

Cultural Factors in Literary Translation: Foreignization and Domestication --- On the Translating of Main Characters' Nicknames in Two Translations of *Shui Hu Chuan*

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Abstract

Approaches to cultural factors involved in translating the nicknames of one hundred and eight main characters in Outlaws of the Marsh or All Men are Brothers, with strong Chinese cultural characteristics may be divided into two methods: SL (Source Language) culture-oriented or foreignization and TL (Target Language) culture-oriented or domestication and a good translation version should find a reasonable "meeting point" because the purpose of translating such classic literary work is not only to make foreigners know Chinese culture but also to make them appreciate and understand the novel under the condition of the readability of the novel.

Key words: cultural factors; literary translation; foreignization; domestication

I. The Artistic Charm of Main Characters' Nicknames in Shui Hu Chuan (Outlaws of the Marsh or All Men Are Brothers)

In *Shui Hu Chuan*, there are one hundred and eight brave fellows assembling in Liang Shan Marsh. They were from different social stratum at that time and they are all people's idealistic heroes. Shi Nai'an, the author of the novel is a master of creation and a master of giving nicknames as well. Lifelike brave fellows and their nicknames become a unified entity. After reading the novel, one will feel that *Shui Hu Chuan* is really a picture gallery of a superb collection of characters while a nickname is the pupil of every picture. These nicknames represent appreciation and depreciation or love and hate in given times and reflect "psychological structure" of Chinese aesthetics. They are the concision and accumulation of ancient working people's aesthetic activities.

II. The Nationality of Culture and Translation

The nicknames of the main characters contain the rich semantic meaning of national customs, so it is by no means an easy thing to translate these nicknames with strong Chinese cultural characteristics into English.

As far as the culture school is concerned, literary translation is a kind of cultural activity, i.e. transculturation, put forward by R. Daniel Shaw. Language is the carries of culture; translation is linguistic transculturation.^{[1](272)} the obstacles translators run into during the process of translating can be summed up into two aspects, i.e. language difference and cultural difference. Approaches to cultures involved in translation may be divided into two methods: SL culture-oriented and TL culture-oriented, or foreignization and domestication. The author made a detailed table of comparison of names and nicknames from these two different translations in the appendix. Generally speaking, both *Outlaws of the Marsh* translated by Sidney Shapiro and *All Men Are Brothers* translated by Pearl S. Buck use these two kinds of methods although the former domestication-oriented while the latter is foreignization-oriented. The following diagram shows the comparison of nicknames' translation of two English versions in using these two kinds of methods. The comparison of two English versions of nicknames can be referred to in the following appendix.

	Outlaws of the Marsh	All Men Are Brothers
foreignization	65	44
domestication	43	65
mis-translation	11	6

III. Foreignizing Translation in Translating Nicknames of Two English Versions

Foreignizing translation (or Minoritizing Translation), a term used by Venuti to designate the type of translation in which a TT (Target Text or Target-language Text) is produced which deliberately breaks target conventions by retaining something of the foreignness of the original. A literal translation can be defined in linguistic terms as a translation “made on a level lower than is sufficient to convey the content unchanged while observing TL norms”.^{[2](59)} People who stand for “foreignization” hold that first, it is necessary for target-language readers know foreign culture and this is the aim of readers when they read translated text; second, translators should believe readers has ability to understand differences in foreign culture; third, transplanting the culture of source language into that of target language will enrich each other’s language expression ways.

