

A Study on the Reconstruction of Tibetan Female Image in *Purple Highland Barley*'s English Translation from Translator Behavior Criticism



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Abstract: *Purple Highland Barley* is a work about ethnic minorities by Tibetan writer Nyima Pendor, translated by Chinese translator Liu Yujie and American translator Stephen F. Pomroy. The novel features the Tibetan minority language and portrays the Tibetan female image represented by Dhajee. Employing Zhou Lingshun's translator behavior theory, this study constructs a Chinese-English parallel corpus based on *Purple Highland Barley* and its English version for quantitative and qualitative analysis. The paper explores Dhajee's image as a traditional Tibetan female in the rural landscape and a modern Tibetan female in the economic transition, analyzes translation methods, and condenses the image construction in intra-translation. It also studies extra-translation reasons behind the translator's behavior from three aspects: publisher's goals, translator's mode, and reader's expectations. The results show that the positive part of Dhajee's image is retained and strengthened, while the negative part is reduced and weakened. In translation, the translators adopt conservation and substitution to preserve or emphasize Dhajee's excellent qualities. Simultaneously, they delete Dhajee's vulgar discourse expression and excessive obedience as an adopted daughter and appropriately weaken her dilemma at different times. The research also finds that the reconstruction of the image is mainly affected by the following reasons: the overseas communication responsibility of the national publishing house makes the reconstruction of Dhajee's image more targeted and selective; the translators' personal identity background and experience affect the representation of Dhajee's image; the target readers' expectation and the readability of the English translation adjust the methods of Dhajee's image reconstruction.

Keywords: *Purple Highland Barley*; Tibetan Female Image; Translator Behavior Criticism; Image Reconstruction

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1 Introduction

The translation of ethnic minority literary works become a vital mechanism for preserving cultural heritage and advancing cross-cultural communication. The ethnic minority literature harbors unique characteristics and cultural values. Such wonderful features promote ethnic minority

literature to not only construct the Chinese national community, but also contribute to accelerating the process of cross-cultural communication, enriching the global literary landscape by presenting diverse cultural perspectives [1, 2]. Then the translation of Tibetan literature could offer reader worldwide access to unique cultural heritage and social

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contemporary social transformations of Tibet.

Zi Qing Ke (紫青稞), published in 2010 by Nyima Pendor, a Tibetan female writer and the winner of Junma Award for Ethnic Literature, is a work of considerable literary and cultural significance. This work was financed in China Book International Project and was translated by Stephen F. Pomroy and Liu Yujie as *Purple Highland Barley*. This book focuses on a specific period of social and economic transition in Tibetan rural areas, portraying the young people from Pu village, especially the three daughters of Ama Quzong. The youngsters bravely embrace the new world and strive for a brighter future away from the mountains where their ancestors lived for centuries. As one of the main characters in the story, Dhajee is the representative female of such youngsters. By adopting folklore expressions and many details, Nyima Pendor has successfully constructed a portrayal of a female Tibetan woman characterized by both the rural landscape and economic transition. Then, in English translation, how does the translator effectively reconstruct this complex female image for a global readership? This issue is of great significance.

In spite of the growing body of studies on the English translation of Chinese ethnic minority literary works, gaps still remain. Research objects concentrated on classical works including *Red Poppies* [3], *The Epic of King Gesar* [5], and *Wolf Totem* [4], while research on the translation of female images also privileged classical Chinese works such as *Water Margin* [6], *The Song of Everlasting Sorrow* [7], and *A Dream of Red Mansions* [27], leaving less attention to other significant ethnic minority literary books. Studies on *Purple Highland Barley* specifically concentrated exclusively on the Chinese original, addressing Tibetan cultural elements, ecofeminist themes, and female subjectivity, with few studies examining the reconstruction of female image in its English translation.

To fill the gap, this paper focuses on the character of Dhajee in *Purple Highland Barley*, and divides her image into two aspects: the one in rural landscape and the one in economic transition. Meanwhile, this paper adopts Professor Zhou Lingshun's Intra-Translation-Extra-Translation framework in Translator Behaviour Criticism to investigate the reconstruction of Dhajee's image in the English translation of *Purple Highland Barley*. This framework offers an effective approach to study both the translator's methods within texts and probe the reasons behind the translation behavior [10-12]. Based on the Chinese-English parallel corpus of *Purple Highland Barley*, combining qualitative and quantitative methods, this study aims to analyze

the reconstructed female image by exploring specific translation methods and the underlying reasons for the translator's choices. Specifically, two questions will be explored in the research:

- (1) From the perspective of the intra-translation, what translation methods are used in reconstructing Dhajee's image in the background of rural landscape and economic transition in *Purple Highland Barley*? How effective are these methods?
- (2) From the perspective of the extra-translation, what factors influence the reconstruction of Dhajee's image in the English translation of *Purple Highland Barley*?

From the theoretical aspect, the study extends the application of Translator Behaviour Criticism to ethnic minority literature, proposing a new insight for that combines folklore expression translation analysis with female image reconstruction. From the practical aspect, it advances the quality and cultural authenticity of English translation practice and contributes to the global dissemination of Chinese ethnic minority culture.

