摘　要

张爱玲是中国 20 世纪文学史上少有的可以自由纯熟地运用双语写作与翻译，并在两种语境读者中均赢得一定声誉的作家之一。在张爱玲研究大潮中，有关翻译作品的研究并不多，主要集中在吴语小说《海上花列传》和美国文学作品的翻译，迄今为止，鲜有学者对其自译活动及自译作品进行系统研究。

本文通过张爱玲的个案，研究作家自译这一相当独特的现象。论文第一章为绪论，介绍了论文的研究背景、研究目的与意义。第二章探讨了自译的概念，阐述和澄清自译中的一些相关问题，以及研究文学自译对翻译这个学科的价值和意义；介绍和回顾国内外自译研究状况。第三章结合张爱玲的创作背景与作品，介绍了其翻译背景和译作，强调了张爱玲身为作家和译者的双重身份，并对张爱玲七部自译作品进行系统性分析研究。第四章详细讨论了自译作品中张爱玲对翻译策略的灵活运用，主要分四个方面：创作性翻译，翻译和改写，灵活直译和补偿翻译。文章最后归纳了张爱玲的翻译观，并得出结论：张爱玲是一位优秀的文学翻译家，在中国翻译文学史上应当占据一席之地。

通过对张爱玲自译作品的系统性分析和研究，作者发现尽管自译作家会对原作做出一些修改和调整，会采取一些普通译者很少采用的译法，但总的来说，在翻译过程中，她所担当的仍是译者的角色。同普通译者相比，自译作家对原文有着最为深刻透彻的了解，因而会作出最为接近的阐释，同时因为他们的特殊地位（原作属于他们），他们也会大胆地“修改”原作。对于自译作家而言，自译不仅仅是翻译原作，更是弥补原作不足、澄清含糊之处，让自己的意图更加明确的途径。本文通过对张爱玲自译作品的深入分析，以期为张爱玲全面研究提供一个新的视角和有益的补充。

关键词：自译，自译者，张爱玲，双语写作

Abstract

Eileen Chang is a renowned writer and translator in Chinese literary history of the twentieth century, As a writer, she has been much researched. As a translator, she is accredited as the translator of *The Sing-song girls of Shanghai* in vernacular and American literary works. However, less critical attention has been given to her self-translations.

After investigating the phenomenon of self-translation, especially the literary self-translation with the help of self-translation studies made by other scholars, this thesis attempts to analyze her self-translations by dwelling on the striking feature of her translation. The first chapter is the introduction of the thesis, including research background, the scope of the research, aim and meaning of the research. The second chapter "Self-Translation" probes into the preconditions for being a self-translator and classification of self-translation. Then self-translator and translator is compared in detail and the development of self-translation is stated in this chapter. In the light of the identity of being a bilingual writer and author-translator, the third chapter of the thesis analyzes the mutual influences of her translation and writing by specific text analysis. The fourth chapter puts the emphasis on Eileen Chang's flexible strategies in self-translations, which are revealed in the following four aspects: translating in creative writing, translation and rewriting, flexible faithfulness in her self-translation, Compensation from the borrowed western writing devices. The last part concludes that Eileen Chang is an excellent translator and should be honored with a high position in the history of modern Chinese translated literature.

Eileen Chang's literary talents and translation and her self-translations are closely connected. She regards literature as expression of life and her self-translation is the reinforcement of her expression of life. Self-translation is the continuation of her creative writing and serves as an alternative to her bilingual-writing. It is believed that this kind of analysis will not only give a better understanding of self-translation and Eileen Chang's psychological and cultural consciousness during the process of

self-translating, but will also contribute to the theory of translation and literature in general.

Key Words: self-translation, self-translator, Eileen Chang, bilingual-writing

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Acknowledgements

At the completion of my thesis, I would like to express my sincere thanks to my dedicated supervisor, Professor Zhou Yuzhong, with whose guidance I could have worked out this thesis. He has offered me valuable ideas, suggestions and criticisms with his profound knowledge in translation studies. His patience and kindness are greatly appreciated. Besides, he always puts high priority on our thesis writing and is willing to discuss with me anytime he is available. I have learnt from him a lot not only about thesis writing, but the professional ethics. I'm very much obliged to his efforts of helping me complete the thesis.

And many thanks go to my teachers in Ningxia University who once offered me valuable courses and advices during my M.A. study. Their enlightening lectures have been great inspiration to me and provided me with insights into translation-related studies. Their achievements in respective fields and devotion to teaching escalate me to an academic altitude that I can never reach on my own.

Finally, I also owe my sincere thanks to my boyfriend Han Xiaobao, who has devoted much time to reading this thesis and given me much advice. I also wish to thank my parents, who have endured my negligence of care and comfort for such a long time. It is my great pleasure to dedicate the thesis to them.

Chapter 1 Introduction

Eileen Chang is a great writer and translator. She has devoted herself to the cause of translation for more than 30 years and made great contribution to translation and cultural exchanges between China and the West.

As a prolific translator, Eileen Chang translated many masterpieces. Among her translations are Chinese version *The Sing-Song Girls of Shanghai* (《海上花列传》), *Fool in the Reeds* (《荻村传》) that written by Chen Jiying (陈纪滢), American versions *Anthology of Ralph Waldo Emerson* (《爱默生选集》), *The Old Man and the Sea* (《老人与海》), and co-translated *The Best of Washington Irving* (《欧文小说选》) with other people.

However, few people know her achievements in translation and fewer people study her as a self-translator. Eileen Chang translated a total of seven of her own novels and stories, among which, four from Chinese to English: *The Golden Cangue* (《金锁记》), *Shame, Amah!* (《桂花蒸 — 阿小悲秋》), *Little Finger Up* (《等》), *The Naked Earth* (《赤地之恋》), and two from English to Chinese: *The Rice-Sprout Song* (《秧歌》), *The Rouge of the North* (《怨女》) and *Stale Mates* (《五四遗事》). This thesis is intended to address Eileen Chang's less studied activity as a translator with a brief experiment in self-translation.

"Translation of modern works can be grouped in three categories according to the knowledge an author has about the language in which his or her work is being translated: the author does not know the language of the translation at all; the author knows that language well enough to check on the reliability of a translation; or the author knows that language to the point that he or she can translate the work himself or herself." (Jan Vansina, 2004) The third category is an intriguing phenomenon in translation. Grutman defines it "auto-translation" or "self-translation", which refers to "the act of translating one's own writings or the result of such an undertaking." (Grutman, 2004:17) Anto Popovic defines self-translation as "the translation of an

original work into another language by the author himself". (Shuttleworth & Cowie, 2004:13)

As a rare and interesting phenomenon, self-translation maintains a position of marginality in both literary and translation theory worlds, as stated in *the 2001 Routledge Encyclopedia of Translation Studies:* "A fairly common practice in scholarly publishing, auto-translation is frowned upon in literary studies. Translation scholars themselves have paid little attention to the phenomenon, perhaps because they thought it to be more akin to bilingualism than to translation proper." (Grutman, 2004:17)

However, that is not to say that self-translation has been completely ignored by scholars. The emergence of such bilingual authors as Samuel Beckett and Vladimir Nabokov eventually draw attention from researchers. The author of this thesis attempts to explore Eileen Chang's self-translations to contribute to the research on both Eileen Chang and self-translation.

The language data used in this thesis are seven of Eileen Chang's bilingual editions: three from English to Chinese ——*The Rice-Sprout Song* (《秧歌》), *The Rouge of the North* (《怨女》) and *Stale Mates* (《五四遗事》) and four from Chinese to English——*The Naked Earth* (《赤地之恋》), *Shame, Amah!*(《桂花蒸 — 阿小悲秋》), *Little Finger Up* (《等》) and *The Golden Cangue* (《金锁记》).

According to Hokenson and Munson, there are at least four research mechods concerning self-translation: first, making an analysis of translations of different works made by the same author; second, choosing one of the author's representative works to make a deep analysis, seperately from linguistics, narrating and writing style aspects. Third, a comparison of self-translations and other translations. Forth, a comparison of two of more self-translators in the process of decoding and understanding the text of their translation. In this thesis, mostly, the first type will be employed. To be more specific, a detailed analysis of some words and expressions of the original text and a comparison of them with those in the self-translated text will be carried out to show the differences and changes made by the writer-cum-translator.

This thesis is composed of a brief introduction to the self-translation theory, an

exploration of Eileen Chang and her self-translations. Comparing with other self-translators, Eileen Chang translated her works from Chinese to English are generally briefer than the original, while translations from English to her mother tongue revealed more detailed description. The only exception may be *Jinsuo Ji* (《金锁记》), or *The Golden Cangue,* which shows a very high degree of truthfulness to the original. Therefore, a cirtical study on Eileen Chang's self-translations could help us to solve cross-cultural translating problems as well as improve translation strategies.

Chapter 2 Self-Translation

Self-translation has been left outside the mainstream of translation theory and practice. Yet the tradition of self-translator, moving between different sign systems and audiences to creat a text in two languages, is a rich and venerable one. The bilingual text raises the urgent questions for translation theorists today: Is self-translation a unique genre? Is each part of the bilingual text a separate, original creation or is each incomplete without the other?Can either version be split off into a single language or literary tradition? How can two linguistic versions of a text be fitted into standard models of foreign and domestic texts and cultures? Therefore, so many matters and issues concerning self-translation need to be stated clearly beforehand.

2.1 Self-Translation: a Special Genre

Self-translation, auto-translation or authorial translation, refers to "the act of translating one's own writings or the result of such undertaking" (Grutman, 2004:17), or "the translation of an original work into another language by the author himself"(Popvic, 1976:19). Both of the definitions suggest that the author translates his or her texts from one language into another. As a matter of fact, self-translation is said to be an ideal model, its translating process involves five elements: the author, the original work, the source language, the target language and the version. Frankly speaking, such self-translators have longe been neglected in literary history and translation theory, and it is still often assumed that they are just rather idiosyncratic anomalies, mostly preening polyglots or maladaptive immigrants. Yet the tradition of the bilingual writer (or author-translator) creating a single text in two languages, smoothly spanning different audiences, is a rich and venerable one.

This paper, however, will not aim at positting a new theory of translation, its focus will be on literary self-translation exclusively and the corresponding matters arising from it, so as to offer a descriptive and analytical study within the ever

widening field of translation studies.

2.2 Preconditions for Being a Self-Translator

Comparing with common translators, self-translator could better understand the intended meaning of original text for the simple reason that it is written by himself/herself, and s/he knows exactly what s/he wants to express in the original. However, a good understanding of the original is not enough, self-translators should be a good commander of both source language and target language, or else he will have difficulties in reproducing source language into target language. Meanwhile, self-translator should have to tackle cultural conflicts and different thinking ways in the process of translation, which are often faced with common translators. Therefore, there should be some preconditions for an author to become a qualified self-translator.

2.2.1 Bilingual Competence

Being a self-translator, it is needless to say that s/he should be a bilingual or multilingual in some extreme cases. Bilingual competence can be stated from three levels: First, the translator should have a strong ability in expression. Second, the translator should understand the original text correctly. Third, the translator should use appropriate words and expressions to put source language into target language. Bilingual competence can not be stated as a concept only, on the contrary, it is a dynamic organism, translator with bilingual competence should gain the mastery of vocabulary, grammar and sentence expression. In history, there are some translators who don't know the source language of original work, such as Lin Shu and Ezra Pound. But for a self-translator switching between two languages, bilingualism is pre-requisite.

As a matter of fact, due to similarities and resemblances between some of the European languages, there have been a great number of bilinguals or multilinguals all the time. But few self-translators have emerged. This fact not only shows the difficulties involved in self-translation, but also implies that being a bilingual or multilingual is not enough for a self-translator.