From the foreignization’s point of view, both Sidney Shapiro and Pearl S. Buck adopt literalism in translating nicknames. For example, in Chinese traditional culture, “hǔ”, meaning tiger, is “the king of animals”. Tiger symbolizes power and bravery, so eleven Liangshan main characters’ nicknames are about tiger directly or indirectly. Dragon is a legendary creature, having very positive association in Chinese culture. From ancient times, Chinese people have regarded dragon as the totem that they pay homage to. Dragon is a symbol of resourcefulness, bravery, strength and auspiciousness, so seven main characters’ nicknames use Chinese character “lóng”, meaning “dragon”. Shapiro and Pearl S. translate these nicknames literally, like translating “tiàojiān hǔ” into “Gorge-Leaping Tiger”, “rùyúnlóng” into “Dragon in the Clouds”, although “dragon” is considered as a symbol of evil in Western culture. The author thinks Shapiro and Pearl S., translating these eighteen nicknames with “lóng” and “hǔ”, with strong characteristics of Chinese culture in this way, can make Western readers clearly feel that what an important position of dragon and tiger take in Chinese traditional culture. Maintaining the cultural information of the SL to the most extent shows the principle of equality in cultural communication.

IV. The Application of Nida’s Theory to Nickname Translation

Nida is a representative of domestication. Ma Huijuan expatiated on the significance of Nida’s theory for literary translation between Chinese and English in three aspects: (1) the application of “dynamic equivalence”, (2) the significance of the concept of the decoder¹’s channel capacity, and (3) the important role receptors play in evaluating literary translation. It is a fact that the validity of Nida’s theory in literary translation is not confined to these three aspects, but they are most helpful to literary translators.^{[3](180)}

The principle of “dynamic equivalence”² is defined as “the closest natural equivalent to the source-language message”. There are two ways to achieve the goal of “equivalence effect”: “the closest equivalent” and “the natural equivalent”. By “the closest equivalent” or a maximal, ideal definition Nida stated as “The readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did”,^{[3](87)} i.e. a target text that has the highest degree of approximation to the original text. Dynamic fidelity demands that a dynamically faithful translation must firstly be characterized by the naturalness of the TL forms and structures which it uses, and secondly must be easily understood by those who receive it. If these two criteria are met, then a translation is said to be preserving the dynamics of the original. But the competent translator chooses the closest equivalent to the original text both in content and in style, as the following examples illustrate.

The nickname of Zhang Heng is “chuánhuǒr”. “chuánhuǒr” is also called “chuán hǔr”, “quánhuǒr”, “huǒr”. “huǒ”, meaning “fire”. In Song Dynasty, boatmen are all called as “huǒr” except steersman. Zhang Heng was a boatman on Xun Yang River. Therefore, “huǒr” here has no connection with fire. Shapiro translates it into “the Boat Flame”. The literal translation is a mistranslation. Pearl S. Buck’s rendering “the Boatman” is the closest equivalent to the original, for it not only conveys what the original text means, but also shows the way in which the writer says it. To achieve the goal of equivalent effect, it is advisable to go for what is “the closest equivalent” to the original text. It is no exaggeration to say that Pearl S. Buck has achieved the closest equivalence in his translation in this nickname.

1. Decoding is the process of trying to understand the meaning of a word, phrase, or sentence. In translation, decoder is the receiver of the source language.

2. Dynamic equivalence is the quality which characterizes a translation in which “the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors” (Shuttleworth & Cowie, 2004: 47)

The principle of “natural equivalent” helps the translator consciously avoid “translationese” in their work, and improves the quality of literary translation. Just as Ma huijuan said, “The ignorance of “naturalness” in translating could easily lead to awkward renderings.”

Nida explained why good translations tend to be longer than the original text from the perspective of the significance of the concept of the decoder³'s channel capacity. In his view, any well-constructed text is designed to fit the channel capacity of the intended reader. However, the channel capacity of the average reader in the receptor language is much narrower than that of the reader in the source language. In order that the translated message fits the channel capacity of the receptor language⁴ reader, the translator is obliged to make implicit information in the original text explicit in the translated text. Only by doing so can the translators ensure the realization of the objective of equivalent effect. Nida's justification for the necessity of making implicit information in the original explicit is of great practical value for literary translation. It frees the translator from the bondage of matching words between the two texts concerned, and ensures the intelligibility of the translated text.^{[3](184-185)} This can be illustrated with the following example.