2 Literature Review

This section surveys existing studies across three areas: the English translation of Chinese ethnic minority literary works, the reconstruction of female images in literary translation, and existing studies on *Purple Highland Barley* specifically. Through this review, the theoretical and empirical gaps that motivate the present study are systematically identified.

2.1 Review on the English Translation of Ethnic Minority Literary Works

Existing studies advanced in three dimensions of research objects, theoretical frameworks and methods. In terms of the research objects, the English translation of minority literary works focused on classic literary works. The representative works included *Red Poppies* [18], *The Epic of King Gesar* [19], *Wolf Totem* [13] and *Xiaoxiao* [17]. For example, Shao and Zhou [3] explored the metaphorical translation in *Red Poppies*. Zhou [5] studied the English translation of the regional culture of *The Epic of King Gesar*. Wang, Zhou & Song [4] studied the specific English translation strategy in *Wolf Totem*.

In terms of theoretical frameworks, scholars have applied eco-translation theory [1] and Skopos theory [13] to

Wolf Totem, rewriting theory [14] to *Red Poppies*, and manipulation theory [15, 20] to *Border Town*. Bender [16] proposed the “cosmographic” concept for translating oral minority literature, whilst Chinese scholars have explored the cultural approach [21] and Schema Theory. Translator Behaviour Criticism has also been applied to *The Epic of King Gesar* [22], demonstrating its applicability in ethnic minority literary translation.

In terms of research methods, the English translation of minority literary works concentrate on qualitative research, and the quantitative research methods still need to be further improved. Quantitative research focuses on corpus-based English translation studies. For example, Wang & Hu [2] used corpus to study *The Last Quarter of the Moon* in a qualitative and quantitative way to explore the impact of translator’s ethnic ideology on the translation of ethnic literature works. Wang, Zhou & Song [4] also explored the English translation strategy of *Wolf Totem* and its ecological significance based on the corpus. To sum up, although meaningful contributions have been made, the field is featured by a narrow classical focus, theoretical diversity without depth, and an underdeveloped quantitative method. Systematic studies on the portrayal of characters in ethnic minority literature were not fully formed.

2.2 Translation of Female Images in Literary Works

Research on this topic has developed across three fronts of translation history, theoretical framework and investigative methods. Regarding the translation history, scholars made the diachronic analysis about the changes of female image construction. Bao [23] reviewed the evolution of female image construction in literary translation through the dimensions of operability, projectivity, and interactivity. Hao [24] traced transformations of female images across three periods in Chinese translation history. Fu [25] evaluated the construction of Chinese female images in translations from China Literature Publishing House since 1979 through the lens of imagology and gender studies.

Regarding theoretical framework, scholars analyzed the construction of female images in classical literary works from different theoretical perspectives. Ren [6] applied manipulation theory to identify three modes of female image rewriting in the English translation of *Water Margin*. Zhang [26] employed appraisal theory to examine deviations in attitudinal language markers and their cumulative

impact on female image construction in the translation of *The Song of Everlasting Sorrow*. Chen [8] adopted imagology to analyse female image reshaping in the Peking Opera *Red Maned Horse*.

Regarding the research methods, qualitative analysis was mainly used, but some scholars also combined qualitative and quantitative research to explore the reshaping of female images. Yang [27] made a corpus-assisted analysis of the changes in the image shaping of four women in the English translation of *A Dream of Red Mansions* from four dimensions of detail, scope, perspective and prominence. Wang & Zhang [28], based on the cognitive construal theory and corpus analysis, analyzed the process and results of the female image recreation in the translation of *Leaden Wings* by Howard Goldblatt. Despite these contributions, ethnic minority female image reconstruction in English translation have yet to receive sustained scholarly attention.

2.3 Studies on Purple Highland Barley

The research on *Purple Highland Barley* was relatively limited and most was about its Chinese version, with a large space to explore its English translation. The research on the original version mainly focuses on three aspects: Tibetan culture, natural feminism and the evaluation of the book. The first part concerns the daily rural life in Tibet in *Zi Qing Ke*, as well as the study of Tibetan customs, rituals, religions and other objects full of Tibetan characteristics. The second part is an exploration of natural feminism and female destiny as shown by three female images. The third part is about the evaluation and description of the work itself. But at present, there is little research on the female image reconstruction in the English translation of *Purple Highland Barley*.

3 Research Design

This part is about theoretical framework and procedure.

3.1 Theoretical Framework

The paper adopts the Translator Behaviour Criticism (TBC) developed by Zhou Lingshun. TBC conceptualizes translation as “a cultural behaviour that contains both internal linguistic and external social behaviors” [9, 10], positioning the translator, rather than the text alone, as one of the important subjects in the process of translation. TBC deals with problems from three perspectives: language,

translator and society [11]. The theory includes three major critical paths: the integration of intra-translation and extra-translation, the integration of static and dynamic aspects, and the integration of textual analysis and human-centered perspectives. Its operational core, the Intra-Translation-Extra-Translation framework, provides the direct analytical instrument for this paper. As for the analytical framework, "this is an analytical vision, which is the embodiment of the hierarchical analysis method" [12]. Therefore, the framework of "Intra-Translation" and "Extra-Translation" has practical value as a reasonable path for the study of translator's behaviour, as long as they are consistent with the research object and goal with appropriate logic.