2.2.2 Bicultural Competence

To understand bicultural competence, it is important to grasp the full meaning of

the word culture first. According to Chamberlain(2005), culture represents "the values, norms, and traditions that affect how individuals of a particular group perceive, think, interact, behave, and make judgments about their world". Bicultural competence refers to an ability to interact effectively with readers of different cultures. It comprises four components: (a)Awareness of one's own cultural worldview, (b)Attitude towards cultural differences, (c)Knowledge of different cultural practices and worldviews, and (d)cross-cultural skills. Therefore, bicultural competence requires the self-translator owning an ability to understand, communicate with, and effectively interact with readers across cultures.

Meanwhile, there is a dialectical relationship between language and culture. As a carrier of culture, language can not exist without it and vice versa. Hence, Literary translation is both of a cross-language and cross-cultural activity. Being a speaker of two or several languages, a self-translator should be biculturally competent with a good comprehension of cultural meanings in both languages. S/he needs to know the social norms, reading habits and stylistic preferences of the source language, and the target language to which s/he contributes. In this case, self-translator is not only a skilled language communicator, but a crucial link and mediator between different cultures.

2.2.3 Bi-literary Competence

There are many kinds of self-translations, which may include literary self-translation, scientific self-translation, legal self-translation and all other kinds of it. Different kinds of self-translations require different modes, which may include terms, conventions and styles exclusively to these fields. And self-translators of different texts must be part of the respective community, either academic, or literary, in both language communities, or to be more exact, they must have taken part in both of these communities in their respective fields, because "knowing a language does not necessarily involves knowing its genre conventions" (M. Clyne, 1987:236). Thus in order to be a self-translator, s/he must be accompanied with a specialized background in both cultures with an aim to be understood in both circles.

As authors in two literary fields, self-translators of literary translation shall have

the literary connoisseurship, which may refer to the knowledge of literary history, grasp of literary fact, acquaintance of literary theories, and application of literary criticism (Xia, 1998:16).

For literary self-translators, in Jung's words, this entails having had access to both literary communities: the authors must have read literature in both language. In other words, a self-tranlstor must be familiar with the literature of both languages, and getinspiration from the literature. Jung quotes Stefan Heym, a German self-translator who has confessed that Hemingway and Twain influenced his writing more than German writers, as an example. Aileen Chang, a Chinese to English self-translator, is also regarded as the one who has benefited a lot from absorbing lessons of such masters as Somerset Maugham, George Bernard Shaw and David Herber Lawrene. For example, the writing style of Chang's novelette *Chenxiangxie dierluxiang*《沉香屑第二炉香》was highly influenced by Maugham.

2.2.4 Other Conditions

Throughout history, there have been a lot of writers who have written in more than one language, for example, Paul Celan, Derek Walcott, Samuel Beckett, Vladimir Nabokov, but only a few have translated their own works, in spite of the fact that all of these, and many other important writers, such as Ezra Pound, Valéry, devoted much of their lives to translation(Tanqueiro, 1998:58). This implies that besides the above-mentioned bilingual, bicultural, and bi-literary competence, the self-translator must also have a desire or intention to participate in self-translating, and s/he must hold that translating into other language is equally or more important than writing, because to do self-translating, s/he "must sacrifice the time and energy that might have gone into writing more works"(Wechsler, 1998:213).This means that a self-translator shall have an intention to self-translate his/her own works, and this intention is also an important factor, which may account for the emergence of many self-translations.

2.3 Classification of Self-Translation

In Oustinoff's groundbreaking work on bilingual writing and self-translation, he identifies three main types of self-translation, while asserting that the varieties must

be endless. The first is naturalizing self-translation, which exemplifies the commonalities of self-translation with allographic translation. This genre rids a translation of all traces (in style and content) of the source language. The second type is decentred self-translation, which falls between the two extremes of translation and original writing. The third and final genre of self-translation is recreative self-translation. These are self-translations most resembling rewriting, more like original text production than translation.

According to the time span between the original and the self-translations, Grutman classifies self-translations into simultaneous auto-translations (that are executed while the first version is still in process) and delayed auto-translations (published after completion or even publication of the original manuscript) and he argues that there is a fundamental difference between the two different types of self-translation. (Grutman,2004) Some self-translators such as Beckett resorts to both modes of self-translation at different stages in his career.

Actually, it's hard to classify the type of Eileen Chang's self-translations. During her self-translating process, literal translation, recreative writing as well as rewriting strategies are concerned. However, basing on Grutman's classification, it could be find that Chang's seven self-translated works belong to delayed auto-translations.

2.4 Self-Translator Vs Translator

In UNESO's 1976 Recommendations on the Legal Protection of Translators and Translations and the Practical Means to Improve the Status of Translators, it is recommended that "a translator should, as far as possible, translate into his own mother tongue or into a language of which he or she has a mastery equal to that of his or her mother tongue" (Picken, 1989:245). Some self-translators do both directions.

Generally speaking, translation involves two phases, decoding of the source language text and encoding of the target language text. Decoding the SL text is to understand the intended meaning of the original text, and encoding the TL text means to render it into the target language. To be more specific, a translator first reads and receives the original text. Next, s/he formulates the translation. In the first step, s/he is a reader and in the second, a formulator. And there, what differs a traditional translator

from a self-translator lies mostly in these two phases, the first one in particular.

2.4.1 Reading Stage

At this stage, as a reader, a translator tries to construct a mental conception of the original. But it is quite obvious that s/he is different from an average reader in that his/her reading is likely to be more thorough, more deliberate in order to extract the maximum information from the original.

While as a reader of his/her own text, a self-translator can be termed as an optimal or ideal reader since s/he is the formulator of the original. S/he completely understands the deepest implications and profoundest meanings in the original. Even if sometimes time would prevent him from recalling the exact information s/he wants to convey to the SL text readers at the time of writings, s/he is definitely the only one that would figure out the closest meaning since in terms of subjectivity, there will be no gap between the author and the writer-cum-translator, and s/he will never "unwittingly misinterpret his (her) own work"(Tanqueiro,1998:59). In Fitch's words, the self-translator "is no doube felt to have been in a better position to recapture the intentions of the author of the original than any ordinary translator"(Fith, 1988:125).

Moreover, the self-translator also knows about or has researched what s/he has written, so that s/he needs no further research for the translation, which are usually done by the conventional translators, especially when the original is full of allusions and images.

2.4.2 Translating Stage

After reading and interpreting the original text, a translator begins to render the information and formulate the TL text, serving the role of formulator or writer.

As anyone who has tried it quickly realizes, translation is writing at its most fundamental. This is because the translator, unburdened by the need to find a subject, is free to concentrate exclusively on words – what does this word mean in the original? Which one to choose? Where to put it? These are the questions they would usually bear in mind.

In fact, no writer weighs words more scrupulously than the translator, and no one revises more compulsively, suffers more false starts, feels more keenly the inadequacy

of the most carefully chosen words to grasp and convey the phantom meaning existing in the original. Translation is, according to Dryden, "dancing on ropes with fettered legs" (Snell-Horney, 1988:11). This suggests that a translator is restricted by the original. The prior existence of the text to be translated, which stands both as origin, an a silent, immutable judger of its accomplishment, makes the task of the translator much harder.

When the author takes the role of translator, s/he is quite aware of his/her intention and the target readers. Bearing them in mind, s/he makes efforts to render the text in a way s/he considers most appropriate to achieve his/her intention as well as to be appreciated by the target readers.

As a person who bridges the gap between two languages, two cultures, and readers of the original and target texts, s/he knows with the most certainty that when s/he is allowed in departing from the original and when s/he is not, since s/he "knows perfectly just how he (she) originally concretized his (her) thoughts through words", that is, the self-translator knows definitely "when these words are the only words which will serve and when they are only one set of words among many other equally valid sets"(Tanqueiro, 1998:59)

Compared with the ordinary translators, self-translators know better what they want to convey, for they have already conveyed it in the original, and now it is since for them to copy it out, like other ordinary translators usually do. If copying does not work in a particular context, they are used to redoing it and coming up with something new.

Different from the ordinary translators, self-translators are allowed more liberties since the work they translate belongs to them. Although the faithfulness of a translation in relation to the original is always admired by scholars, and some of self-trranslations done by authors may not reach the anticipation in terms of faithfulness, these self-translations, however, could always won favor of the public. This shows that even an approved translation by diverse master hands can not match the self-translation done by the author, since the latter is invested within an authority, which is traditionally exclusive to the original authors.

Actually, some of the self-translators also admit that because they are translating their own works, they have a kind of privilege, just like Nicole Brossard says in an interview, "I can cheat because it is my text." Therefore, a great deal of changes and adjustments generally go with the self-translating territory. During the process of self-translating, writers-cum-translators would turn to various approaches and strategies, such as addition, deletion or omission, condensation, substitution, etc., according to the laws and needs of the target language, which are different from the source language. In conclusion, in terms of production, to a self-translator, the process of self-translation is more like a double writing process thant a two-stage reading-writing activity(Grutman, 2004:19).

2.5 The Development of Self-Translation

It is difficult and impossible to find out when self-translation began and who the first literary self-translator was, since this activity is seldom regarded as belonging to the literary histories. According to the records, in sixteenth-century Europe, poets who were educated exclusively in Latin, sometimes translated their own Latin writings into their mother tongues as finger exercises. This might be the first sprout of self-translation. The best-known Renaissance author to engage in self-translation was Joachim du Bellay (Demerson, 1984:50), a founding father of French Pleiade school. The activities of self-translation went on incessantly, but not on a large scale. In fact, there are few records of self-translation in history for the simple reason that is not a widely practised undertaking. It is not until the twentieth century when such preeminent figures as Joseph Brodsky, Vladimir Mabokov and Samuel Beckett appear that this activity has reached a high tide. Up to now, self-translation has developed greatly and it is believed that with the ever-closer of communications among different peoples, more and more self-translations will come up.

2.5.1 Self-Translation Studies Abroad

The beginning of self-transaltion might be traced back to long ago, but little attention has been turned to it by scholars at that time. Sometimes, self-translations are even exclueded from the literary circles. Rainier Grutman mentions the case of Belgium, which has produced a number of self-translators. But these self-translators

are "rarely acknowledged as such in literary histories".

It is the emergence of such figures as Samuel Beckett and Vladimir Nabokov that eventually draws attention from scholars. In fact, as early as 1961, scholars began to remark on Samuel Beckett's "unprecedented series of self-translations which are unique in the history of literature"(Cohn, 1961:613) and suggested to examine the textual changes necessarily introduced in the process. However, it is only during the 1980s that critics have begun to discuss the topics of Beckett's bilingualism and his self-translation with greater grequency and a renewed interest(Scheiner,1999:175).

Frankly speaking, there are quite a number of studies on self-translation. But the emphasis is more on bilingualism than on self-translation as a sub-branch of translation proper. Furthermore, most of the studies concentrate on Beckett and Nabokov with their cultural and psychological consciousness during the process of self-translators will not be dealt with here for reasons of space.

2.5.2 Self-Translation Studies At Home

Unfortunately in China, few scholars have noticed the special phenomenon of self-translation. As far as the topic of self-translation is concerned, there are few articles, which may include, 《文字的转换与文化得变迁- 白先勇台北人〉的英译》 *(Switching Letters and Transferring Culture: On translating Taibei People by Bai Xianyong and Others)* by Xu Jun, 《从自译看译者的任务- 以〈台北人〉的翻译为个案》(On the Task of the Translator: A Case Study on the Self-Translation of Taibei People) by Wu Bo and 《增亦翻译，减亦翻译——萧乾自译文学作品启示录》 *(Toward Methodological Diversity in Literary Translation: Xiao Qian as an Exemolar)* by Lin Kenan, etc. These articles either briefly introduce the coming out of the bilingual book, or through roughly studying the self-translations of Xiao Qian and Bai Xianyong, probe into the studies of translation as a general. Their focuses are not on the self-translation specifically, which leaves a vacancy in the studies of self-translation in China.