The nickname of Yang Xiong is “bìngguānsuǒ”. Shapiro translated it into “the Pallid” and Pearl S. Buck translated it into “the Sick Guan So”. The former one just expresses the facial feature of the character, “the sickness” and does not convey the information of Guan Suo. Chinese people know that Guan Suo was the son of Guan Yu during the period of Three Kingdoms. He was given this name because of his pale complexion. The latter translation is better, but there should be an annotation. Thus foreigners can understand. Just like mentioning “Zhuge Liang”, “Lao Zi” we'd better say Zhuge Liang, the master mind, and Lao Tze, an ancient Chinese philosopher. Another example is the translation of Mu Hong's nickname “Méizhēlán”. The personality of Mu Hong is to draw his sword and pitch in even though it may mean his life when he saw injustice on the road “The Unrestrained” translated by Shapiro means “not held back or controlled” and cannot convey the meaning of ST completely. “He Who No Obstacle Can Stay” is better than the former.

The above-mentioned examples illustrate that the concept of the decoder's channel capacity is very useful for literary translators because it helps them consciously make some implicit information explicit in translating whenever necessary. Thus, the reader in the receptor language can comprehend the translated text as easily as the original does.

Nida attaches great importance to the role of the receptor in evaluating translation. In fact, his concept of translating focuses on “the response of the receptor” instead of the form of the message”.^{[3](186)} For example, Shapiro translates the nickname of “Sòng wàn”, “yúnlijīngāng” into “Guardian of the Clouds”, the nickname of “ruǎnxioer”, “lìditàisui” into “the Ferocious Giant” while Pearl S. Buck translates the former into “the Guardian God in the Clouds”, the latter “the God of Swift Death”. Chinese people may be familiar with “jīngāng”, Buddha's warrior attendant holding a vajra in his hand and “tàisui”⁵. It is said that in spade work one has to stay away from the position of the master of the Year of Earth, or else he is courting disaster. Shapiro's translation version does not convey the meaning of the ST while the English readers can accept the later version because “God” is the embodiment of Christianity. Both English and Chinese speakers need to have something to turn to. It happens that English speakers who are largely Christians turn to God, while the Chinese people turn to Heaven “tiān”.^{[4](195)} Therefore, the poor situation is attributed in large measure to the translator's disregard for the role of readers in the receptor language. Nida's theory of “readers' response” points out the way to solve this problem. The translator has to take into consideration the acceptability of readers in the receptor language, for whom the translation is intended.

3. Decoding is the process of trying to understand the meaning of a word, phrase, or sentence. In translation, decoder is the receiver of the source language.

4. Receptor Language, defined by Nida & Taber as “the language into which a message is translated from the original or source language”. In other words, as regards referential meaning the term receptor language is basically synonymous with the probably more widespread term target language.

5. Master of the Year; name of a hypothetical star in classic astronomy that corresponds to the planet Jupiter, used in ancient times to mark time by the number of cycles it makes around the sun, with 12 years as a cycle. It is the mythological god living underground in correspondence with the Master of the Year of Heaven (Jupiter).

V. Conclusion

Translation is not a simple inter-lingual transfer between the source language and the target language. Especially the purpose of literary translation is to reproduce the thought and culture of the ST and not the linguistic marks. In my opinion, absolute foreignization and naturalization do not exist. A good translator should make a compromise between the two basic and contradictory methods of translation.ⁱ (358) That is to say sometimes translator should find a reasonable “meeting point”. For example, in translating Chinese classical works, an excellent version should be a one that can not only maintain the elements of Chinese tradition of language and culture as much as possible in a natural way but also let foreigner accept and appreciate it. In addition, various factors, such as the purpose of the translation, intended readers, text types and so on determines the translator’s choice.

To evaluate which method is better one should take into account all these factors. However, no matter which method translators choose, a good translation should not exhibit any trace of awkwardness or strangeness in its grammatical, stylistic forms, meaning, etc.