Intra-translation concerns the interaction between the translator and the translated text. It is a static aspect centred on language, meaning, text type, and style, taking the texts as its primary reference [9, 11]. Two dimensions are included in the perspective of intra-translation. Firstly, code conversion, evaluates the fidelity with which words, rhetorical devices, and cultural references. Secondly, meaning reproduction, attends to the preservation of textual, connotative, and culturally associative meaning [11]. In this study, these dimensions guide the analysis of the specific translation strategies through which Dhajee's image is reconstructed in the English text.

Extra-translation, by contrast, attends to the forces operating outside the text that shape the translator's decisions. These include ideological, institutional, and interpersonal factors, as well as the translator's identity and worldview [9]. Its evaluative criteria encompass three dimensions: the translator dimension (identity, goals, and volition); the translation process dimension (principles, strategies, and the negotiation between truth-seeking and utility-attaining); and the translation effect dimension (reception, critical response, and institutional outcomes) [12].

"Intra-Translation" is mainly about the interaction between the translator and the text, while "Extra-Translation" is mainly about the interaction between the text and the society. The study of translator's behaviour is a study of both

inside and outside the text [30, 31]. Intra-translation and extra-translation are not different stages but mutually complementary dimensions. The former surfaces what the translator chose, and the latter explains why [29]. This dynamic interplay directly structures Sections 4 and 5 of this study, where the intra-translation methods of reconstruction are examined first, followed by the extra-translation factors.

3.2 Research Method and Procedure

The corpus utilized in this paper is the Chinese-English parallel corpus of *Purple Highland Barley*, consisting of Chinese original version by Nyima Pendor and its English text translated by Stephen F. Pomroy and Liu Yujie. The original text was published by The Writers Publishing House in 2010, while the English version was published by China Translation & Publishing House in 2016.

The construction of this corpus mainly involves the collection and selection of the sentences, alignment of the Chinese original and the English texts and word segmentation. The specific steps for corpus construction can be concluded as follows.

In the first step, the Chinese original and English translation of *Purple Highland Barley* were purchased online. Both files were then converted into plain text (.txt) format. In the second step, EmEditor was used to clean the corpus. Spelling errors, unnecessary marks, and redundant information were meticulously checked and removed word by word to ensure accuracy. The third step involved sentence alignment of the bilingual corpus through the SISU Aligner tool, followed by manual verification of alignment accuracy. Finally, morphological segmentation of the Chinese source texts was carried out with the CorpusWordParser software. After inspecting all text segmentation, a complete corpus was established, with the specific corpus capacity as shown in Table 1.

Table 1 Overview of Corpus

	Chinese Original (characters)	English Translation (words)
Capacity	97,314	49,778

This paper employs a combination of quantitative and qualitative research methods to probe the construction of the female image in *Purple Highland Barley*. Utilizing the theoretical framework of Intra-Translation-Extra-Transla-

tion, the study scrutinized the methods employed in the reconstruction of Dhajee's image, as well as the various identities of Dhajee from both the intra-translation and the extra-translation perspective.

Furthermore, the paper excerpted all the chapters that

were relevant to Dhajee's image, and divided it into two aspects: Dhajee's image in rural landscape and in economic transition based on the plots. In respect of rural landscape, the software Antcoc 4.2.0 was used to count the frequency of specific folklore expressions. In the respect of economic transition, all the sentences of Dhajee's behaviour, discourse, and psychology were extracted to explore Dhajee's image. Then the translation methods of all sentences related to Dhajee were evaluated to analyze the effect of Dhajee's image reconstruction. Additionally, the thesis also explored the reasons for translators behind the reconstruction of the ethnic minority female image in terms of publishing house's purpose, translators' cooperative model, readers' expectations.

Table 2 Overview of Sentences of Dhajee's image in Two Categories

Category	Dhajee's image in Rural Landscape	Dhajee's image in Economic Transition	Total
Number	536	550	1,086

The intra-translation focuses on examining the linguistic elements within the text, hence this section mainly involves extracting sentences related to Dhajee. The number of sentences is illustrated in Table 2. In the first part, the paper selected the folklore language in the original text to explore the Dhajee's image in rural landscape. In the second part, the detailed description of Dhajee's dialogue, behavior and thoughts were sorted out to probe her image in economic transition. The paper eventually selected 1,086 valid sentences in which 536 sentences were about Dhajee's image in rural landscape and 550 ones in economic transition.

