “相识增多.” The translation of these chapter titles omits the subject of the action and is condensed, unlike the original, which is a complete sentence with its subject, predicate, and object, but the meaning is apparent. Song Zhaolin’s treatment is also very comfortable for dealing with the longer titles. For example, the original English title of Chapter 10 is “I Become Neglected and Am Provided for,” which is a compound sentence with two predicates. Song Zhaolin’s Chinese translation is “名为赡养 实为遗弃.” Here, the word order is adjusted according to the reading habits of Chinese readers, and the original text’s positive and negative symbols are appropriately conveyed with the words “名” and “实.” The English title of Chapter 11 is “I Begin Life on My Own Account, and Don’t Like It,” which is also with a compound sentence, and Song Zhaolin’s translation is “独自谋生 不满现状,” which is entirely a re-creation based on the understanding and the connotation of the original text. It not only complies with the semantics and structure of the original but also conveys the ideological connotation of the original text.

Song Zhaolin is meticulous about translating the novel’s titles, not to mention the translation of the primary texts. Even simple words were carefully scrutinized, and he chose the appropriate expressions. Let’s take a passage from the second chapter of *David Copperfield* as an example.

I observed all day that Mr. Murdstone was graver and steadier than the two gentlemen. They were very gay and careless. They joked freely with one another, but seldom with him. (23)

据我一整天来的观察，谋得斯通先生要比另外两位先生严肃、稳重。那两位先生整天嘻嘻哈哈，无忧无虑的。他们两人相互之间经常随随便便地开玩笑，可是很少跟谋得斯通先生逗趣。(22)

Translating and the understanding of the exact meaning of words do not depend on reference books such as dictionaries but on the translator's profound understanding of the original style and excellent Chinese expression skills, especially the understanding of common words, hearing the echoes of the source language text and expressing them in the appropriate target language. For example, in this quotation, the original word "very gay" is translated as "嘻嘻哈哈," "careless" is translated as "无忧无虑," "freely" is translated as "随随便便," and "joke" is translated as "逗趣." These are all flexible applications and accurate, appropriate translations based on a thorough understanding of the source language text.

Not only does Song Zhaolin's translation of simple words respect the source language text and reflect the idiom of the target language, but he is also very skillful in translating long and complex sentences.

As a distinguished translator, Song Zhaolin does not adhere to or promote any theory and has no intention to construct his own translation theory or a consistent translation style from the beginning to the end. "'Style' in a translator is an oxymoron. Ideally, the translator strives to have no style at all and attempts to disappear into and become indistinguishable from the style of the SL author" (Landers 90). Song Zhaolin's translation is completely submitted to the original work's style, context, and readers' needs. Even though Dickens used long sentences more often, Song Zhaolin also made necessary modifications according to the reading habits of Chinese readers. For example, in Dickens' *David Copperfield*, there is a long sentence like this:

The first objects that assume a distinct presence before me, as I look far back, into the blank of my infancy, are my mother with her pretty hair and youthful shape, and Peggotty with no shape at all, and eyes so dark that they seemed to darken their whole neighbourhood in her face, and cheeks and arms so hard and red that I wondered the birds didn't peck her in preference to apples. (13)

This is the opening paragraph of the second chapter of the novel. The whole paragraph is only one sentence long. The paragraph contains some compound clauses, attributive clauses, and adverbial clauses. If the structure of the source language is maintained in the Chinese translation, the translation is bound to be cumbersome and challenging to be accepted by Chinese readers. Therefore, in the process of translating, Song Zhaolin properly divided this sentence into three sentences for translation:

当我回顾久远的过去，追忆起自己童年那段浑噩岁月时，首先出现在我面前的清晰形象，一个是满头秀发、体态仍如少女的母亲，一个是毫无体态可言的佩格蒂。佩格蒂的眼睛黑极了，黑得几乎使整个眼睛四周的脸都映黑了。她的双颊和两臂则既红又结实，因而使我感到奇怪，为什么鸟儿不来啄她，而偏爱去啄苹果呢。(12)