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Comparison of Names and Nicknames from Different Translations

The Thirty-Six Stars of Heavenly Spirits (in the order in which their names appeared on the stone tablet)

	Name from <i>Outlaws of the Marsh</i>	Nickname from <i>Outlaws of the Marsh</i>	Name from <i>All Men Are Brothers</i>	Nickname from <i>All Men Are Brothers</i>	Star from <i>All Men Are Brothers</i>	Explanation
1宋江：及时雨	Song Jiang	The Timely Rain	Sung Chiang	The Opportune Rain	The Chief Star	Gave charity to the poor, assisted in emergence, helped in cases of hardship
2卢俊义：玉麒麟	Lu Junyi	The Jade Unicorn	Lu Chün I	The Jade Ch'i Lin	The Fiery Powerful Star	麒麟是我国古代传说的一种仁兽，其形状如鹿，独角，牛尾，全身有鳞甲。麒麟多用作吉祥的象征。
3吴用：智多星	Wu Yong	The Wizard	Wu Yung	The Great Intelligence	The Wise Star	
4孙胜：入云龙	Gongsun Sheng	Single Purity (Dragon in the Clouds)	Kung Sun Sheng	Dragon in the Clouds	The Idle Star	Can summon the wind and bring the rain, ride the mists and drive the clouds, ...
5关胜：大刀	Guan Sheng	The Big Halberd	Kuan Sheng	The Great Sword	The Brave Star	His weapons is a crescent-shaped halberd
6林冲：豹子头	Lin Chong	The Panther Head	Ling Ch'ung	The Leopard Headed	The Fierce Heroic Star	Had a head like a panther, round eyes, a chin sharp as a swallow's beak, whiskers ...
7秦明：霹雳火	Qin Ming	The Thunderbolt	Ch'ing Ming	The Fire in the Thunder Clap	The Star of Swift Courage	His irascible temper and booming voice.
8呼延灼：双鞭	Huyan Zhou	Two Rods	Hu Yien Shu	The Double Clubs	The Majestic Star	
9花荣：小李广	Hua Rong	The Lesser Li Guang	Hua Yung	Little Li Kuan	The Heroic Star	