Through exploring the phenomenon of self-translation, elaborating on some matters accompanied with it, and introducing the latest development of this activity, the author of this thesis intends to attract the attention of the scholars to the neglected

phenomenon of self-translation in China, and supply the gap in Chinese self-translation studies. Due to limitation of space, this paper will focus on Eileen Chang for the simple reason that as a writer, Chang has aroused various attentions from the scholars for her complicated emotions and profound insight, but her self-translated works have not been studied to any great extent.

Chapter 3 Eileen Chang and her Self-Translation

3.1 Life and Times of Eileen Chang

Eileen Chang was born in Shanghai on September 30, 1920, into a renowned family. Her paternal grandfather was a son-in-law to Li Hongzhang, an influential Qing court official. Her family moved to Tianjin in 1922, where she started school at the age of four. When she was five, her birth mother left for Britain after her father took in a concubine and grew addicted to opium. Although she did return four years later, following his promise to quit the drug and split with the concubine, a divorce could not be averted. Chang's unhappy childhood in the broken family probably gave her later works their pessimistic overtone.

Chang was renamed Eileen in preparation for her entry into the Saint Maria Girls' School. During her secondary education, she was already deemed a genius in literature and published her first two novels—— *Niu (《牛》An Ox)* and *Bawang Bieji (《霸王别姬》Farewell, My Concubine)*. In 1939, she was accepted into the University of Hong Kong to study literature. She also received a scholarship to study in the University of London, though the opportunity had to be given up when Hong Kong fell to the Japanese in 1941. Chang then returned to Shanghai to begin her literary career, where she lived from 1942 to 1952. During those years, she produced a significant body short fictions, including *Chenxiangxie • Diyiluxiang (《沉香屑 • 第一炉香》Aloeswood, the First Burning), Qingcheng Zhi Lian(《倾城之恋》Love in a Besieged City)* and *Jinsuo Ji (《金锁记》The Golden Cangue),* which placed her among the most important women writers in China, her essays and stories being eagerly awaited by readers of such leading literary magazines in the 1940s as *Tiandi(《天地》Heaven and Earth, edited by Miss Su Qing(苏青))* and *Zi Luolan (《紫罗兰》). These essays and stories were respectively collected in Liuyan (《流言》Gossip, 1945)* and *Chuanqi (《传奇》 Romances, 1944).*

In 1952, Chang left the mainland for Hong Kong, where she had two novels published: *Yangge* (《秧歌》, 1954; English version *The Rice-Sprout Song,* 1955), and *Chidi Zhi Lian* (《赤地之恋》1954; English version *Naked Earth,* 1956). In the fall of 1955, Chang left for the United States and had since lived a most secluded life. In the sixties she produced two English versions of a novel based on her story Jinsuo Ji (1943) —— *Yuan-nv* (《怨女》*The Embittered woman,* 1968, Taibei) and *The Rouge of the North* (London, 1967) —— as well as a revision of a novel first serialized in the forties newly titled *Ban-Sheng Yuan* (《半生缘》Half a Lifetime's Romance, Taipei, 1969) . In the sunset of her life, Eileen completed the English translation of a celebrated Qing novel *The Sing-Song Girls of Shanghai* (《海上花列传》) written in the Wu dialect. On September 8, 1995, she was found dead in her apartment. According to her will, she was cremated without any open funeral and her ashes were released to the Pacific Ocean.

3.1.1 Previous Research on Eileen Chang

Being an outstanding woman writer in the history of Chinese literature, Eileen Chang attracted immediate attention of the critics as early as her first appearance in the literary circle. In the 1940s, scholars such as Fu Lei (傅雷) and Tan Chengbi (谭成璧) broke a path for present-day studies on Eileen Chang. Fu Lei was the first one in China who made analysis of Chang's works and confirmed her significance. He confirmed Chang's achievements on writing techniques and appreciated her employment of the Chinese language with the greatest freedom and ease.

In 1952, Chang went to Hong Kong and then later settled in the U. S. Due to the publishing of her two controversy novels *The Rice-sprout Song* and *The Naked Earth,* both written under the commission of the United States Information Service as part of their anti-communist literary campaign, Chang remained for decades a taboo in the mainland of China. Until in the middle of 1980s, it was largely impossible for Chang to appear in any published modern history of Chinese literature. During this period, researches on Eileen Chang were mainly carried out by overseas scholars and scholars in Taiwan, with C.T.Hsia (夏志清), Shui Jing (水晶) and Lin Yiliang (林以亮) as representatives. Their research focus was on the art and rich themes of Chang's

fictions and the important position Chang's fictions occupy in the history of Chinese modern literature.

After the mid of the 1980s, researches on Eileen Chang were on the rise. The earliest serious book on the history of Chinese literature giving a place to her was *The Thirty Years of Chinese Modern Literature* (《中国现代文学三十年》) co-authored by three professors of Beida, Qian Liqun(钱理群), Wen Rumin(温儒敏) and Wu Fuhui(吴福辉), which served as a starting point in her study in the mainland of China. The latter part of the 1980s witnessed the publishing of a series of academic papers on her, including *The Fictional World Eileen Chang* (《张爱玲的小说世界》) by Hu Lingzhi(胡凌芝), *On the Arts of Eileen Chang's Ficiton*(《张爱玲小说艺术论》) by Pao Pengzi(饶芃子) and Dong Zhongnian(董仲年), which centered upon the study of the special skills in her fictional writing – its images and symbolisms. Some scholars have started to make psychoanalysis of Chang's works and feminist criticism has been applied to analyze Chang's Works in recent years.

From the above review, it is obvious that there is a surprisingly neglected field: analysis of Chang's translation of her own works. Hense arises the necessity fro the present research, which, it is hoped, might find out the features of Chang's translation style.

3.1.2 Bilingual Writer and Author-Translator

As a talented writer, Eileen Chang made no small stirs in the Chinese literary circle. However, her role as a bilingual writer and translator has been largely ignored. Actually, Chang was among the few who can write in two languages and win acclaim of readers from both cultures.

Chang's success in bilingual writing and translation can be largely attributed to her childhood education, which ideally complemented her keen and receptive sensibility. From her stern and old fashioned father she received training in classical Chinese poetry and prose, without which it is hardly conceivable that a writer in her early twenties, as Chang was when she began to publish, could have explored the resources of the Chinese language with such assurance and skill. The education at St. Mary Girls' School laid a solid foundation of the English language for her. And

during her first years in Shanghai, her mother initiated her into the world of Western art, music, and literature. With her assistance, Chang sat in the entrance exam for London Univversity, which finally delivered her to Hong Kong, where she refined her English in painsstaking efforts. For three years, she wrote in English only. Starting from 1941, she published a series of essays in the English magazine – The XX th Century.

Her first novel written in English was *The Rice-Sprout Song,* which won immediate acclaim as soon as it was released in the U.S. Praise and honor come from the most influential media like New York Times, Herald Tribune and Times Weekly. An art critique journal commented, as the author's first creative writing in English, the language of this touching novel would shame us native speakers.

Her talent was recognized by the American society. Edward Mac Dowell Colony and Huntington Hartford Foundation received her as their in-residence writer in 1958. She also stayed in Miami University for 9 months as their first foreign writer-in-residence in 1966. The Miami University Newspaper made a comment on Eileen Chang – Miss Chang's novels and other works in both Chinese and English have brought her recognition as one of the best living Chinese novelists. Eileen Chang's 1995 *New York Times* obituary called her "a giant of modern Chinese Literature." It goes on to say that she was "a beloved figure who had a huge devoted following in Taiwan, Hong Kong and in other Chinese communities around the world and a lionized author whose works, particularly her early short stories, were hailed as classics by literary critics." The obituary compares her favorably to such widely acclaimed writers as Kaherine Mansfield, Katherine Anne Porter, Eudora Welty, Flanner O'Connor, and Franz Kafka.

Besides creative writing in English, Chang was also engaged in translation practice. When she came to Hongkong in 1952, she earned a living by translation practice. When she came to Hong Kong in 1952, she earned a living by translating for the American Information Service. Her translation includes The old Man and the Sea by Ernest Hemingway, The Selected Work of Emerson and The sleeping Hollow by Washington Irving.

As for the translation of her own works, Chang insisted on self-translation and had on many occasions refused the request of others to translate her works. Sima Xin (司马新), the author of *Eileen Chang in America* once translated Chang's *When we were young*. He asked the permission of Chang's right before its publication and was declined. In the letter she wrote back to him, Chang said, "Sorry to reply so late. Actually, it did not take too much time to answer; only the answer was hard to make. P.E.N wanted to publish a translation of onel of my short stories and some others hoped to translate another to be put in a cllection by Yinda Publishing House, both of which I declined, making it clear that I insisted on translating my works by myself, only I didn't have enough time for the time being. It's not so good for me to go against my own word, and it may hurt someone's feelings. So I hope you could forgive me for asking you not to have it published. In fact, if you could have dropped a note beforehand, it wouldn't have wasted your precious time, for which I feel so sorry."

As one of Chang's close friends, Sima Xin expressed his understanding to this refusal: considering her perfect English self-translation is best. In fact, besides her excellent English, the advantages of her self-translation come more from an unmatchable understanding and appreciation of her own works, including all the details in the stories and novels, their aesthetic and thematic significance.

Eileen Chang's self-translations mainly fall into three categories: The first category starts from 1952 to 1955, Chang left the mainland for Hong Kong, where she self-translated *Chidi Zhi Lian*(《赤地之恋》, 1954; English version *Naked Earth,1956*) and *Yangge*(《秧歌》,1954; English version *The Rice-Sprout Song,* 1955). The second category starts from 1955 to 1968, Chang arrived in the United States and threw the whole of herself into English writing. She self-translated three medium-length novels: *Wusiyishi*(《五四遗事》, 1957; English version *Stale Mates*), *Guihuazheng – ahxiao beiqiu* (《桂花蒸–阿小悲秋》, 1962; Eglish version *Shame, Amah!*) and *Deng* (《等》, 1961; English version *Little Finger Up*). This translation activity can be seen as an effort for Chang to enter into the ranks of mainstream English writers. The third category starts from 1968 to 1995, at this stage, Chang gradually threw away her plan

to gain access to American Press, and began to make research on traditional Chinese literature. She translated *Jinsuoji*(《金锁记》,1971; English version *The Golden Cangue*), *Yuan-nv* (《怨女》1968, English version *The Rouge of the North*).

3.2 Eileen Chang's Self-Translation

As we have mentioned in the first chapter, Eileen Chang translated altogether seven of her own fictions, this corpus is quite small as compared with her creative writing. However, it is great significance for translation research.

Different from most of translation, which is done for the purpose of introducing a writer or some particular piece of literary work, the translation Chang did was aimed at bilingual publication. The difference between the original and the target is somewhat blurred as compared with common translation and the version appeared later could by no means be listed as "translated literature". Both versions stand on their own could be named as part of the American or Chinese literature.

Nevertheless, we may observe a general characteristic in her translation: works translated from Chinese are generally briefer than the original, while translations from English into her mother tongue revealed more detailed description. The only exception may be *Jinsuoji* (《金锁记》), or the golden cangue, which shows a very high degree of truthfulness to the original.

In this part, before detailed analysis of her self-translation strategies, we should first take a look at Eileen Chang's translation characteristics from the following four aspects: title, color terms, culture-specific connotations as well as onomatopoeias. We may find in this case something very different from versions rendered by common translators.