In this translation, the inversion caused by “the first objects” at the beginning is firstly restored, while the two females with contrasting physiques are immediately after “清晰形象，” which makes the whole sentence clear and logical. Then, the translator flexibly handles the independent nominative structure behind “Peggotty” and the attributive subordinate clause carried out by the independent nominative structure in the source language and divides them into two independent sentences so that they appear natural and unrefined, and the meaning of the source language is presented intact. In fact, through careful analysis, we can reveal not only Song Zhaolin’s subtlety in the choice of words and sentences but also his meticulous academic attitude in presenting the semantic load and stylistic features. “The first objects” at the beginning of the source language sentence do not seem to correspond to the “清晰形象” in the translation, and the “distinct presence” is also challenging to correspond to the “首先出现” in the translation. However, the translator is highly flexible in using the expression “首先出现在我面前的清晰形象” to show the connotation of the source language accurately. In the passage, the use of “浑噩岁月” to translate the word “blank,” the use of “满头秀发” to translate “pretty hair,” and the use of “久远的过去” to translate “far back” are all marvelous examples worthy of our referencing and learning. Therefore, the translator is not a “mechanical extension of that (source) text” (Pym 157), but should, through creative working, translate a text that is consistent with the meaning and spirit of the source text and close to the reading needs of the target language readers, based on the in-depth understanding of the source text.

Due to the differences between the target language and culture and the source language, there are differences in the reading habits of Chinese and foreign readers. This difference is typically reflected in the logical order of syntactic structure. Generally speaking, Western readers are accustomed to the order from small to large, while Chinese readers are accustomed to the order from large to small. This is also reflected in literary texts. English texts often place concluding words at the beginning of a sentence before developing a complex statement. For example, Dickens wrote in his *David Copperfield* such a sentence:

It touches me nearly now, although I tell it lightly, to recollect how eager I was to leave my happy home; to think how little I suspected what I did leave for ever. (26)

In this sentence, the main clause that indicates the result appears first, followed by the adverbial clause of the cause. “Syntax affects readers by regulating not just the sequence in which they are given information and exposed to the illocutionary power of the text but also the rhythm at which both information and illocutionary power are dispensed” (Lefevere 78). Therefore, according to the reading habits and mindset of the target language readers, Song Zhaolin’s translation puts the adverbial adverbs indicating the cause at the beginning of the sentence, and the main clause indicating the result is placed at the end of the sentence:

回忆起当时我怎样急于要离开我那个快乐的家，想到我竟会一点没有觉察从此我永远离开了这一切，虽然叙述起来似乎很轻松，可直到现在，我心里还感到很难过哩。(24)

After such processing, the logical sequence in the target language is not only very distinct but also the ambiguous meaning of “It touches me” in the source language is clearly presented.

The same reasoning is reflected in the translation of the following sentence:

I am glad to recollect that when the carrier’s cart was at the gate, and my mother stood there kissing me, a grateful fondness for her and for the old place I had never turned my back upon before, made me cry. (26)

Song Zhaolin translated this sentence as following:

我很喜欢回忆那段情景，当脚夫的马车停在大门前，我母亲站在那儿吻我时，对我母亲，对这个以前从未离开过一天的老家，我心中的感激依恋之情油然而生，使得我哭了起来。(24)

In this long sentence, the structure is more complicated, and the main clause is “I am glad to recollect,” while in the subordinate clause led by “when,” the subject is “a grateful fondness,” and the predicate is “made me cry,” and at the same time, “the old place” has an attributive clause. If the translation is carried out according to the structure of the source text, it will undoubtedly appear tedious and cumbersome.

Based on fully mastering the source language text, Song Zhaolin's translation first mentioned the qualifier "for her" and "the old place" brought by "a grateful fondness" and its attributive clause to make the target language sentences appear pretty coherent. More importantly, in the Chinese cultural context, the subject "a grateful fondness" and the predicate "made me cry" are separated too much and not close enough. In order to adapt to Chinese readers' reading habits, the translator adds the predicate "油然而生," which is not found in the source language text, thus making the whole sentence structure more fluent and the meaning more distinct and accurate.

2. Translating American Novels

If Song Zhaolin's translation of British novels is mainly reflected in the translation of Dickens, the Brontë sisters, and Lawrence, then in the translation of American novels, Song Zhaolin's contribution is mainly reflected in translating Saul Bellow's and Cooper's novels. For example, he translated Saul Bellow's representative novels *Herzog* and *The Adventures of Augie March* and three long novels by Cooper: *The Last of the Mohicans*, *The Deer-slayer*, and *The Spy*.