10柴进：小旋风	Chai Jin	The Small Whirlwind	Ch'ai Chin	The Little Whirlwind	The Lofty Star	He kames a practice of welcoming all bold men.
11李应：扑天雕	Li Ying	Heaven Soaring Eagle	Li Yün	Eagle Who Smites the Heavens	The Star of Wealth	
12朱仝：美髯公	Zhu Tong	Beautiful Beard	Chu T'ung	The Beautiful Bearded	The Star of Abundance	Very tall, with a long luxuriant beard.
13鲁达：花和尚鲁智深	Lu Da	The Tattooed Monk	Lu Chi Shen	The Tattooed Priest	The Lone Star	His back is tattooed, ...
14武松：行者	Wu Song	The Pilgrim	Wu Sung	The Hairy Priest	The Wounded Star	佛教把行脚乞食的留发僧人称“头陀”，把未经剃度而出家修行的佛教徒称“行者”。
15董平：双枪将	Dong Ping	General Two Spears	Tung P'ing	The Warrior of the Two Spears	The Standing Star	good at two spears
16张清：没羽箭	Zhang Qin	The Featherless Arrow	Chang Ch'ing	The Featherless Arrow	The Swift Star	He flings stones with remarkable accuracy, hitting the mark every time.
17杨志：青面兽	Yang Zhi	The Blue-Faced Beast	Yang Chi	The Blue Faced Beast	The Star of Darkness	
18徐宁：金枪手	Xu Ning	The Metal Lancer	Ch'ü Ling	The Golden Sword	The Guardian Star	He has a matchless ancestral treasure. It protects his family from evil spirits. It's a suit of goose-feather armor hoped in a metal.
19索超：急先锋	Suo Chao	The Urgent Vanguard	So Ch'ao	The Swift Vanguard	The Empty Star	His temper was as explosive as a pinch of salt in the flames, and he was eager to win glory for his country, always plunging first into the fray.
20戴宗：神行太保	Dai Zong	The Marvelous Traveler	Tai Chung	The Magic Messenger	The Speedy Star	Whenever he was out on an urgent mission, he would wrap a picture of a god around each of his legs and this gave him miraculous traveling power.
21刘唐：赤发鬼	Liu Tang	The Red-Haired Demon	Liu T'ang	The Redheaded Devil	The Strange Star	This scarlet birthmark on the side of his temple
22李逵：黑旋风	Li Kui	The Black Whirlwind	Li K'uei	The Black Whirlwind	The Murderous Star	
23史进：九纹龙	Shi Jin	Nine Dragons	Shih Chin	The Nine Dragoned	The Lowly Star	His father paid a skilled tattooist to decorate his arms and chest with dragons—nine in all.
24穆弘：没遮拦	Mu Hong	The Unrestrained	Mu Hung	He Whom No Obstacle Can Stay	The Penetrating Star	
25雷横：插翅虎	Lei Heng	The Winged Tiger	Lei Heng	The Winged Tiger	The Retreating Star	He was extremely strong and agile. In a running jump he could clear a chasm 20 to 30 feet wide.
26李俊：混江龙	Li Jun	The Turbulent River Dragon	Li Chün	The Dragon who Roils Rivers	The Long-Lived Star	He earned his living a helmsman on Yangzi River ships. He is a good swimmer.
27阮小二：立地太岁	Ruan the Second	The Ferocious Giant	Juan the Second	The God of Swift Death	The Dagger Star	
28张横：船火儿	Zhang Heng	The Boat Flame	Chang Heng	The Boatman	The Level Star	A boatman on Xunyang River

29阮小五：短命二郎	Ruan the Fifth	The Recklessly Rash	Juan the Fifth	The Short Lived	The Sinning Star	
30张顺：浪里白跳	Zhang Shun	The White Streak in the Waves	Chang Shun	White Stripe in the Waves	The Broken Star	He's a remarkable boy, with skin as white as snow. Not only can he swim forty or fifty li on the surface of the water, he can stay below for seven days and seven nights. He's like a white streak in the water.
31阮小七：活阎王	Ruan the Seventh	The Devil Incarnate	Juan the Seventh	The Fierce King of Devils	The Vanquished Star	
32杨雄：病关索	Yang Xiong	The Pallid	Yang Hsiung	The Sick Kuan So	The Gaol Star	He was a first rate man with weapons, but his complexion was rather pale. 相传关索为三国时期关羽之子，因其凤眼朝天，淡黄面皮而得名。
33石秀：拼命三郎	Shi Xiu	The Rash	Shih Hsiu	The One Who Heeds Not His Life	The Intelligent Star	draw his sword and pitch in even though it may mean his life when he saw injustice on the road
34解珍：两头蛇	Xie Zhen	The Two-Headed Snake	Hsieh Chen	The Double-Headed Snake	The Savage Star	
35解宝：双尾蝎	Xie Bao	The Twin-Tailed Scorpion	Hsieh Pao	The Double-Tailed Scorpion	The Weeping Star	
36燕青：浪子	Yan Qing	The Prodigy	Yien Ch'ing	The Prodigal	The Clever Star	

The Seventy-Two Stars of Earthly Fiends
(in the order in which their names appeared on the stone tablet)