Table 3 Overview of Dhajee's Characteristics in Rural Landscape

Identity	Frequency	Percentage	Characteristics
Daughter and adopted daughter	316	58.96%	Filial and reliable, with a sense of responsibility; prudent and grateful, with a sense of obedience.
Sister	113	21.08%	Caring and compassionate, planning for the future with foresight and proactivity.
Wife (or lover)	107	19.96%	Thoughtful but alienated, dealing with sentiment soberly and calmly.
Total	536	100%	

Firstly, as a daughter, Dhajee is filial and reliable, with a sense of responsibility. She manages the key arrangements for her mother's celestial burial and covers all related expenses, including inviting lamas from Huoer Lama-sery and giving gifts to Pu villagers who come to help. Meanwhile, as an adopted daughter, Dhajee is prudent and grateful, with a sense of obedience. Initially, when Dhajee is just adopted by Uncle Tsering, she strives to integrate into his family and displays meticulous caution in her ac-

4 Intra-Translation: Image Reconstruction of Dhajee in *Purple Highland Barley*

This paper chooses Dhajee as the focus in *Purple Highland Barley* because Dhajee not only has some features of traditional Tibetan women in rural landscape as an adopted daughter, sister, and wife, but also showcases her perseverance and shrewdness as a modern businessman and the leader of women's mutual aid team that break through the tradition in economic transition. Hence, analyzing Dhajee's image provides a relatively comprehensive perspective to speculate Tibetan women image.

4.1 Dhajee's Image in the Source Text of *Purple Highland Barley*

The folklore language contributes to constructing Dhajee's image. Hence, the thesis sorted them into three categories in accordance to different Dhajee identities: Dhajee's image as a daughter and an adopted daughter (58.96%), a sister (21.08%) and a wife or lover (19.96%). The Dhajee's characteristics in different identities in rural landscape are summarized in Table 3 in three categories.

tions. Though Dhajee accidentally loses the precious necklace while protecting Uncle Tsering from being struck by Sangbu, compunction torments her and drives her to search for it many times. At the same time, grateful for her uncle's upbringing, Dhajee does not disobey his words and temporarily abandons the idea of starting a business of selling yak butter when Uncle insists she is not cut out for business.

Secondly, as a sister, Dhajee is caring and compassionate, planning for the future with foresight and proactivity. After the celestial burial of Amma Quzong, Dhajee takes

Panjee's future livelihood into consideration. Extensive preparation is made by Dhajee for Panjee's leaving to Senke Village, such as inviting Qiangsula to perform a divination, holding a solemn farewell ceremony. Dhajee arranges for Panjee to work in her tavern, hoping to improve Panjee's independence and communication skills. Additionally, Dhajee also plans with Uncle to instruct Panjee in a practical skill as a prerequisite for her future marriage. Dhajee assumes her responsibility as an elder sister, by planning ahead for Panjee in every aspect.

Thirdly, as a wife or lover, Dhajee is thoughtful but alienated, dealing with sentiment soberly and calmly. Pula catches Uncle Tsering's interest and wins his heart and affection, gaining the opportunity to strengthen his relationship with Dhajee. Initially, Dhajee and Pula live in harmony, respecting each other, and Dhajee is overwhelmed

by the joy of their union. Over time, however, when faced with Pula's suspicion, irrationality, cheating, and even violence, Dhajee handles these challenges soberly and does not make a compromise with Pula. She firmly defends her dignity, even though she would have conflicts with Pula.

Considering the historical context of *Purple Highland Barley* in the late 20th and early 21st centuries, Dhajee is portrayed as a contemporary Tibetan female figure who embodies her proactive engagement with business opportunities, who proactively embraces emerging economic opportunities. This section examines her image as the leader of a women's mutual aid team and as a businesswoman in Table 4, exploring her courage and initiative in navigating the wave of economic transformation.

Table 4 Overview of Dhajee's Characteristics in Economic Transition

Identity	Frequency	Percentage	Image in Source Text
Leader of Women's Mutual Aid Team	211	38.36%	Tactful, responsible, sensitive, with the ability of seizing opportunities
businesswoman	339	61.64%	Cautious, ambitious, shrewd, with a sense of dignity

Firstly, as the leader of the women's mutual aid team, Dhajee is tactful, responsible, sensitive, with the ability to seize opportunities. Following government policy, she begins selling quark. When the Chairwoman of the Women's Federation suggests establishing a women's mutual aid team, Dhajee seizes the opportunity to lead the poor women of Senke village. When the tavern keeper offers her a highland barley wine business, she refuses tactfully, unwilling both to fall into a commercial trap and to be seen by group members as pursuing private gain at their expense. Throughout her tenure, Dhajee ensures balanced income distribution, maintains group unity, and handles conflicts with care, demonstrating the image of an independent and resourceful Tibetan woman with sound policy awareness.

Secondly, as a businesswoman, Dhajee is cautious, ambitious, shrewd, with a sense of dignity. Embarrassed by Kelsang's submissive manner towards buyers, she sets up her own stall and awaits customers with composure. After the dissolution of the mutual aid team, she opens a tavern and starts a delivery business with Pula. Before each business decision, she calculates the budget meticulously, leading her to reject Pula's underfunded proposal. When

Wangchuk seeks her assistance in his agricultural machinery business, she reliably guides him to potential buyers and acts as guarantor. As a female merchant, Dhajee pursues her goals with consistent ambition and prudence.