Nobel Prize winner Saul Bellow occupies an important position in the history of American literature. In contemporary American literary circles, he is considered the leading novelist after Faulkner and Hemingway. James Cooper is the "progenitor of the American novel." His "Leatherstocking Tales" has not only become a classic of American literature but also entered the ranks of the world's classical literature.

Song Zhaolin was an academic research-oriented translator. He had in-depth research on the works of writers he had translated, and many of his arguments are brilliant and unique. Regarding Bellow's creative approach, Song Zhaolin believed it mainly "reflected a direction of contemporary Western literature: the interweaving and intermingling of modernism and realism. Bellow's creations are the fruitful results of drawing on the strengths of others and blending with diversity." In this way, he created a unique artistic "Bellow style." Specifically, "Bellow style" is "a comic style with self-deprecation. It is characterized by its freedom, wit, and harmony. It is both sympathetic and mocking, a combining comic ridicule and serious thinking, with pathos in the comedy, and transcendence in the sincerity" (Song, "On Saul Bellow..." 15-6). And for Bellow's creative thought, Song Zhaolin believed that Bellow, through his creation, "profoundly demonstrated the irreconcilable contradictions between the individual and society, between the self and reality in contemporary society, and elucidated the human values and dignity. The dilemmas faced in the alienated living conditions and environment show the living state and survival psychology of modern people, as well as their thinking

about modern society, especially the spiritual crisis, the sense of alienation, and the depression and confusion caused by intellectuals who always take humanitarianism as their spiritual support” (Song, “On Saul Bellow...” 12).

Based on fully comprehending the original text’s language style and expression characteristics, Song Zhaolin always sought and explored the best way of expression that conforms to Chinese habits without losing the original style. He strove to explore the expression of “domestication,” based on respecting the form and content of “foreignization,” so that the target language readers can enjoy the same artistic charms as the source language readers. Let us take the opening chapter of *Herzog* as an example:

Late in spring Herzog had been overcome by the need to explain, to have it out, to justify, to put in perspective, to clarify, to make amends.

At that time he had been giving adult-education lectures in a New York night school. He was clear enough in April but by the end of May he began to ramble... he was absorbed, his eyes darkly circled. His white face showed everything—everything. He was reasoning, arguing, he was suffering, he had thought of a brilliant alternative—he was wide-open, he was narrow; his eyes, his mouth made everything silently clear—longing, bigotry, bitter anger. One could see it all. The class waited three minutes, five minutes, utterly silent. (25)

Song Zhaolin translated this passage as following:

到春深时分，赫索格觉得再也受不了啦，他要进行解释，说出事情始末，要阐明自己的观点，为自己辩护，澄清事实真相，以正视听。

当时，他正在纽约一所夜校里给成年人上课。四月间，他的课讲得头头是道，条理分明，可是到了五月底，就开始有点东拉西扯，语无伦次了。……他全神贯注，眼圈发黑，苍白的脸上七情尽露。他在说理，在争辩，在经受着痛苦。他仿佛想出了一个了不起的变通办法。他似乎在神游四方，又像在钻牛角尖。他的渴望、固执、愤怒——他的眼睛和嘴巴的表情，把这一切都默默地暴露无遗。人们可以看得一清二楚，全班学生都等着，三分钟，五分钟，鸦雀无声。（2-3）

When we read such sentences, it seems that we are reading the works of Chinese writers. There is no ambiguity, nor is there a long and muddy statement. Such sentences as “他的课讲得头头是道，条理分明” and “开始有点东拉西扯，语无伦次” seemed smooth and natural, showing the translator’s high-level ability

to master his mother tongue.

From Song Zhaolin's translation practice, we can see that he emphasized more on the equivalence translation, which not only follows the source language text but also is close to the Chinese expression. The theory of equivalence translation is a theoretical perspective in Western academic circles. The equivalence translation theory requires that the value of the target language be equal to that of the source language so that the translation can produce the effects and functions that the original author intended to achieve through his works. Eugene A. Nida once put forward his famous definition of equivalence translation: "Translating consists in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida 12). In his translation, Song Zhaolin was no longer entangled in the two complex concepts of literal translation and free translation but strived for the equivalences of form and style. In terms of the equivalence of form, he pursued the equivalence of the structure and grammar of the translated text with the original text, and in terms of the equivalence style, he always had great enthusiasm to make the style of the translated text as close as possible to the style of the source language and to the context of the epoch embodied in the work.