3.2.1 Title Translation in Chang's Fiction

When the topic of title translation is touched on, what comes most readily into our mind might be in the case of film introduction. A large number of films have quite different titles for their versions in different languages, for instance, one of the best introduced American film in China – *Wateloo Bridge* appeared as *Hunduanlanqiao* (魂断蓝桥), which reproduce the tragic flavor of the film and easily arouse the audience's curiosity about a heartbroken love story hidden between the lines. Another

example is the US film *Chickpeas,* which tells the life of immigrants of Beirut in the United States. They are sandwiched due to the cultural conflict, just like the peas that are pressed by both sides of the pod. Instead of slavishly translating it into *Yingzuidou*(鹰嘴豆), the translator flexibly renders it into *Meiguomeng* (美国梦) with a literal meaning of American dream, a popular belief that hard work will bring forth America's bounty in the form of material well-being.

As a form of mass media, the adaptation of film title translation could be roughly boiled down to its decisive factor in box office. Owning to different culture or history background, audience in different countries have developed different habits or expectations for film titles. Cite an instance, for the American audience, who are familiar with their history and has a profound understanding of the Westward movement, "*Chickpeas*" is definitely more vivid than "American Dream", while for the Chinese audience, the original title would require more cultural knowledge to appreciate.

Now back to Chang's work, *Wusiyishi,* the novelette we have discussed above, its full name is wusi yishi – *luowentao sanmei tuanyuan* (《五四遗事——罗文涛三美团圆》), which literally means a story left over from the May Fourth Movement – a happy reunion of Luo Wentao and his three beauties. The story started with the determination of a land owning New Youth – Luo to divorce his wife chosen by his family so as to embrace a "true love" and a "more reasonable life". This story ironically ends with all his three "wives" living compromisingly under the same eave.

The title of the Chinese version, especially the latter part, is reminiscent of some of the late Qing old stories, for example, *maiyoulang duzhan huakui* (《卖油郎独占花魁》), or a oil peddler wins the heart of top hetaera. The association produces acrid irony, all those inspired by the spirits of the advanced May Fourth Movements were finally crashed by the decadent forces and the weakness of the protagonists. However, the above association hardly means anything for a reader other than that with a sound training and deep understanding of Chinese history and literary traditions, so Chang chose a simpler title – *Stale Mates* for its English version, which is more readily comprehensible for the western audience.

Among the titles of all her stories, *Guihuazheng – ahxiao beiqiu* (桂花蒸——阿小悲秋), steamed osmanthus, Ahxiao's unhappy autumn maybe the most "Chinese" one. Guihua, or, osmanthus flower, closely associated with autumn and a sign for the beginning of the dreariness of life, frequently appears in Chinese poetry, while Beiqiu, or soreness in autumn is a symbolized sentiment in Chinese literature. Eva Hung once noted that, " 'unhappy autumn' " in the Chinese title hints at the heroine who has past her prime. While the fragrance of the osmanthus flower serves as synonymous autumn, 'steamed' refers both to the heat and the humidity of an oppressive Indian Summer." (Hoyan, 2000:107, Hung 2000:59).

Chang put the title as "Shame, Amah!", which is taken from what Mr. Schacht says to Ah Xiao, his Suzhou Amah, "Shame Amah! ... Never have the number right. (阿妈，难为情呀！数目字老是弄不清楚。)" In the story, Schacht was a German living in Shanghai, whenever he was out, Ah Xiao, his amah had got to record the phone number, which he was supposed to call back. But as most of the calls were in English, it formed a kind of difficulty for the amah, who apparently got little education for a woman in her status, to get the number right.

As noted by Hoyan, the difference in the titles of the English and Chinese version marks a shift of focus The Chinese one cares more about the conditions of the amah, a beautiful, sensitive woman struggling in vain to maintain her sense of honor. While the English title well reminds us a postcolonial stance, which put several confronting forces in the focus: a native of high power Germany in his ally's colony, western male employer and his oriental female employee.

In fact, *Guihuazheng – ahxiao beiqiu* (桂花蒸 —— 阿小悲秋) have another two English translations beside the one entitled as Shame, Amah! By the author herself. One of them by Nieh Hua-ling (聂华苓) (Nieh Hualing, 1962), the renowned Taiwan woman writer got the same title as Shame, Amah! Simon Patton managed to literally translated the original as Steamed Osmanthus Flower, Ah Xiao's Unhappy Autumn (Simon Patton, 2000), although semantically translated word for word, we could hardly sense what the Chinese version communicated. Besides, beiqiu is definitely not so simple as "unhappy autumn", in so rendering, it lost all of its

literary associations.

Another story, whose titles of different translations differs a lot is found in deng (等), or waiting. Hoyan Hang Fung had made an insightful observation in its translating into Little Finger Up by the author:

> "A comparison between the English translation and its original shows a change in the title and subsequently, a shift of focus. As indicated by its Chinese title, "Deng," the story carries a sense of resignation. The fact that life is viewed as a process of aimless waiting creates an atmosphere of subdued pathos. However, as indicated by the English title "Little Finger Up," which is a gesture commonly understood as referring to a concubine, Chang's translation focuses more on the fact that both Mrs. Xi's and Mrs. Tong's husbands have concubines. It is worthwhile to note that this alteration actually reflects Chang's, or the anthology editor's. intention to package the story with a distinct Chinese flavor..." (Hoyan, 2000:107)

Different from the text, which has every space to express the theme of a piece of literature and takes time to bridge the cultural gaps, the single-line title is harder to tackle. Yet, we could by no means overlook its importance in attracting the reader and highlights the theme. So, it deserves more attentions on the part of translators.

3.2.2 Translation of Color Terms

Both in Chinese and English, color terms are abundant in poetry, pose, novel, etc. Actually, a great writer is also a good commander of color terms. Language can be stated as a medium through which writers create artistic figures. Writers in different use of language form different writing styles. Eileen Chang's style is characterized by ironical rhetoric, witty imagery, abundant symbolism, and particularly brilliant language with rich colors and sparkling scenery.

For Eileen Chang, who was extremely sensitive and had a particular liking to colors, the employment of color terms was an indispensable technique to portray characters, create settings and express emotions. We could find a colorful world in her works: white, black, red, blue... All colors not only represent a linguistic symbol, but

her explanation to life and characters in the novel. In her fictions, she used a large number of color terms, which become an important part in the demonstration of feelings, dispositions and relations between characters. The success of Chang's fictions decades after could also be partly attributed to her special language style featuring rich and colorful world.

Color terms are words and expressions for describing colors, such as red, green and yellow. Of course they are equivalent to the colors in paints. Color terms are linguistic symbols, which reproduce the color images through the visual sense of readers in their mind. Basing on their understanding towards different colors, writers borrow specific color terms in their literary creations to express the characters' inner feelings, and make the descriptions more vivid and impressive.

The reason why color terms can convey certain intentions of writers is that color terms possess metaphoric and associative meanings besides their conceptual meanings. In both Chinese and English, there are a lot of color terms. Their intended meanings may sometimes overlap. However, there are also differences in their symbolic senses. Therefore, it deserves our attention while translating from Chinese to English. Let's examine how Chang translated the color terms in her English novelette *the Golden Cangue.*

Example 1:

我们也许没赶上看见三十年前的月亮。年轻的人想着三十年前的月亮该是铜钱大的一个**红黄的湿晕，像朵云轩信笺上落了一滴泪珠**，陈旧而迷糊。老年人回忆中的三十年前的月亮是欢愉的，比眼前的月亮大，圆，白；然而隔着三十年的辛苦路往回看，再好的月色也不免带点凄凉。

Maybe we did not get to see the moon of thirty years ago. To young people the moon of thirty years ago should be **a reddish-yellow wet stain** the size of a copper coin, like a teardrop on letter paper by To-yun Xuan*, **worn** and **blurred**. In old people's memory, the moon of thirty years ago was gay, larger, rounder, and **whiter** than the moon now. But looked back on after thirty years on a **rough** road, the best of moons is apt to be tinged with **sadness**.

***: To-yun Xuan (Solitary Cloud Studio) was famous for its fine**

red-striped letter paper, popular down to the thirties.

Here Chang created a sad and desolate atmosphere under which the whole story was covered, all the expressions like "红黄的湿晕", "朵云轩信笺上一滴泪珠" and "白" set a tone of sadness, because white is usually an unpopular color in China – the color for the dead and funerals, and the wet stain on the letter paper unique to China – a kind of *Xuan* paper good for calligraphy – signifies sorrowfulness. Therefore, it is easy for the Chinese to understand, while to the English readers, the description carries a little bit of strangeness, because white connotes purity and innocence in English, so Chang put a footnote here to explain "朵云轩", and with such indicative words as "worn", "blurred", "rough" and "sadness", the meaning of "reddish-yellow wet stain" can be well understood and the sad atmosphere is equally transformed in the rendition.

Let's turn to another example showing how color terms are used to depict mentality.

Example 2:

冷盘撤了下去，长白突然手按着桌子站了起来。世舫回过头去，只见门口背着光立着一个小身材的老太太，脸看不清楚，穿一件**青灰**团龙宫织缎袍，双手捧着**大红**热水袋，身旁夹峙着两个高大的女仆。门外日色**昏黄**，楼梯上铺着**湖绿**花格子漆布地衣，一级一级上去，通入没有光的所在。世舫直觉地感到那是个疯人—无缘无故的，他只是毛骨惊然。长白介绍道："这就是家母。"

Then the cold dishes were removed. Ch'ang-pai suddenly leaned his hands against the table and stood up. Shih-fang looked over his shoulder and saw a small old lady standing at the doorway with her back to the light so that he could not see her face distinctly. She wore a **blue-gray** gown of palace brocade embroidered with a round dragon design, and clasped with both hands a **scarlet** hot-water bag; two big tall amahs stood close against her. Outside the door the setting sun was **smoky yellow**, and the staircase covered with **turquoise** plaid linoleum led up step after step to a place where there was no light. Shih-fang instinctively felt this was a mad person. For no reason there

was a chill in all his hairs and bones. "This is my mother," Ch'ang-pai introduced her.

"青灰" "湖绿""昏黄" and "大红" —— Chang here successfully used these color terms to create a gloomy and horrid effect, which reveals Ch'i-ch'iao's aberrant personality. The golden cangue ruined her youth and love; meanwhile, it distorted her soul. Now she was going to destroy her daughter's marriage and happiness. "大红" enables people to associate the image with a green-body and red-tongue devil, cruel and wicked. Chang translated "青灰", "湖绿" and "黄昏" into "blue-gray", "turquoise" and "smoky yellow" – colors tending to be dark and gloomy, and "大红" into "scarlet" – a strong and bright red like the color of blood, so as to form a contrast of colors in the translation and depicting a vivid picture of Ch'i-ch'iao.

3.2.3 Translation of Culture-specific Connotations

3.2.3.1 Simile and Metaphor

Eileen Chang's language is charming and colorful. And one of the most attractive features of her language is her frequent employment of figures of speech in her works, especially figures of comparison, which we cannot steer clear of in order to enter her world of fiction.

Figures of comparison are the most commonly used figures of speech in literary writings. Generally speaking, figures of comparison include simile and metaphor. According to *Webster's New World Dictionary,* a simile is an expressed likeness; the simplest and most direct way of connoting an idea with something else is by means of using simile. And according to *A Dictionary of Literary Terms,* a simile is a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor where the comparison is implicit) recognizable by the use of the word "like" or "as". While metaphor, according to *Webster's New World Dictionary,* is a figure of speech containing an implied comparison, in which a word or a phrase ordinarily used of one thing is applied to another. And A Dictionary of Literary Terms defines metaphor as a figure of speech in which one thing is described in terms of another. The comparison is usually implicit; whereas in simile it is explicit. In short, Metaphors are based on

similarities of features and similes are simply metaphors marked by terms such as "like", "as though", "similar" or "resembling".

Both similes and metaphors are wonderful associations from life. They also need imagination, which is actually a creation based on the images memorized in the mind. The two rhetorical devices are encouraged and practiced in both the English and the Chinese languages, for the figurative language itself is the most expressive part in a language. A language with rhetorical devices has great charm. However, similes and metaphors are deeply rooted in respective culture. No rhetorical device in one language could have the exact equivalent in another. Now let's turn to the translation of similes and metaphor in *The Golden Cangue* and see what strategy Chang chose to translate them.