4.2 Reconstructed Dhajee's Image in English Translation of *Purple Highland Barley*

This sections is mainly about the methods and reconstructed Dhajee's image in the background of in rural landscape and economic transition.

4.2.1 Reconstructed Dhajee's Image in Rural Landscape

The translators preserve Dhajee's image of being filial and reliable, and weaken Dhajee's ingratiation and obedience when she attempts to integrate into the new family as a daughter or adopted daughter. In Table 5, conservation is utilized in 46.2% of sentences, followed by substitution (27.85%), omission (19.94%), and addition (6.01%).

Table 5 Translation Methods and the Reconstruction of Dhajee's Image as a Daughter and Adopted Daughter

Identity	Translation method	Frequency	Percentage
Daughter and Adopted Daughter	Conservation	146	46.20%

Identity	Translation method	Frequency	Percentage
	Substitution	88	27.85%
	Omission	63	19.94%
	Addition	19	6.01%
	Total	316	100%

When it comes to conserving Dhajee's filial piety and reliability across 146 sentences, the translation method of conservation is primarily applied to maintain her image's filial piety and reliability. In terms of material folklore, the translation method of conservation is mainly utilized to preserve Dhajee's filial piety and reliability. When Dhajee arrives at her Uncle Tsering's house, she strives to manage a variety of chores that she has never done before, trying to adapt to the new environment. The names of work such as “倒酥油茶”, “捡牛粪”, “做糌粑” containing folklore language are directly translated as “pour butter tea”, “collect dung”, “make tsampa”. These changes retain the content of Dhajee's daily work to demonstrate Dhajee's diligence and filial piety in carrying out her duties. In terms of social folklore, the celestial burial of Ama Quzong is managed by Dhajee.

Example 1:

Source Text: 以长幼顺序依次敬等身长跪礼。[32]

Target Text: Children bow to her remains in the order in which they were born. [33]

The expression of celestial burial rites is conserved, which underscores Dhajee's adeptness, reliability and dependability in the ceremonial rites as a daughter. Despite

being adopted by Uncle Tsering, Dhajee still addresses errands in celestial burial in a meticulous manner, exemplifying Dhajee's unwavering commitment to filial piety.

In the aspect of weakening Dhajee's deliberate ingratitude and obedience across 151 sentences, translators omit or substitute relevant expressions in the original text. In terms of linguistic folklore, Uncle Tsering provides his deceased wife's clothes and jewelry, which are also part of his valuable property, to Dhajee during the Spring ceremony.

Example 2:

Source Text: 自怨自艾想故意讨阿叔欢喜。[32]

Target Text: Being Omitted.

The translators omit Dhajee's psychological response to this gesture, reducing the degree of her obedience and ingratitude as portrayed in the original. As a result, Dhajee's image is reconstructed as less submissive in the English translation.

Dhajee's concern and care for her sister in planning are accentuated and Dhajee's rudeness in reprimand is weakened as an elder sister. In Table 6, conservation is utilized in 36.28% of sentences, followed by substitution (38.05%), omission (21.24%), and addition (4.42%).

Table 6 Translation Methods the Reconstruction of Dhajee's Image as a Sister

Identity	Translation method	Frequency	Percentage
Sister	Conservation	41	36.28%
	Substitution	43	38.05%
	Omission	24	21.24%
	Addition	5	4.42%
	Total	113	100%

In the first aspect, spiritual folklore plays a significant role in strengthening Dhajee's image of being caring and concerned in the farewell ceremony. In terms of material folklore, Dhajee holds a farewell ceremony for Panjee to leave Pu village. The expressions of rites in the ceremony such as “神祇”, “燃起桑烟”, “撒上青稞粒” are translated into “the God”, “burn mulberry branches into ashes”, “sprinkle with highland barley grains” with the method of substitution and conservation. These elaborate practices not only display the intricacy and sacredness of the farewell ceremony, but also showcase Dhajee's care towards her sister. In terms of linguistic folklore, substitution is em-

ployed to demonstrate that Dhajee considers Panjee's future meticulously and thoroughly.

Example 3:

Source Text: 边吉向来木讷嘴拙, 酒馆里来来往往的人多, 自然锻炼了边吉为人处世的能力, 往远处想, 比挣钱更有益。[32]

Target Text: Dhajee also wanted to develop Panjee's abilities to communicate with people and handle the daily work of a busy establishment, something Uncle Tsering never considered. [33]

Dhajee employs Panjee at the tavern and hopes the inter-

action at tavern can develop Panjee's communication ability, allowing Panjee to acquire living skills. "锻炼为人处世的能力" is utilized substitution to convey the main idea to the targeted readers as "abilities to communicate with people and handle the daily work of a busy establishment". This further underscores the fact that, as an elder sister, Dhajee makes a concerted effort to plan for her sister's future livelihood, hoping that Panjee could acquire the means to support herself.