	Name from <i>Outlaws of the Marsh</i>	Nickname from <i>Outlaws of the Marsh</i>	Name from <i>All Men Are Brothers</i>	Nickname from <i>All Men Are Brothers</i>	Star from <i>All Men Are Brothers</i>	
1朱武：神机军师	Zhu Wu	The Miraculous Strategist	Chu Wu	The Wily Warrior	The Chief Star	His weapons were two swords.
2黄信：镇三山	Huang Xin	The Suppressor of Three Mountains	Huang Hsin	He Who Rules Three Mountains	The Savage Star	
3孙立：病尉迟	Sun Li	The Sickly General	Sheng Li	The Sick Warrior	The Brave Star	唐初名将尉迟恭是李世民手下的大将，为李世民立下了不少功劳，后来还把他和秦琼两个人的相画在宫门上，替李世民守门，据说确有效验，曾经一度治好了李世民疑神疑鬼的神经病。
4宣赞：丑郡马	Xuan Zan	The Ugly Son-In-Law	Hsüan Tsan	The Ugly Warrior	The Noble Wise Star	
5郝思文：井木犴	Hao Siwen	The Wild Dog	Hao Ssu Wen	The Guardian Star God	The Heroic Star	His mother dreamed she has entered by the spirit of a wild dog shortly before she became pregnant with Hao.
6韩滔：百胜将	Han Tao	The Ever-Victorious General	Han T'ao	Victor in a Hundred Battles	The Majestic Star	
7彭玘：天目将	Peng Qi	The Eyes of Heaven General	P'eng Ch'i	The Eye of Heaven	The Courageous Star	
8单廷珪：圣水将	Shan Tinggui	The Water General	Shang T'ing Kuei	Swift in Water	The Strange Star	
9魏定国：神火将	Wei Dingguo	The Fire General	Wei Ting Kuo	Warrior of Fire	The Ferocious Star	

10萧让： 圣手书生	Xiao Rang	The Master Hand	Siao Jang	The Magic Scribe	The Learned Star	Master of calligraphy
11裴宣： 铁面孔目	Pei Xuan	Ironclad Virtue	P'ei Hsüan	The Iron Faced	The Guileless Star	
12欧鹏： 摩云金翅	Ou Peng	Golden Wings Brushing the Clouds	Ou P'eng	Eagle in the Clouds	The Eminent Star	
13邓飞： 火眼狻猊	Deng Fei	The Fiery-Eyed Lion	Teng Fei	The Red-Eyed Lion	The Folding Star	
14燕顺： 锦毛虎	Yan Shun	The Elegant Tiger	Yien Shun	The Five-Hued Tiger	The Strong Star	
15杨林： 锦豹子	Yang Lin	The Elegant Panther	Yang Ling	The Five-Hued Leopard	The Dark Star	
16凌振： 轰天雷	Ling Zhen	The Heaven- Shaking Thunder	Ling Chen	Thunder That Shakes the Heavens	The Axis Star	Cannon expert when his stone cannon balls land
17蒋敬： 神算子	Jiang Jing	The Magic Calculator	Chiang Ching	The God of Accounting	The Gathering Star	A clever fellow, he was a skilled mathematician. In ten thousand calculations, he was never off an iota.
18吕方： 小温侯	Lü Fang	The Little Duke	Lü Fang	The Lesser Duke	The Aiding Star	“温侯”是吕布刺杀董卓以后王允给他的封号。吕方爱学吕布，他和吕布都用的是方天画戟，他们又同姓氏，所以得此绰号。
19郭盛： 赛仁贵	Guo Sheng	The Second Rengui	Kao Shen	He Who is like Jen Kuei of Old	The Helpful Star	
20安道全： 神医	An Daoquan	The Doctor	An Tao Ch'uan	The Magic Physician	The Clever Star	
21皇甫端 紫髯公	Huangfu Duan	The Purple Beard	Huang Fu Tuan	The Purple Bearded	The Beast Star	
22王英： 矮脚虎	Wang Ying	The Stumpy Tiger	Wang Ying	The Dwarf Tiger	The Least Star	
23扈三娘： 一丈青	Hu San Niang	Ten Feet of Steel	The Goodwife Hu	The Ten Foot Green Snake	The Intelligent Star	The two long gleaming swords she wields
24鲍旭： 丧门神	Bao Xu	The God of Death	Pao Su	The God of Death	The Barbarous Star	
25樊瑞： 混世魔王	Fan Rui	The Demon King Who Roils the Earth	Fan Lui	King of the Devils Who Roil Earth	The Silent Star	He can summon the wind and rain and he's a fantastic military tactician.
26孔明： 毛头星	Kong Ming	The Comet	K'ung Ming	The Curly Haired	The Wild Star	The one in the gosling yellow tunic
27孔亮： 独火星	Kong Liang	The Flaming Star	K'ung Liang	The Lone Fire	The Ambitious Star	
28项充： 八臂那吒	Xiang Chong	Eight-Armed Nezha	Hsiang Ch'ung	The Eight Armed Lo Chao	The Flying Star	
29李袞： 飞天大圣	Li Gun	The Flying Divinity	Li Kun	The Heaven Flying God	The Walking Star	
30金大坚： 玉臂匠	Jin Dajian	The Jade-Armed Craftsman	Ching Ta Chien	The Jade-Armed Warrior	The Cunning Star	
31马麟： 铁笛仙	Ma Lin	The Elfin Flutist	Ma Ling	The Magic Iron Flautist	The Clear Star	Play double flute
32童威： 出洞蛟	Tong Wei	The Dragon from the Cave	T'ung Wei	The Crocodile Out of the Hole	The Forward Star	Swim and handle boats well on the big Yangzi.
33童猛： 翻江蟹	Tong Meng	The River- Churning Clam	T'ung Meng	The Oyster That Turns the River Over	The Retreating Star	