3.2.3.1.1 Keep the same form and image

Since they have some identical viewpoints on humanity and aesthetic standards beyond their time and space as a result of similar living environment and cognitive experience, people from different cultural backgrounds use some identical similes. So in *The Golden Cangue,* the majority of the similes and metaphors are reproduced in the target text by keeping the same form and image.

Example 3:

小双道:"三爷自己在外头**流水似的花钱**。欠了公帐上不少,也说不响嘴。"

"...Third Master was in no position to, he himself was **spending money like water** and had borrowed a lot from the family accounts."

"流水似的花钱" is frequently-used simile. Actually it is a fixed expression, describing spending money fast and with a large amount. When rendered it into "spending money like water", the image "water" is kept and the meaning is clearly expressed.

Example 4:

她摸索着腕上的翠玉镯子,徐徐将那镯子顺着**骨瘦如柴**的手臂往上推,一直推到腋下。

She groped for the green jade bracelet on her wrist and slowly pushed it up her **bony arm as thin as firewood** until it reached the armpit.

"骨瘦如柴" is also a Chinese expression, which is used to describe a person who is extremely thin. The English word "bony" alone can express the meaning. While in translating this simile, Chang also used a simile in the English version, putting it as "bony arm as thin as firewood", where the image of firewood is maintained. By translating in this way, the target readers can get the opportunity to know how the Chinese are used to describing the idea of being bony.

3.2.3.1.2 Maintain the same form and image, add meaning

Sometimes it would be very difficult for translators to keep just the form and image in translating similes and metaphors, for the target readers may find it hard to comprehend what the figure of speech really wants to express due to differences in customs, way of life and culture. So it is necessary to add the meaning to make the translation understandable.

Example 5:

玳珍道:"当心你那**水葱**似的指甲，养得这么长了，断了怪可惜的!"

"Be careful of those nails of yours, **as slender as scallions.** It would be a pity to break them when you've grown them so long," said Dai-zhen.

Example 6:

酸梅汤沿着桌子一滴一滴朝下滴，像迟迟的**夜漏**——滴，一滴....一更，二更.....一年，一百年。真长，这寂寂的一刹那。

Drop by drop, the sour plum juice trickled down the table, **keeping time like a water clock at night** — one drip, another drip – the first watch of the night, the second watch – one year, a hundred years. So long, this silent moment.

In the above two examples, both the form – simile, and images – "水葱" and "夜漏" were kept. Chang also added "slender' in example 15 to emphasize the feature of scallions. "夜漏" is an article unique to Chinese culture. So Chang add "keep time" to describe it, making the meaning much clearer.

3.2.3.1.3 Replace form, partly maintain image

Example 7:

她再年轻些也不过是一棵较嫩的雪里红盐腌过的。

Even when she was younger, she did not seem fresh, but was like **a tender**

bunch of vegetables that had been salted.

In the original, the form is metaphor, while it was put into simile in the translation. The form was changed. The original image is "雪里红", a special Chinese salted vegetable. Usually made from mustard. Here the focus is not what kind of vegetable it is, but the feature of the vegetable – salted. So in the translation, "雪里红" was just rendered as "a bunch of vegetables". With the attributive clause, the target readers may easily form a mental picture of the image.

3.2.3.1.4 Delete form and image, add meaning

Owing to the differences in culture and language, sometimes the image in the source text is hard to keep and even though it can be kept, the translated text would be lengthy in linguistic form and difficult to understand or even unacceptable to the target readers. In order to avoid such shortcomings, Chang occasionally deleted the image and just conveyed the meaning of the figure of speech. Figures of comparison translated in this way are very few compared with the large number of similes and metaphors directly translated without any change in form and imge.

Example 8:

小双抱着胳膊道:"**麻油店的活招牌**,站惯了柜台,见多识广的,我们拿什么去比人家?"

Little Shuang said, holding her own elbows, "Why, she was **the big attraction at te seasame oil shop,** standing at the counter, and dealing with all kinds of customers. What have we got to compare with her?"

The form of the original is metaphor, the image is "活招牌" (living shop sign), and the meaning is that Ch'i-ch' iao is the big attraction of the shop. "活招牌" is a very Chinese metaphorical way of describing attractive people, if the image was directly transplanted in the target language, the readers may be confused about its meaning. So Chang deleted the image and supplemented the meaning in her translation, in order to make the version read smooth and comprehensible.

Example 9:

姜家是个大族,长辈动不动就拿**大帽子**压人。

The Chiangs are a big clan; the elders **keep browbeating people with**

high-sounding words.

In this example, the form of the original is also metaphor, the image is "大帽子", a big cap indicating subduing power or labels, and the meaning is the elders keep bullying people because they enjoy high status and often tell people to obey their orders. In the translation, both the form and image were omitted. Only the meaning was translated.

3.2.3.2 Idioms

Refined and sanctified idiomatic expressions have been described as the crystallization of language, without which our language would become dull and dry. The Chinese language is abundant in idiomatic expressions and Chinese idioms are the cream of it. They convey the meanings in a unique way with a peculiar appealing effect.

An idiom is a group of words, yet the meaning of which cannot be deduced by adding up each part. They are usually culture-specific, that is , they depend very much on a specific social or ecological setting. Because of their close identification with a particular language and culture, idioms usually carry more impact than non-idiomatic expressions. The Chinese equivalent form idiom is "熟语" or "习语". It means a kind of a set phrase or sentence, which, like a stock expression, is oftern quoted by the common people.

An idiom is a fine indicator of a culture, which is closely related to language. As the cream of the Chinese language, Chinese idioms are the splendid outcome of the development of Chinese culture. Idioms with cultural traits condensed in them play an active role in the vivid expressions and offer local color and atmosphere. They present a panoramic picture of a culture because they are derived from various origins such as literary folklore, historical events, religious beliefs and people's social activities, etc.

But difficulties arise when the translator tries to render them into another culture. Because of differences in history, beliefs and even geographic features between the two nations, Chinese idioms with strong cultural indication become an extremely nut to crack. A great number of idioms are used in Eileen Chang's works by different characters. Now let's see how they are put into English by Chang herself.

3.2.3.2.1 Literal translation

Rendering the idioms literally is the principal strategy employed by Chang. Literal translation transfers cultural words and preserves the degree of grammatical and lexical abnormality in the translation. It aims at reproducing the original thought without changing the linguistic forms of the source text. Literally-translated text conveys not only the meaning of the source text, but also the cultural information embodied in culture-specific items. Of course, the translation can only be foreignized to such a degree that the target text is still readable.

Example 10:

七巧道："**亲兄弟，明算帐**，大哥大嫂不言语，我可不能不老着脸开口说句话。我须比不得大哥大嫂—我们死掉的那个若是有能耐出去做两任官，手头活便些，我也乐得放大方些，哪怕把从前的旧帐一笔勾销呢?可怜我们那一个病病哼哼一辈子，何尝有过一文半文进帐，丢下我们孤儿寡妇，就指着这两个死钱过活。我是个**没脚蟹**，长白还不满十四岁，往后苦日子有得过呢！"

" '**Even brothers settle their accounts openly**'." Ch'i-ch'iao quoted. "Eldest Brother and Sister-in-law say nothing, but I have to toughen my skin and speak out this once. I can't compare with Eldest Brother and Sister-in-law. If the one we lost were able to go out and be a mandarin for a couple of terms and save some money, I'd be glad to be generous, too – what if we cancel all the old accounts? Only that one of ours was pitiful, ailing and groaning all his life, never earned a copper coin. Left us widow and orphans who're counting on just this small fixed sum to live on. I'm **a crab without legs** and Ch'ang-pai is not yet fourteen, with plenty of hard days ahead."

In this long paragraph, there are two idioms which are both rendered in a literal way. In the translation of "亲兄弟，明算账", a word indicating the attitude of concession "even" is added, making the meaning much clearer. "没脚蟹" is an idiom often used in Shanghai dialect, referring to lack of capabilities. The English-speaking readers do not describe things like that. The translation keeps the vivid image and broadens the knowledge of the target readers of the Chinese way of expression.

Example 11:

赵嬷嬷她又道:"你别以为还是从前住的**深堂大院**哪,由得你疯疯颠颠!这儿可是挤鼻子挤眼睛的,什么事瞒得了人?趁早别讨打!"

"Don't think you're still in **the deep halls and big courtyards** we lived in before, where you had room to talk crazy and act silly. Here it's cheek by jowl, nothing can be kept from other people. Better stop talking if you want to avoid a beating."

The Chinese idiom "深堂大院" generally includes the whole rooms and yards of a house and here means a big family house. The literal translation of this idiom preserves the charecteristics of the structure of traditional Chinese houses, which is quite different from that of the western. Both the cultural and linguistic features are well preserved in the translation.

3.2.3.2.2 Translation by paraphrase

To the English readers, the cultural background of the idioms is more often than not geographically and historically remote, and this kind of translation tends to be a little hard to understand. Therefore, in order to let the English readers obtain a smoother, simpler, clearer and more direct understanding of the original idioms, Chang employed the method of translating them by paraphrases.

Example 12:

长馨想着**送佛送到西天**,自己再热心些,也没有资格出来向长安的母亲说话,只得央及兰仙。

Ch'ang-hsing thought she should **finish her good deed** but, however enthusiastic, she was not qualified to speak to Ch'ang-an's mother. She had to beg Lan-hsien.

Instead of rendering the idiom literally into "send Buddha to India", Chang merely conveyed the connotation of the idiom at the cost of losing the images, which is quite contrary to her usual translating strategy towards idioms bearing images. Another two examples can be given as follows:

Example 13:

后来七巧认真得了病,卧床不起,越发**鸡犬不宁**。

Later Ch'i-ch'iao got seriously ill and took to her bed and **there was more fuss then ever.**

Example 14:

当真替长安裹起脚来，痛得长安**鬼哭神号**的。

She actually started to bind her daughter's feet, and Ch'ang-an **howled with great pain.**

The English version for the original idioms corresponds well with the original intention of describing the fuss in the house and howl. It is not important whether to retain the image ""鸡犬 and "鬼神" or not since they are not the original intent.

3.2.3.2.3 Idiomatic translation

Newmark holds that "idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original". Among the idioms extracted from Eileen Chang's novels, some of them are translated into idiomaitc English.

Example 15:

赵嬷嬷她义道:"你别以为还是从前住的深堂大院哪，由得你疯疯颠颠！这儿可是**挤鼻子挤眼睛**的，什么事瞒得了人?趁早别讨打！"

"Don't think you're still in the deep halls and big courtyards we lived in before, where you had room to talk crazy and act silly. Here it's **cheek by jowl,** nothing can be kept from other people. Better stop talking if you want to avoid a beating."

The phrase "挤鼻子挤眼睛" means being crowded. When translated idiomatically, it is replaced by the English idiom "cheek by jowl", which does not exist in Chinese culture, and the original image "鼻子" and "眼睛" are substituted for "cheek" and "jowl".

Example 16:

七巧道:"那还有个为什么?男人的心，说声变，就变了。他连三媒六聘的还不认帐，何况那**不三不四**的歪辣货?…"

"What's so strange about that? Men's hearts change faster than you can say change. He didn't even acknowledge the one who came with the three

matchmakers and six gifts, not to say the hussy that's neither fish nor flesh..."

In fact, in this example, the English idiom can not achieve the semantic equivalence of the original. "不三不四" is used to describe a person who is indecent, while the English idiom "neither fish nor flesh", a shortened version of the saying "neither fish, flesh nor good red herring", means difficult to identify or classify; vague; ambiguous.