In the aspect of reducing Dhajee's rudeness, in terms of linguistic folklore, the translators omit the relevant description, weakening Dhajee's image of being rude when she scolds Panjee. For example, Panjee succumbs to the allure of hanging out with her friends, other stores' waitresses and Panjee even lends Dhajee's money or alcohol secretly to others.

Example 4:

Source Text: 你这个不长记性的驴。[32]

Target Text: You've already forgotten what we went through! [33]

Example 5:

Source Text: 好心给老马治癣反过来记起恨了。[32]

Target Text: What?! You're so ungrateful! [33]

These two sentences are vulgar swear words. However, the translators replace these two folklore expressions without mentioning the imagery of "donkey" or "horse", and grasp the main ideas and change punctuation marks to reflect Dhajee's tone of voice as "You've already forgotten what we went through!" and "What?! You're so ungrateful!". Therefore, the translation reduces the vulgarity of Dhajee's reprimanding of Panjee, highlighting Dhajee's anger by replacing the vulgar words and intonation and increasing her care for her sister.

The translation strengthens Dhajee's calmness and rationality and reduces Dhajee's emotional fluctuation and marital dilemma as a wife. In Table 7, conservation is utilized in 47.66% of sentences, followed by substitution (25.23%), omission (23.36%), and addition (3.74%).

Table 7 Translation Methods and the Reconstruction of Dhajee's Image as a Wife or Lover

Identity	Translation method	Frequency	Percentage
Wife (or lover)	Conservation	51	47.66%
	Substitution	27	25.23%
	Omission	25	23.36%
	Addition	4	3.74%
	Total	107	100%

In the first aspect, although Dhajee's relationship with

Pula eventually deteriorates and she must cope with his departure calmly, the original text reveals emotional fluctuations within her. Initially, Dhajee's feelings toward Pula are characterized by love and anticipation, as evidenced by her repeatedly searching for car lights while waiting for him,

Example 6:

Source Text: 希望、失望，希望、失望，交替几次之后，当一束光再次从樟县方向射来时，达吉没再抱什么希望。[32]

Target Text: As a result, she didn't feel excited. [33]

Dhajee engages in repeated introspection after Pula's departure and then feels distressed. However, the aforementioned folklore expressions describing Dhajee's psychological state are omitted in the translation. This reduction in translating Dhajee's love or resentment toward Pula reconstructs her image as indifferent and rational.

In the second aspect, when they deliver goods and do business together, Dhajee and Pula have an argument with each other in which Pula becomes furious and even slaps Dhajee, throwing her on the way back home. Later, Wangchuk follows and protects Dhajee.

Example 7:

Source Text: 只有命定的没有人想的。[32]

Target Text: It is destined. [33]

In such a predicament, Dhajee just answers with a local proverb in the face of Wangchuk's concern and enquiry. The short proverb not only reveals Dhajee's helplessness that marrying Pula is the only way to achieve her goal of keeping her business afloat and making more money. It implies her deep lament over her inability to change this predicament. However, in the translation, this meaningful proverb is simplified to "it is destined", which though literally conveys the meaning of "destined", but fails to fully reflect Dhajee's powerlessness and helplessness in changing the current situation. This omitted translation undermines the heaviness of Dhajee's marital predicament and plight as well as her inner struggles and sufferings in the original text of *Purple Highland Barley*.

4.2.2 Reconstructed Dhajee's Image Economic Transition

In all 211 sentences of Dhajee's image as the leader of women's mutual aid team, approximately 37.91% sentences were preserved while the rest of sentences were reconstructed by the translators, with 26.07% of omission, 19.43% of substitution and 16.59% of addition in Table 8.

Table 8 Translation Methods and the Reconstruction of Dhajee's Image as the Leader of Women's Mutual Aid Team

Identity	Category	Frequency	Percentage
Leader of Women's Mutual Aid Team	Conservation	80	37.91%
	Omission	55	26.07%
	Substitution	41	19.43%
	Addition	35	16.59%
	Total	211	100%

In the translation, Dhajee's responsibility and tolerance as the leader of women's mutual aid team are strengthened. As Qiongqiong's own secret barley wine business stirs the dissatisfaction among the members of the mutual aid group in the original text, Dhajee is also angry and infuriated though she tries to stay calm. The psychological description of Dhajee in the source text directly illustrates her anger and fatigue: Dhajee strives to balance the distribution of income, while Qiongqiong doesn't manage any of that but secures double income with her own secret business.

Example 8:

Source text: 我挣着钱生怕分配不均，到头来人家吃了这头还想那头。[32]

Target text: But she had to consider others every day for fear of doing something unfair, so she held her peace. [33]

But that psychological portrayal is deleted in the translation, and the translators transform the sentence into "but she had to consider others every day for fear of doing something unfair", and add "so she held her peace". This change in translation reshapes a leader who keeps herself calm even though her own interests are jeopardized and who endeavors to prevent the uneven distribution of money due to her own exasperation, which reinforces Dhajee's tolerance and responsibility as the leader of the mutual aid group.