Song Zhaolin's Editing of Masterpieces of World Literature and their Dissemination

During his lifetime, Song Zhaolin not only translated more than 40 world literary masterpieces with authentic and lively style but also was an outstanding organizer of literary translation. The translation series of world literary masterpieces edited by him played a due role in popularizing literary classics, improving cultural qualities, and playing a leading role in cultivating translation talents as well.

He edited many works of world literature, including ten volumes of *The Complete Works of the Brontë Sisters* (Hebei Education Publishing House, 1996), ten volumes of *The Library of the Nobel Prize for Literature* (Zhejiang Literature and Art Publishing House, 1998), 52 volumes of *Classic Impressions* (Zhejiang Literature and Art Publishing House, 2001), 14 volumes of *The Complete Works of Saul Bellow* (Hebei Education Publishing House, 2002), 130 volumes of *Classic Library of World Literature* (China Book Publishing House, 2006), 110 volumes of *Library of World Literature for Children* (China Bookstore, 2007), 106 volumes of *Treasury of World Literature* (Shaanxi Publishing Group, 2009), 24 volumes of *The Complete Works of Charles Dickens* (Zhejiang Gongshang University Press, 2012) and many others.

Song Zhaolin's Edition of *The Complete Works of the Brontë Sisters* consists of ten volumes. From Volume One to Volume Five are novels, including *Jane Eyre*, *Wuthering Heights*, *Shirley*, *Villette*, *The Professor*, and *Emma*. Volume Six and Seven are the two parts of *The Complete Poems of Charlotte Brontë*. Volume Eight is *The Complete Poems of Emily Brontë*. Volume Nine is *The Early Works of Charlotte Brontë*, and the last volume is *The Letters of the Brontë Sisters*.

The Brontë sisters, including Charlotte Brontë, Emily Brontë, and Anne Brontë, are a unique phenomenon in the history of English literature. After many trials and hardships, the Brontë sisters published the novels *Jane Eyre*, *Wuthering Heights*, and *Agnes Grey* together in 1847. It is a miracle in the history of English literature. Charlotte and Emily, in particular, are both outstanding British novelists and poets in 19th-century literature, and they enjoy a wide range of readers in England and around the world. They are also the focus of academic attention. However, for a long time in the past, Chinese translations of the works by the Brontë sisters were limited to two representative works, while *The Complete Works of the Brontë Sisters*, including poems and letters, have been systematically translated into Chinese for the first time, which is undoubtedly of great value to the study of the Brontë sisters and English literature in China. This complete collection not only collects all the fictional works of the Brontë sisters but also systematically translates all the poems of the Brontë sisters into Chinese for the first time.

The Complete Works of the Brontë Sisters is the first complete publication of the Brontës in China, including not only all the novels but also Juvenilia, as well as all the poems by Charlotte Brontë and Emily Brontë, and also the collections of letters of the Brontë sisters, which have significant reference values for the study of the Brontës in China and British Victorian literature and culture, and for the cultural exchange between China and Britain.

The 10-volume *Nobel Literature Prize Library*, edited by Song Zhaolin, was first published by Zhejiang Literature and Art Publishing House in 1998. This edition of Nobel Literature is unique and systematic. The first volume is "Fiction I;" the second volume is "Fiction II;" the third volume is "Poetry;" the fourth volume is "Drama;" the fifth volume is "Prose;" the sixth volume is "Essays on Creation;" the seventh volume is "Interviews;" the eighth and ninth volume are "Speeches," and the tenth volume is "The Biography of Writers." From the structure of the library, we can see the editor's good intentions. The first five volumes are a selection of the works of Nobel Prize-winning writers, and the last five are the translations of materials related to the creation of the award-winning writers. It can be seen that the library is not only a collection of works but also a reflection of the editor's in-depth

research on the Nobel Prize. Among them, “Essays on Creation” and “Interviews” and other volumes undoubtedly have essential reference value for in-depth research on the Nobel Prize for Literature, as well as the comprehensive research on the Nobel Prize-winning writers.