3.2.3.3 Allusions

Allusions refer to the quoted ancient stories and words in poems and texts. While some allusions are transcultural (shared by both source and target cultures), many others are culture-specific, and can only be understood by people sufficiently familiar with the culture in question.

Because of the differences between Chinese and English cultures and English readers' different cultural background, if the allusions are translated literally, their denotative cultural information cannot be fully understood. In this case, literal translation plus explanation is the optimal method, which was employed by Chang in her self-translations.

Example 17:

七巧道:"怎奈这丫头天生的是**扶不起的阿斗**,'限得我只嚷嚷:多咱我一闭眼去了,男婚女嫁,听天由命罢!"

"But this girl was born an **Ah-tou*** that can't be propped up. I get so angry I keep yelling: 'Oh, for the day that I shut my eyes and am gone!' – her marriage will then be in the hands of heaven and left to fate."

(*the inept heir of LiuPei, founder of the Shu Hann kingdom during the Three Kingdoms period)

Example 18:

长安在穿衣镜里端详着自己,忍不住将两臂虚虚地一伸,裙子一踢,摆了个**葡萄仙子**的姿势,一扭头笑了起来道:"把我打扮得天女散花似的!"

Ch'ang-an scrutinized herself in the wardrobe mirror and could not help stretching out both arms and kicking out the skirt in a posture from **"The**

Grape Fairy*". Twisting her head around, she started to laugh, saying, "Really dolled up to look like the celestial maiden scattering flowers!"

(*The Grape Fairy: a short musical by Li Ching-hui, a most popular choice for school productions during the twenties and thirties. The celestial maiden scattering flower is the title of a Peking opera made popular by Mei Lan-fang. It is based on an episode form the Vimalakirti Sutra)

3.2.4 Onomatopoeias Translation

There are many detailed descriptions about the surroundings, mental activity and voice of characters in Eileen Chang's works. In these descriptions, Chang often employed onomatopoeias with accurancy and a graphic manner to enhance the artistic effect.

Onomatopoeia is the technical term for the formation or use of words that imitate the sounds associated with the objects or actions they refer to. These words help us form mental pictures about the things, people, or places that are described. The proper use of onomatopoetic words can make sentences more vivid and lifelike. As a result, the artistic appeal is strengthened. Therefore, there is no wonder that onomatopoetic words are usually employed in literary works.

Eileen Chang not only uses a lot of onomatopoeia for direct sound simulation, but a detailed description of discourse in her works. While in the transmission of these features, onomatopoeia is classified under two types by Chang: one is the sound of universal type, which does not contain cultural or language color, these onomatopoeia are expressed in different way, but indicate the same sound. In this case, Chang translated them into their English correspondences. The following two cases are selected from *the Golden Cangue.*

Example 19:

敞着房门，一阵风吹了进来，帐钩豁朗朗乱摇，帐子自动地放了下来，然而芝寿不再抗议了。

A wind blew in through the open door and **rattled** the curtain hooks. The curtains slid shut of their own accord but Chih-shou did not protest any more.

Example 20:

凤箫恍惚听见大床背后有窣窣窸窸的声音，猜着有人起来解手。

Feng-hsiao seemed to hear a **rustle** behind the big bed and guessed that somebody had got up to use the chamber pot.

The other is the sound of culture-specific type, which have no English correspondence. Therefore, Chang created their own onomatopoeia according to Chinese pronunciation, and highlight them in italics. In her self-translations, Chang also adopts "pro-reader strategy" when dealing with versions with strong cultural information. Different strategies such as replacement, amplification, deletion, rewording, compilation, combination have been employed by translators to overcome the cultural obstructions, so as to shorten the distance between different cultures and to achieve the intended meanings hidden in the original.

Example 21:

(媒婆)"我说嘿咦!"

"I said **hey-yee**!"

"呸！"

" 'Pei' she made a loud spitting noise in his direction".

In example 21, "呸" was not directly translated into onomatopoeic verb or noun. The sound was translated by the use of intertextual explanation "she made a loud spitting noise in his direction" so that the English readers could better understand the tone of characters in the novel. Chang used such a life like way to describe sound, suffice to show her talent in both languages and translation.

Generally speaking, to achieve a vivid artistic effect, only the sound of onomatopoeias is relevant in literary works, while the meaning is of little importance. However, in *The Golden Cangue,* onomatopoeic words are not only used to imitate sounds, but to fit perfectly with certain settings.

Example 22:

街上小贩遥遥摇着拨浪鼓，那曹腾的"**不楞登……不楞登**"里面有着无数老去的孩子们的回忆。包车叮叮地跑过，偶尔也有一辆汽车叭叭叫两声。

Far way in the street a peddler shook a rattle-drum whose sleepy beat, ***bu lung dung...bu lung dung,*** held the memory of many children now grown old. The

private rickshaw tinkled as they ran past and an occasional car horn went *ba ba*.

The traditional sound of "不楞登", the sound "叮叮" of the rickshaw hired by rich people and the "叭叭" of western cars, all break out at the same place, like an unharmonious tune, just the same as the uncoordinated living conditions of the Chiangs. What readers can feel from this tune is a time when the new is replacing the old and the Oriental is mixing with the Western.

Rattle-drum is a traditional Chinese toy, the target readers may not be familiar with its sound. It is difficult to get a proper English onomatopoeia to express what it means in the original. To deal with such problem, Chang coined new onomatopoeias in translation. "Bu lung dung" may sounds strange to the target readers, but it can give them a chance to get to know something special about the Chinese toy.

Chapter 4 Flexible Strategies in Self-Translation

In a static textual view, Eileen Chang's self-translation strategies are flexible. Her understanding of translation and its criteria are not the traditional 'faithfulness', which meant 'absolutely faithful to the original', but to reveal the essential spirit of the original through varied translation strategies. "Self-translation allows the author to remedy past misreadings and to render elements misread by the audience of the original version explicit. Yet the author is not strictly harking back to the original while translating her own text, but rather finds herself in changed circumstances: time has passed, the audience and culture context are different, difference in cultural literacy must be presumed, the author while revisiting a particular passage might envision it differently, or seize opportunities lurking in the new language and culture, or alter the meaning of the text to fit his current views or commitments."(Scheiner, 2000:12)

Self-translation represents an extension, a continuation of a game with language, which started from the original text, with the aim of getting words to reach increasingly pure sound effects (the fundamental sounds). The self-translated text thus becomes an expansion of the original text, a continuation of the writer's duty.

4.1 Translating in Creative Writing

Among Eileen Chang's seven self-translated works, *The Rice-Sprout Song, The Stale Mates* and *The Rough of the North* were originally written in English and subsequently translated into Chinese. What we may have observed is that, although Chang spent most of her adult life in the United States, she could only be called a Chinese Writer. The reason is simple, the topics of her writings are unanimously Chinese – the settings of the stories are always Shanghai and its vicinity, which served as the most important source of her inspiration in addition to the colonial Hong Kong. The only difference is that, the above mentioned novels are written in English, which, although constitutes no major muffling of the author's talents, did set some obstacles to its full display.

A Study of this kind of novel translation may occupy a unique place in translation studies. Generally speaking, the fictional settings and language in which the story is originally written belong to the same nation or culture. With Chang, the case is different, a Chinese story is written in English and for readers nourished in quite different cultural backgound. When Chang wrote a story in her workshop in Ameirca, she actually performed dual tasks of writer and translator.

A close look at the SL text discloses some problems, which usually falls into the consideration of translation theorists and practitioners. A ready example is related to Chang's English novel *The Rice-Sprout Song*, for the sake of catering to the English readers, Chang did not use Pinyin names in this novel, instead, she did some simple interpretation, for instance, Jingen (金根) appears as Golden Root, Liansheng (莲生) appears as Lotus Born, Jinhua (金花) as Golden Flower, Yuexiang (月香) as Moon Scent and Chou Dayou (周大有) as Poenty Own Chou.

The meaning transmitted through two or three-segmented English names is close to their Chinese counterparts. Here, Chang obviously took advantage of original writing over constraint translation in choosing some names simple in connotations. Her choice is also justified with the subject matter at hand —— the protagonists of *The Rice-Sprout Song* are all villagers, whose names are usually less ornate, and Chang's rendering of the Chinese people's name could be an insightful creation in trans-cultural and trans-language communications.

Although different systems of names between English and Chinese speaking nations pose potential threat to trans-cultural communication, it is by no means the only problem a writer confronted, they should struggle to put everything across two cultures with their civilization cut apart by vast oceans. Some phenomenon common with any Chinese may need elaborated explanation or footnotes when they are delivered to the audience of the west.

Every Chinese, especially those with some training and consciousness in translation studies will feel cultural problems Chang faced during the process of reading her novels originally written in English. We may even assume that Chang have a "Chinese story" first in her mind and then "translated" the story into English. *The*

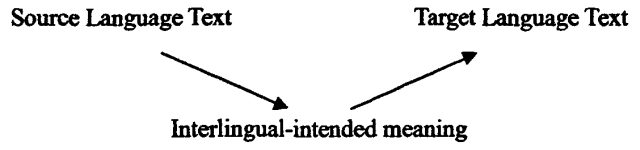
Rouge of the North might be too ready an example as it has a plot almost the same with *The Golden Cangue,* which is believed as her best short stories in the history of Chinese literature.

Why did Chang trod on such a minefield as to repeat herself as a writer? To this question, David Der-wei Wang's preface in 1998 to *The Rough of the North* republished by The University of California Press may furnish an answer:

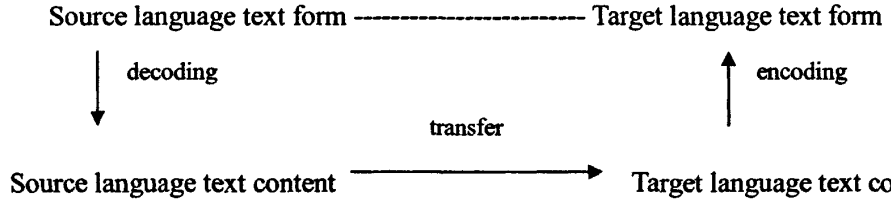
> "From Chinese to English, from *The Golden Cangue* to *The Rough of the North,* why did Eileen Chang keep writing the same story? Circumstantial factors may provide some explanations. After two disappointing efforts, Chang needed a novel to bring her much-expected breakthrough. To that end a story such as The Golden Cangue seemed to contain the most promising ingredients: a woman protagonist, an orientalist allure, and a family-saga structure. More important, looking back at the success of *The Golden Cangue* among Chinese readers twenty years before, Chang must have concluded that a work of a similar nature should also appeal to her prospective Western audience."

Shanghai in *The Golden Cangue* represents not merely a plot, but also, as pointed out by David Der-wei Wang, "Shanghai's meandering alleys, crowded, dilapidated bungalows, hybrid fashions, night cries of snack vendors, mixed smells of sesame oil, medicinal herbs, and opium, its festivities and rituals, courtesan culture ... are fondly called up as the subtext of *The Rouge of the North*". Altogether with that, *The Rough of the North* also include gossips and talks hidden in the back streets and more importantly, the already established scenes and dialogues in *The Golden Cangue.* Here, Chang's implied translation tasks in creative writing prompt us to make some theoretical support upon the very nature of translation and its process.