Moreover, the translators weaken Dhajee's hardship of starting a business as the leader of the mutual aid group. At the beginning of the mutual aid team, the start-up fund promised by the county governor does not appear. Dhajee, together with the mutual aid group members, asks Yonghong chairman for several times for the money but fails. Thus, Dhajee can only push forward the business by setting up stalls on the roadside to earn money for the operation of the mutual aid team. But eventually they only obtain three cows as the capital instead of money.

Example 9:

Source text: 盘算眼看着要落空，看不到钱的影子。[32]

Target text: The funds didn't come. [33]

The expression depletes Dhajee's difficult and bitter situation as she leads the team to begin a business, and the

target readers cannot understand Dhajee's anxiety and entanglement.

In the comprehensive analysis of 339 sentences of Dhajee as a businesswoman, 47.79% sentence were faithfully conserved to convey the original meaning in Table 9, while the other sentences employed methods of omission, substitution and addition to reconstruct Dhajee's image as a businesswoman.

Table 9 Translation Methods and the Reconstruction of Dhajee's Image as a Businesswoman

Identity	Category	Frequency	Percentage
Business-woman	Conservation	162	47.79%
	Omission	97	28.61%
	Substitution	49	14.45%
	Addition	31	9.14%
	Total	339	100%

The translators preserve Dhajee's image as shrewd, cautious, and reliable. Dhajee makes careful calculations before devoting into wool business. Dhajee is even directly portrayed for many times as a shrewd person. Meanwhile, when cooperating with Wangchuk in the business of agricultural machines, she renders assistance to Wangchuk reliably. The translation of Dhajee's behaviour is conserved, which truthfully reflects Dhajee as a reliable and trustworthy merchant.

Example 10:

Source Text: 达吉不遗余力地证明旺久的人品，领着旺久一一上门。[32]

Target Text: With Dhajee's persuasion and guarantees, she leads Wangchuk to their doors one by one. [33]

Furthermore, Dhajee's meanness in working with partners is reduced. At first, when confronted with Pura's unrealistic idea of going into business without capital, Dhajee is straightforward and sober in her opposition.

Example 11:

Source Text: 达吉坚决反对普拉去冒险。[32]

Target Text: Dhajee was also worried that Pula would take undue risks with the money. [33]

Meanwhile, although Dhajee gives in to changing Uncle's necklace for start-up funds, she still strongly opposes Pula as "坚决反对普拉去冒险"; the attitude is also converted into "worried" instead of "strongly oppose". Even when Pula finally earns money from the business, Dhajee's feeling is completely omitted in the translation. In a word, these changes in translating Dhajee's behavior, discourse and psychology weaken her taunting, mocking, and mean attitude toward Pula, moderating their relationship as business partners.

5 Analysis of Translators' Behavior from the Perspective of Extra-Translation

Extra-translation refers to the forces operating outside the text that shape the translator's behaviour, including institutional, ideological, and interpersonal factors [9]. By analysing the three dimensions of the publishing house, translator cooperative model, and reader expectations, this section accounts for the reasons behind the reconstruction of Dhajee's image identified the analysis of intra-translation.

5.1 Publishing House

Purple Highland Barley created by Tibetan writer Nyima Pendor was translated by Stephen F. Pomroy and Liu Yujie. It was published by China Translation & Publishing House in 2016, a national-level translation and publishing institution. *Purple Highland Barley* was also selected into the China Book International Project and Overseas Promotion Program for Ethnic Minority Writers, all of which was aimed at spreading the Chinese ethnic minority culture. This institutional context directly shapes the translators' reconstructive choices. The translation shoulders the responsibility of spreading a positive image of China's ethnic minorities to the world and is therefore inevitably influenced by political considerations. From the perspective of the translation effect dimension in extra-translation, the publishing house constitutes a powerful institutional force that conditions both the principles guiding the translation process and the target outcomes it is designed to achieve [30, 31].

This factor accounts for the most consistent pattern identified in the analysis of intra-translation. The attenuation of Dhajee's ingratiating behaviour as an adopted daughter, her rudeness towards her sister, her meanness as a business-woman, and the gravity of her marital and entrepreneurial hardships all reflect a coherent strategy of positive image reconstruction. Similarly, the conservation and strengthening of her filial piety, reliability, shrewdness, and sense of responsibility serve the broader goal of presenting Tibetan women, and by extension China's ethnic minority communities, in a favourable light to an international readership. This finding is consistent with Liu's [15] analysis of how institutional and ideological factors shape the cultural representation of ethnic minorities in translation, confirming

that state-sponsored translation projects inevitably negotiate between cultural authenticity and national image-building.

5.2 Translator Cooperative Model

The English translation of *Purple Highland Barley* was accomplished by the Chinese translator Liu Yujie and the American translator Stephen F. Pomroy. This mode of cooperation between Chinese and English translators has tremendous advantages in cross-cultural translation, which can give full play to the cultural background of both translators and ensure the readability and acceptance of the translation. Thus, such cultural hybridization and collaboration not only improve the accuracy of the translation but also enhance the cultural dissemination effect of the translated version.