The 14-volume collection *The Complete Works of Saul Bellow*, edited by Song Zhaolin, was published by Hebei Education Press in 2002. Bellow’s works contain rich social content and profound philosophical speculation, and he is a modernist writer with a realist tendency. He won the National Book Award three times and a Pulitzer Prize. In 1976, he was awarded the Nobel Prize for Literature “for the human understanding and subtle analysis of contemporary culture that are combined in his work” (Sire 20). Bellow also enjoys a high reputation in the literary circles of China and has influenced the creation of many contemporary Chinese writers.

The Complete Works of Saul Bellow, edited by Song Zhaolin, includes all the works of Bellow’s nearly 60 years of a creative career. Among them, the first nine volumes are novels, including *Dangling Man*, *The Victim*, *The Adventures of Augie March*, *Henderson the Rain King*, *Herzog*, *Mr. Sammler’s Planet*, *Humboldt’s Gift*, *Dean’s December*, and *More Die of Heartbreak*. The latter five are novellas, short stories, and essays. The collected works include novellas such as “Seize the Day” and “Mosby’s Memoirs,” as well as essays such as “Recent American Fiction: A Lecture.” *The Complete Works of Saul Bellow* is the first Chinese collection. All of Saul Bellow’s works have been translated into Chinese and published, which has had an extremely important impact on the dissemination and acceptance of Saul Bellow in China.

Among the series of classics of world literature edited by Song Zhaolin, the most worthy of our attention is *The Complete Works of Charles Dickens* in 24 volumes.

Dickens was not only one of the most outstanding giants in the history of world literature but also one of the first famous foreign writers to be translated into Chinese. Moreover, the earliest Chinese translation of Dickens’ works appeared in the early 20th century. The novels of Dickens, translated by Lin Shu and Wei Yi, began circulating in China in 1907. Among the works translated by them are such great novels as *David Copperfield*, *The Old Curiosity Shop*, *Nicholas Nickleby*, and *Oliver Twist*. However, the translations at that time, mainly literary paraphrases or free translations in traditional Chinese, could hardly reflect the original features of Dickens’ novels.

In 2012, after a century of Dickens’ works being disseminated in China, the 24-volume collection *The Complete Works of Dickens*, edited by Song Zhaolin,

was finally published. The first 15 volumes of Dickens' complete works are novels, while the last nine volumes are novellas, short stories, plays, poems, travel stories, sketches, and speeches. This edition includes all of Dickens' works in all genres, including not only all of his novels, his rarely mentioned poems, but also his exciting book *A Child's History of England*, which he wrote for his students in England. So, this collection is a genuinely veritable "complete collection."

The publication of *The Complete Works of Charles Dickens* coincides with the 40th anniversary of the establishment of diplomatic relations between China and Great Britain and the 200th anniversary of Dickens' birth. Therefore, this complete collection's publication is undoubtedly significant to Sino-British cultural exchanges and Dickens' academic studies in China.

The publication of *The Complete Works of Charles Dickens* has taken much time and effort, and Song Zhaolin worked very hard on it. Prof. Woody wrote in the afterword of the Complete Works: "Song Zhaolin, the editor-in-chief of the Chinese edition of *The Complete Works of Charles Dickens*, had spent his remarkable life in the process of compiling Dickens' works and in his beloved post of literary translation. He worked tirelessly to review the manuscripts of translation even on his sickbed. He passed away a few months before the publication of this magnificent project, which had cost him more than decade of hard works, and he left this world in the same month as Dickens' did. So, he went to follow Dickens, whose works he translated with passionate enthusiasm. Thus, *The Complete Works of Charles Dickens* became the last brilliant glory of Song Zhaolin's half-century-long career of literature translating" (Woody 325).

Conclusion

In addition to its unique aesthetic function, literature also has an essential ethical teaching function. The same applies to literary translation, which provides spiritual food for readers and teaches people how to "learn to be human." Writers are often said to be the engineers of human souls, and literary translators also play such a role. "Pushkin defined the translator as the courier of the human spirit" (Qtd in Steiner 265). This definition, therefore, is very appropriate and suitable for Song Zhaolin. With more than half a century of literary translation activities, he not only provided readers with sincere aesthetic enjoyment and rich spiritual nutrition but also contributed to the construction of Chinese culture and influenced the development of Chinese literature to a considerable extent. In particular, his translations of the famous works of Dickens, the Brontë sisters, and the American writer Saul Bellow have provided excellent references for Chinese contemporary literature and made indelible

academic contributions to the cultural exchanges of various nations in the world.

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