



## ***Rabbit Becomes Rich* vs. *Rabbit Is Rich*: Dual Contextualization in Translation Studies**

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*Rabbit Is Rich* was published in 1981 and immediately won John Updike the National Book Critics Circle Award and another two major literary awards the next year, the Pulitzer for Fiction and the American National Book Award. Having drawn the world's attention, its Chinese translation was released in Taiwan with a title *Rabbit Becomes Rich* (兔子發財了) in 1982. In 2010 its Chinese retranslation became available in Taiwan, while the simplified Chinese version appeared one year earlier. The three distinct translations could be treated as the TL social text, with which we can investigate cultural meanings behind each translation and think of translation studies as an approach to human and social sciences.

Taking discussion on literary and cultural translation, Te-hsing Shan initiates the concept of “dual contextualization” suggesting translation, as a cultural product, should be treated within cultural and historical contexts. Shan points out: Why is the text chosen at a particular place and time? What meaning does the author of the source text intend to convey? In addition to the original meaning, what new things are created in the target language and culture? Studying the original and the translation is thus a must to have a full grasp of how two cultures encounter and how the source text is absorbed. The three TL texts of *Rabbit Is Rich*, produced in different areas and periods have their separate cultural contexts and disseminate their separate meanings.

The paper will first theorize “dual contextualization” tracing how Shan engenders this conception inspired by Edward Said's traveling theory and J. Hillis Miller's translating theory and how the conception resonates with descriptive translation theories, for example, Even-Zohar, Toury, Hermans, and Lefevere. Since “textual-sexual” representations are full of cultural signification especially in Chinese society, the paper will then examine selected episodes of sexuality in the novel and give a parallel study of each translated passage. In a nutshell, this paper is to compare not only the SL culture with the TL but also to compare three TL versions of the same SL code.