Wolfram Wilss presented us with two models in his work *The Science of Translation (2001),* attempting a simulation of translation process, one is a two-step model and the other is three-step. Let's first take a look at the two-step model:



Wilss explained, "The two-step model proceeds from the premise that the translation process consists of two chronologically sequential sub-operations (which are, or at least can be, connected by a feedback loop): an SLT identification step and a TLT reconstruction step"(Wilss, 2001:80). While the three-step model gives a more detailed description as how the "interlingual intended meaning" be reached:



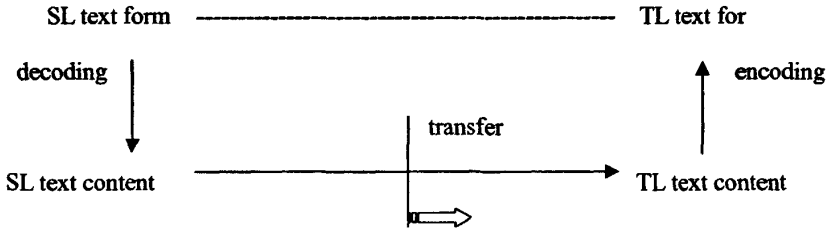
According to the three-step model, the translator first "decodes" the SL text from its linguistic form to a kind of mental reality. Then, "he undertakes to coordinate individual elements of the SLT with the TL on the basis of one-to-one or non-one-to-one correspondence."(ibid.) In the second step, the translator actually makes a decision on "an interlingual transfer strategy", which will have a decisive influence on the content of the TL text in how much or to what extent the content and stylistic features in the original text will be retained.

Although Wilss had a favor of the two-step model over the three-step one, believing that "in comparison to the three-step model, the two-step model... is more plausible in terms of the translaation process; it depicts the activity of the translator in a more true-to-life way than the three-step model, which, in going from lexical units, better represents the sequence of translation procedures...", still, we will detect a significance in stressing a transferring process between the SL text content and the TL text content.

There exists a **STANCE SHIFT** in this process – the process of translation can be divided into two parts, in the first part, the major task for the translator is to understand

the intended meaning of the source language text, thus, in a position more involved in the source culture community, which provides the story setting in the case of fictional translation. However, when the time for translation comes, there occurs a subtle change in the translator's stance, at this stage, he/she draws a step back from the source culture to the presumed target audience and gives more consideration to their tastes, meanwhile, the extent to which the fictional reality or any linguistic devices could be transferred successfully.

This translation feature is more than evident with Chang's composing a Chinese reality in English language. We could assume there is a dividing line in the middle of the three-step model as in the following diagram:



The process of her writing actually starts from the crossing point of the dividing line, which represents "transfer", where the common translators make their step forward towards the target audience. Let's see some examples:

Example 23:

> "They had named the child **Ah Chao, or Beckon, short for Chao Ti, Beckon for Brother,** in the hope that a boy would follow in her wake. But with her mother absent, for the past few years she had beckoned in vain." (Chang, 1995a:10)

It is evident that Chang's focus here is on Western audience, she took a stance with them, or, she may even have supposed herself one of the target audience community so as to suppose their possible difficulties in reading the story. To Chinese audience, it is easy to infer the implication of the name *Ah Chao* for a brotherless girl, but here, Chang added further explanations to put the intended meaning across, a comparison with its

Chinese version will help to bring out the difference.

他们把这孩子叫**阿招，无非是希望她会招一个弟弟来。**但是这几年她母亲一直不在家乡，所以阿招一直是白白地招着手。

Puns are believed to be among the most untranslatable except poetry. When puns are encountered, we may seek remedies with footnotes, which usually end by spoiling reader's interest and few actually would bother to read footnotes. Let's see how Chang solved the problem in her novel:

Example 24:

"Sui-sui p'ing-an! Every year safe and sound," Big Aunt said immediaately, almost automatically, **punning on the word sui, which also meant "break."** (Chang, 1995a:18)

"岁岁平安!" 谭大娘马上说，几乎是机械地说了出来。

Chang here puts the transliteration together with its intended meaning in the source language and gives a further explanation, which uusually appears in footnotes to facilitate the comprehension on the part of the target audience.

In the Chinese version, it takes nothing for presumed audience to get an idea as to what's going on with pun, and what appears in the Chinese version is only a four-character idiom. This brings justification to the three-step model and a splitting of the "source text content" and "target text content" – the difference between them could be significant.

Footnote is one of the most frequently resorted methods in translation when a cultural or linguistic gap emerges. However, the same with the rendition of pun, Chang usually have them explained in very terse language in the text and a close examination shows her consideration for her expected audience:

Example 25:

They were eating ***ling*, water chestnuts about the size and shape of a Cupid's-bow mouth.** (Hung, 2000: 126)

Here, she told the audience not only what *ling* was, but the shape and size of it with a metaphor readily understandable for target audience. While in its Chinese version, the explanation over *ling* is totally absent, and the whole sentence appears simply as:

他们正在吃菱角。(Chang，2001：193)

From these examples, it could be find that many problems a translator confronted are actually solved during the creative writing. Actually, it is a rather common practice when a fictional reality is written in another language and for an audience in different culture. Therefore, Chang may serve as a good representative for the migrant Chinese author-translator.

4.2 Translation and re-writing

4.2.1 Replenishing rewriting in Chang's self-translation

Wusiyishi (A Story Starting from the May Fourth Movement) (《五四遗事》) was first published in Literature Magazine chief-edited by Prof. Xia Ji'an (夏济安[1]). The smoothness and imbued "Chinese flavor" of this story hardly imply anything of a translation. After reading the novelette, Pro. Xia Ji'an wrote in a letter to one of his friends:

> 张爱玲的小说的确不同反响，好处故如兄所言，subtle irony 丰富，弟觉得最难能可贵者，为中国味道之浓厚。假如不是原稿上"范""方"二字间有错误，真不能使人相信原文是用英文写的。张女士固然熟读旧小说，充分利用它们的好处;又深通中国世故人情，她的灵魂的根是插在中国泥土深处里，她是真正的中国小说家.(Chen，1995:47) (Eileen Chang' novels are indeed something, as you have mentioned that her novels are full of subtle ironies, what her work impressed me most is its Chinese flavor. But for her mistaking of "Fang" for "Fan", nobody would believe that it is translated from the English original. Beside a profound exposure to the traditional Chinese novels and a skillful application of what she had absorbed from these novels. She had a soul deeply rooted in the Chinese soil, she was a Chinese novelist in the true sense of the phrase – translated by the author)。

For such a writer with 'a soul deeply rooted in the Chinese soil' and 'a Chinese novelist in the true sense of the phrase', we would certainly expect more from the

[1] Brother of C.T.Hsia, author of *A History of Modern Chinese Fiction.*

Chinese version than from the English one. One could also justifiably doubt that the absence of 'translationese' may be due to the reason that the Chinese version is not a translation at all, as for a self-translator, Chang was reassured with the safety of authorship to make every change and adaptation in the Chinese version. Suppose that was the case, it would be a process more of a re-writing[2] than translation. A rough comparison could support the idea, in the following paragraph, some segments in the Chinese version are totally absent in the English.

Example 26:

> The girls were around twenty – young for high school in those days when progressive women of all ages flocked to the primary schools. Miss Zhou was much admired for her vivacity and boldness as being typical of the New Woman, while Miss Fan's was beauty of a still life. **She sat smiling a little, her long hair done in two round glossy black side knobs. She wore little make-up and no ornaments except a gold fountain pen tucked in her light mauve tunic. Her trumpet sleeves ended flaring just under the elbow.**

This is one of the paragraphs depicting the two girls (Miss Zhou and Miss Fan) in the story, let's see how it appears in the Chinses version:

> 两个女郎年纪约二十左右，在当时的女校高材生里要算是年轻的了。那时候的前进妇女正是纷纷地大批涌进初小，高小。密斯周的活泼豪放，是大家都佩服的，认为能够代表新女性。密斯范则是静物的美。她含着微笑坐在那里，**从来很少开口。**窄窄的微尖的鹅蛋脸，**前刘海齐眉毛，**挽着两只圆髻，一边一个。薄施脂粉，**一条黑华丝葛裙子系得高高的，**细腰喇叭袖黑木钻狗牙边雪青绸夹袄，**脖子上围着一条白丝巾。**周身毫无插戴，**只腕上一只金表，**襟上一直金白米水笔。
>
> **西湖在过去一千年来，一直是名师美人留恋之所，重重叠叠的回忆太多了。**

[2] The re-writing here is somewhat different from what Andre Lefeverre meant by this word. With Lefevere, it was bestowed a broader meaning in that it is more of a philosophical thinking on translation as a phenomenon, that is, all forms of translation are rewriting as it is impossible to annul the influence of another culture or language while the original is transplanted from its own culture and language. Although Chang's revisional translation can also be fit into Lefevere's theory, we'd rather narrow the meaning of this word down here to a revision felt necessary by the original writer during the translation.

> 游湖的女人即使穿的是最新式的服装，映在那湖光山色上，也有一种时空不协调的突兀之感，仿佛是属于另一个时代的。湖水看上去厚沉沉的，略有点污浊，却仿佛有一种氤氲不散的脂粉香，是前朝名妓的洗脸水。(Chang, 2001：193—194)

The highlight parts are all missing from the original, they are apparently added in. Besides some details depicting the appearance of Miss Fan, Chang added a whole paragraph on the setting. In fact, this paragraph is quite important if we put it against the theme of the story, which witnesses the claimed-to-be New Youths. Their pursuits for love could be so fragile and all the fussy made is no more than a show. West Lake has been symbolized as a place frequented by notable poets and their equally well-versed beauties in China. It has a special implication in the culture or literature of China, thus achieved a great effect of irony.

In the process of the Chinese version "rendition", Chang did now and then set aside the original text and indulge herself in the pleasure of creative writing. Her concern in producing the Chinese version is somewhat different from common translators in that the second version could stand on its own, while not to be listed as so-called "translation literature". And her gliding away from the original did reflect her enjoyments as a "story-teller", whenever she finds chances of its satisfaction, she won't let it go, especially when in some cases writing in English did contain the free flow of her talents as a "Chinese writer".

On the basis of the original text as well as featuring more detailed description and more complicated plot, these re-writings can be called replenishing re-writings. Yet in some cases when Chang translated from her mother tongue into English, things are different, the whole story got streamlined with a lot of details cut out.

4.2.2 Subtractive re-writing in Chang's self-translation

The typical example of subtractive re-writing in her self-translation is *Guihuazheng, Ahxiaobeiqiu* (《桂花蒸，阿小悲秋》). Compared with what she added in when translating *Stale Mates* into Chinese, the changes are more significant in *Shame, Amah!* – the English version of *Guihuazheng, Ahxiaobeiqiu:*

Example 27:

公寓中对门邻居的阿妈带着孩子们在后阳台上吃粥，天太热，粥太烫，撮尖了嘴唇佛嗤沸嗤吹着，眉心紧皱，也不知是心疼自己的嘴唇还是心疼那雪白的粥。对门的阿妈是个黄脸婆，半大脚，头发却是剪了的。她忙着张罗孩子们吃了早饭上学去，她耳边挂下细细一络子短发，湿腻腻如同墨画在脸上的还没干。(Chang，1997:199) (The amah of the apartment directly opposite took her children out onto the rear balcony to eat their congee. The weather was very hot and the congee so scalding that she blew on it with pursed lips, frowning as she did so. But it was hard to tell which she was worried about more: her mouth or the snow-white congee. The neighbor's amah was a yellow-faced woman who had once bound her feet. Her hair, however, was cropped fashionably short. She was busy giving the boys their breakfast and getting them ready for school. A fine, short lock of hair hung down alongside each of her ears. These were so damp they looked like wet paint on her face. – translated by Simon Patton, Hung, 2000: 59-60)

The following is Chang's rendering of this scene:

The next-door neighbor's amah was eating rice gruel on the back veranda with her children. She made her mouth a beak to blow on the scalding gruel, frowning on the snow-white mush. Sweat pasted a wisp of bobbed hair on her yellow cheek.

In the original text, the carefully designed depiction makes the readers feel strongly that it all comes from the special perspective of the heroine – Ah xiao, thus it also gives us a glimpse into her lack of patience and appreciation. And all of the restlessness came from the unbearable pressure of life and long repressed aspirations. However, the "under-translated" part reads more like an unbiased description.