This cooperative model produces two observable effects on the reconstruction of Dhajee's image. On the one hand, Dhajee's excellent qualities such as her filial piety as a daughter, her care for her sister, her composure as a wife, and her leadership of the women's mutual aid group, are consistently conserved or strengthened. On the other hand, elements that might undermine Dhajee's dignity or independence are reduced. Her vulgar expressions are removed. Her excessively submissive behaviour as an adopted daughter is mitigated. Supporting Wu's [34, 35] findings on the influence of translator identity, this reconstructive tendency provides additional evidence for the impact of the translator's cooperative model.

5.3 Reader Expectations

The two translators also pay close attention to the reading habits and expectations of readers, reflecting the translation process dimension of extra-translation in which the negotiation between truth-seeking and utility-attaining is a central concern [12]. As China's international status rises, Western readers increasingly desire to understand China's diverse voices, making *Purple Highland Barley* a vital window into Tibetan women's lives and ethnic minority culture.

Meeting target readers' expectations is important, as it directly determines comprehension, acceptance, and dissemination of the translated book. Firstly, to prevent cultural barriers, the translators provided annotations, explanations, and idiomatic substitutions. For instance, they translated “过日子不是一天两天” as “business is not a game” to better convey Dhajee's cautiousness. Secondly,

to enhance dissemination, the translators deleted Dhajee's vulgar expressions while emphasizing her dedication, filial piety, independence, and intelligence. These behaviours reconstructed an image that aligned with Western values of female enterprise while challenging stereotypes of Chinese women. Furthermore, culturally loaded similes such as “喜悦像滴在羊毛上的水” and “像为幼子报仇的母兽” were removed to reduce cultural confusion and ensure accurate meaning transmission, ultimately fostering mutual understanding between cultures.

6 Conclusions

Drawing on a Chinese-English parallel corpus of *Purple Highland Barley* and its English translation, this study has examined the reconstruction of the Tibetan female character Dhajee under the Intra-Translation-Extra-Translation framework of Zhou Lingshun's Translator Behaviour Criticism, and integrated qualitative and quantitative methods. Dhajee's image was analysed along two aspects: her identity in the rural landscape and economic transition. The intra-translation methods of reconstruction were subsequently accounted for through an extra-translation investigation of the publishing house, the translators' collaborative model, and target reader expectations.

The results show that there are both similarities and differences in the reconstruction of Dhajee's image in the original text and English translation. Three main patterns emerge. Firstly, the translators faithfully preserve Dhajee's most admirable qualities. Her filial piety and reliability as an adopted daughter and daughter in the rural landscape, and her shrewdness and caution as a businesswoman in the context of economic transition, are rendered with consistent fidelity. Secondly, certain positive dimensions of her character are actively strengthened through substitution, addition, and selective omission. Her concern for her younger sister Panjee, her composure and rationality as a wife, and her sense of responsibility as the leader of the women's mutual aid group are all rendered with greater salience in the English text than in the Chinese original. Thirdly, negative or potentially alienating elements are systematically reduced. Dhajee's ingratiating and submissive conduct as an adopted daughter, her occasional rudeness towards her sister, her meanness in commercial dealings, and the gravity of her marital and entrepreneurial hardships are each mitigated in translation. All these reconstructed a Tibetan female image that is more positive and more readily accessible to international readers.

The analysis of extra-translation accounts for these patterns across three dimensions. In the respect of the translation publishing house, *Purple Highland Barley* was published as part of the China Book International Project and the Overseas Promotion Program for Ethnic Minority Writers by the state-owned China Translation & Publishing House. This institutional context invested the translation with a mission to spread a positive image of China's ethnic minorities to the world. In the respect of the translators' collaborative model, the arrangement, and in particular the participation of Liu Yujie as a female Chinese translator, fostered a more gender-conscious and inclusive approach to female image reconstruction, reinforcing Dhajee's independence whilst softening her more submissive behaviours. In the respect of target reader expectations, the translators consistently adapted the text to the reading habits of an anglophone audience. Long Chinese sentences are restructured into shorter English units. Folk expressions are retained but supplemented with in-text explanations.

This study has two limitations. Firstly, the selection and categorization of sentences related to Dhajee's different family and social identities were not entirely objective. The selected sentences may not comprehensively cover all expressions about Dhajee, as the categorization criteria inevitably involved the intervention of the researcher's subjective judgement. Secondly, the categorization of translation methods is not sufficiently detailed. Methods that appeared only once were not analyzed thoroughly, which has to some extent limited the comprehensiveness of the research conclusions. Further refinement is needed in subsequent studies.

In future research, more data should be gathered and analyzed in a more systematic and impartial manner. It is also hoped that more scholars will pay attention to the reconstruction of ethnic minority female images and the translation of ethnic minority literary works, as this will contribute to a more comprehensive understanding of China's diverse cultural heritage.

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