34孟康： 玉竿	Meng Kang	The Jade Flagpole	Meng K'an	The Jade Banner Pole	The Full Star	
35侯健： 通臂猿	Hou Jian	The Long-Armed Ape	Hou Chien	The Strong-Armed Gorilla	The Fulfilled Star	He is dark and thin and agile.
36陈达： 跳涧虎	Chen Da	The Gorge- Leaping Tiger	Ch'en Ta	The Gorge-Leaping Tiger	The Complete Star	He wielded a steel-tipped spear.
37杨春： 白花蛇	Yang Chun	The White- Spotted Snake	Yang Ch'un	The White-Spotted Snake	The Hidden Star	
38郑天寿： 白面郎 君	Zheng Tianshou	The Fair-faced Gentleman	Chen T'ien Shou	The White Faced Goodman	The Peculiar Star	
39陶宗旺： 九尾龟	Tao Zongwang	The Nine-Tailed Turtle	T'ao Chung Wang	The Nine-Tailed Turtle	The Just Star	
40宋清： 铁扇子	Song Qing	-	Sung Ch'ing	The Iron Fan	The Elegant Star	
41乐和： 铁叫子	Yue Ho	The Iron Throat	Yo Ho	The Iron Whistle	The Musical Star	
42龚旺： 花项虎	Gong Wang	The Flowery- Necked Tiger	Kung Wang	The Spotted-Neck Tiger	The Quick Star	He had a tiger tattooed all over his body, with his head decorating his neck.
43丁得孙： 中箭虎	Ding Desun	The Arrow- Struck Tiger	Ting Tê Sheng	The Arrow- Wounded Tiger	The Hasty Star	
44穆春： 小遮拦	Mu Chun	The Slightly Restrained	Mu Ch'un	The Lesser One Whom No Obstacle Can Stay	The Suppressing Star	
45曹正： 操刀鬼	Cao Zheng	The Demon Carver	Ch'ao Cheng	The Dagger Devil	The Haltered Star	He knew how to slaughter, draw sinews, cut bones, remove entrails and skin carcasses.
46宋万： 云里金刚	Song Wan	The Guardian of the Clouds	Sung Wan	The Guardian God in the Clouds	The Devil Star	
47杜迁： 摸着天	Du Qian	The Skyscraper	Tu Ch'ien	Eagle Who Flutters Against the Sky	The Magic Star	
48薛永： 病大虫	Xue Yong	The Sick Tiger	Hsüeh Yung	The Sick Tiger	The Obscure Star	
49李忠： 打虎将	Li Zhong	The Tiger- Fighting General	Li Chung	The Warrior Who Wars Against Tigers	The Lonely Star	
50周通： 小霸王	Zhou Tung	The Little King	Chou T'ung	The Little Tyrant King	The Empty Star	
51汤隆： 金钱豹子	Tang Long	The Gold-Coin Spotted Leopard	T'ang Lung	The Gold-Spotted Leopard	The Orphan Star	
52杜兴： 鬼脸儿	Du Xing	The Demon Face	Tu Hsing	The Devil Faced	The Finished Star	
53邹润： 独角龙	Zou Yuan	The Dragon from the Forest	Chou Yuen	Dragon Out of the Wood	The Short Star	
54邹渊： 出林龙	Zou Run	The One-Horned Dragon	Chou Jun	The One-Horned Dragon	The Corner Star	
55朱贵： 旱地忽律	Zhu Gui	The Dry-Land Crocodile	Chu Kuei	The Dry Land Water Beast	The Prisoner Star	
56朱富： 笑面虎	Zhu Fu	The Smiling Tiger	Chu Fu	The Smiling-Faced Tiger	The Hoarding Star	
57施恩： 金眼彪	Shi En	The Golden-Eyed Tiger Cub	Shih En	The Golden-Eyed Tiger Cub	The Hiding Star	He's skilled with fists and staves.
58蔡福： 铁臂膊	Cai Fu	The Iron Arm	Ts'ai Fu	The Iron Armed	The Smooth Star	For his strength with the executioner's blade

59蔡庆： 一枝花	Cai Qing	The Single Blossom	Ts'ai Ch'ing	The Single Flower	The Wounded Star	His fondness for hanging a flower over one ear
60李立： 催命判官	Li Li	Hell's Summoner	Li Li	The Pursuing God of Death	The Serving Star	
61李云： 青眼虎	Li Yun	The Black-Eyed Tiger	Li Yün	The Blue-Eyed Tiger	The Searching Star	
62焦挺： 没面目	Jiao Ting	The Merciless	Chiao T'ing	The Faceless	The Fierce Star	
63石勇： 石将军	Shi Yong	The Stone-Face General	Shih Yung	The Stone Warrior	The Ugly Star	
64孙新： 小尉迟	Sun Xin	The Junior General	Sheng Sing	The Lesser Yü Tse	The Mathematic Star	Having learned his skill with arms from his army brother, he was after with a ribbed rod.
65顾大嫂： 母大虫	Mistress Gu	The Tigress	The Goodwife Ku	The Female Tiger	The Shadowy Star	
66张青： 菜园子	Zhang Qing	The Vegetable Gardener	Chang Ch'ing	The Gardener	The Avenging Star	
67孙二娘： 母夜叉	Sun Er Niang	The Witch	The Goodwife Sheng	The Female Savage	The Strong Star	夜叉，原为梵语Yaksa，佛教中传说的一种能啖鬼的吃人恶魔。
68王定六： 活闪婆	Wang Dingliu	Lightning	Wang Ting Lu	The Lively Female	The Inferior Star	
69郁保四： 险道神	Yu Baosi	Spirit of the Dangerous Road	Ju Pao Ssu	The Vanguard God	The Mighty Star	
70白胜： 白日鼠	Bai Sheng	The Daylight Rat	Pei Sheng	Rat in the Daylight	The Rat Star	Idler
71时迁： 鼓上蚤	Shi Qian	Flea on a Drum	Shih Ch'ien	Flea on a Drum	The Thieving Star	
72段景住： 金毛犬	Duan Jingzhu	The Golden Dog	Tuan Ching Chu	The Yellow-Haired Dog	The Dog Star	