Besides under-translation, paragraphs of character portraits and narrations brimming with imagination and insights totally disappeared in Chang's rendition:

Example 28:

刚才在三等电车上，她被挤得站立不牢，脸贴着一个高个子得蓝布长衫，那深蓝布因为肮脏到极点，有一种奇异的柔软，简直没有布的劲道;从那蓝布的深处一蓬蓬满满发出它内在的热气。这天气的气味就像那袍子—而且

绝对不是自己的衣服，自己的脏又还脏得好些。(Chang，1997:200) (Just now in the third-class compartment of the tram, she had been kjostled about so much she had barely managed to keep her feet. She had had her face pressed right up close against a tall man's deep-blue gown. Because it was so filthy, the cloth had a peculiar softness about it. It didn't look like cloth at all. Waves of heat emanated from its blue depths. This weather smelled just like that gown – but not one's own clothes, absolutely not. One's own dirt was a lot easier to live with. – translated by Simon Patton, Hung, 2000: 60)

Replenishing or subtratction, if we temporarily put aside where Chang intentionally added or cut, she displayed an excellent translator with a faithfulness comparable by none in terms of transmitting the designed effects and textual features of the original. In what still to come, we will make further studies into Chang's faithful translation of her works.

4.3 Flexible Faithfulness in her Self-Translation

Chang's translation actually did not come only from a freedom of rewriting guaranteed by authorship, faithful yet perfect translation appeared in no small proportion. *The Golden Cangue,* Eileen Chang's most critically acclaimed novelette, which received great efforts on the part of Chang in keeping faithful to the original.

There is a scene, in which the newly wedded daughter-in-law was left alone in her room when Ch'i-ch'iao, retained her husband for nights in a row, a detailed description of the festive furnishings of the wedding room form a sharp contrast with the internal torments of the bride:

Example 29:

屋子里看得分明那玫瑰紫绣花椅披桌布，大红平金五凤齐飞的围屏，水红软缎对联，绣着盘花篆字。梳妆台上红绿丝网络着银粉缸，银漱盂，银花瓶，里面满满盛着喜果。帐檐上垂下五彩攒金绕绒花球，花盆，如意，粽子，下面滴溜溜坠着指头大的玻璃珠和尺来长的桃红穗子。(Chang，1997:104)

Inside the room she could clearly see the embroidered rosy-purple chair covers and table cloths, the gold-embroidered scarlet screen with five phoenixes flying

in a row, the pink satin scrolls embroidered with seal-script characters embellished with flowers. On the dressing table the silver powder jar, silver mouth-rinsing mug, and silver vase were each caught in a red and green net and filled with wedding candies. Along the silk panel across the lintel of the bed hung balls of flowers, toy flower pots, ju-yi[3], and rice dumplings, all made of multicolored gilded velvet, and dangling undeneath them glass balls the size of finger tips and mauvish pink tassels a foot long. (Hsia, 1971:176)

All of the elaborated descriptions on the ornaments had been perfectly retained in the translation, which differs a lot with the rendering of a similar scene in *Ahxiaobeiqiu* (《阿小悲秋》), in which two long paragraphs depicting the German master's room was reedited into a very short one.

We do not exclude the influence of patronage[4] here for Chang to put so much effort in such an elaborate translation. In saying patronage we means that, firstly, the editor of the collection required a faithful rendition; and secondly, Chang was fully confident in Hsia's influence and the quality of his collection, so she would be willing to put in great energy. Apart from that, the critical importance of his work may also have a hand.

By closely following the source text, Chang managed to have achieved an affinity between the two versions. When it was impossible to find an equivalent expression in the target language, she never hesitated to make adjustments. And, as we have mentioned above, she was well aware the differences between t the two language structures, so both versions read fluid with a general air of easiness:

Example 30:

...一面半搀半拥把她引到梨花炕上坐下了，百般譬解，七巧渐渐收了泪。

(Chang，1997:92)

...and at the same time, **with her arm around her**, led her to the carved

[3] Eileen Chang gave a footnote here in the English version: Literally, "as you wish." An odd-shaped ornamental piece, usually of jade.

[4] Andre Lefevere said in his *Translation, Rewriting and the Manipulation of Literary Fame* that translation is a process of rewriting, which was determined by patronage, ideological and poetic reasons.

pearwook couch, set her down, and patiently reasoned with her, **until** she gradually dried her tears.

In *the Golden Cangue,* Chang could always manage to find the right equivalence of this kind, even in cases of most improbability, she was capable of startling us with natural and felicitous rendition:

Example 31:

她端起盖碗来吸了一口茶，舔了舔嘴唇，突然把脸一沉，跳起身来，**将手里的扇子向季泽头上滴溜溜掷过去**，季泽向左偏了一偏，那团扇敲在他肩膀上，打翻了玻璃杯…(Chang，1997:92)

She raised the lidded teacup to suck a mouthful of tea, licked her lips, and suddenly jumped up with a set face and threw her fan at his head. **The round fan went wheeling through the air,** knocked his shoulder as he ducked slightly to the left, and upset his glass… (Hisa, Chang: 1971:165)

In this example, we may notice that she was not bound up by the unit of sentence in translation. Something may be lost in the first sentence, it would surely get replenished somewhere before or after it. We have a lot of such examples with the Golden Cangue, which help the translation retain all of the charms in the original without harming its balanced and rhythmic flow:

Example 32:

七巧扶着头站着，倏地调转身来上楼去，提着裙子，**性急慌忙**，跌跌绊绊，不住地撞到那阴暗的绿粉墙上…(Chang，1997:92)

Ch'i-ch'iao stood there, supporting her head with a hand. In another second she had turned around and was **hurrying** upstairs. Lifting her skirt, she half climbed and half stumbled her way up, continually bumping against her dingy wall of green plaster. (Hisa, Chang: 1971:166)

The word "hurrying" here served a replenishing for "性急慌忙" which appeared latter in the original. For what the original was designed to drive home, Chang was always capable of representing it with a pace easy and steady in the translation.

4.4 Compensation from the borrowed western writing devices

Comparing with her fiction, Chang's essays reflected more influence from her

training in English literature. Actually, as we have mentioned in the introducing chapter that a great number of her essays were translated from the English original. Nevertheless, we could easily detect a lot of marks of the western writing skills in her novels and short stories. No wonder Chang was said to have found a balance between the Chinese traditional literature and the Western modern literature. The elements from both furnished her the most suitable narration method.

The marriage of these two largely conflicting literary traditions worths not only the attention from those engaged in literary studies, it also has no small bearing in translation studies. Some of the most traditional Chinese could get its compensation in the modern western. In *Jinsuoji* (《金锁记》), there is a part which could pose a great challenge to everyone attempting to translate it:

Example 33:

> 固然，她略略伤害了他**的自尊心**，同时他对于她多少也有点惋惜，然而**"大丈夫何患无妻?"**男子对于女子最隆重的赞美是求婚。他割舍了他的自由，送了她这一份厚利，虽然她是，**"心领璧还"**了，他可是尽了他的心。这是惠而不费的事。(Eileen Chang，1997:117)

With the successive appearance of the three most culturally loaded idioms, especially 心领璧还，which has a long story behind it, this paragraph could be very difficult to translate. However, it is not hard to detect that the witty arguments is actually a common device in connecting the passage in the English literature and this paragraph easily recalled to our mind the opening line of *Pride and Prejudice* by Jane Austin, one of Chang's favorite novelists:

> It is a truth universally acknowledged, that a single man in possession of a large fortune must be in want of a wife. However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of someone or other of their daughters. (Austin, 1946:1)

Although it is impossible to reserve all the intimacy felt by the Chinese readers through the idioms, it gets compensations from the familiarity that the English readers will surely feel when reading her translation, which gave the priority to retaining the wittiness at the cost of the idioms:

> Of course she had hurt his self-respect a little, and he also thought it a pity more or less, but as the saying goes, "a worthy man needn't worry about not having a wife." A man's highest compliment to a woman is a proposal, Shih-fang had pledged to relinquish his freedom. Although Ch'ang-an **had declined his valuable offer,** he had done her a service at no cost to himself. (Hsia, 1971:187)

Chapter 5 Conclusion

Eileen Chang is a well-known writer and much research work has been done in this respect. However, her role as a translator, especially a self-translator, is often ignored by scholars. Translation and self-translation comprise a significant part of Eileen Chang's oeuvre and played a formative role in her art.

By studying her self-translation, the thesis examines how Eileen Chang integrates her literary talents and translation skills into self-translations. This thesis first addresses the research on Eileen Chang and academic interest in self-translation. It then introduces the life and times of Eileen Chang, her literary talents and translation, and makes a deep research on her self-translations. At last, it analyzes the flexible strategies in her self-translations. The author of this thesis finds that Eileen Chang's literary talents and translation and her self-translations are closely connected. Self-translation is the continuation of her creative writing and serves as an alternative to her writing.

To become a qualified translator, one has to have a culture consciousness. Born into an old aristocratic family, educated in Hong Kong and having lived most of her adult life in the U.S, her mastery over the essences of the two polarizing cultures was superb.

There are two basic criteria to make a qualified translator. To most of the "Chang-fans" it even sounds somewhat ridiculous to question her qualification as a translator – she was one of the very few bilingual writers in China. As other bilingual writers, her work in English was first produced in the foreign country of the United States for the American audience. That is to say, she has a full appreciation of the target culture and audience and she knows perfectly how to reveal the essential spirit of the original through varied translation strategies.

Understandably, the translation from the English original for Eileen Chang would be less demanding than the other way around, as the fictional reality portrayed

actually belonged to the target language. Some of the problems confronting the translator were already solved during the creative writing. So translating from English was in fact "translating the translated", and the translation would arguably read less "foreign" to the target reader than the original to their reader. The only problem is that the "alienated" feeling felt by the original reader could by no means be retained in the translation.

When writing a "Chinese reality" in a language with so much polarized tradition, Chang must have faced a lot of constraints, considering that the footnotes would damage the rhyme and easiness of the work, Chang chose to cut some detailed descriptions. So, when the constraint was removed, she would certainly do some replenishing.

Eileen Chang created a unique style through marrying the Chinese literary traditions to the modern western fictional devices. What's quite interesting is that, in translating from Chinese to English, the western fictional devices would come to the rescue of the most culturally loaded Chinese idioms and make some compensation when it was really hard to keep an easy pace while transmitting all the intended effect. The easiness felt by the Chinese audience with their idioms was successfully driven home by the familiarity of the target English audience with the fictional devices Chang borrowed from them during her writing of the original. This may be quite a unique phenomenon with the translation of Eileen Chang only.

The author of this thesis also finds that when it comes to translate her own works, Eileen Chang normally uses the same strategies used by all translators. When dealing with cultural-specific connotations, she uses strategies such as replacement, deletion, rewording, compilation, explanation to overcome cultural obstructions, so as to shorten the distance between different cultures and to achieve the intended meanings hidden in the original. However, she also adopts some special strategies owing to her dual status as both author and writer and enjoys the freedom to interpret her own works. She uses the generalization strategy at the sentence level, replaces details in Chinese and English versions at the paragraph level and sometimes writes the articles again.

Self-translation is not a field that can boast of rich harvest. It is hoped that this study of Eileen Chang's self-translations will bring some insight into both Eileen Chang and her self-translation.

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Appendix Translated Works of Eileen Chang

1942 *Chinese Life and Fashion* (《中国人的生活和服装》), *Chinese Religion* (《中国人的宗教》), *Foreigners Seeing the Plays and Others* (《洋人看戏及其他》), *Wife, Vamp, Child* (《妻子 妖精 孩子》), and *Still Alive* (《还活着》), published in English in Twentieth Century, and later translated into Chinese by the author and collected in Rumors (《流言》).

1954 *The Rice-Sprout Song* (《秧歌》) and *Naked Earth* (《赤地之恋》), the English edition by the author, both of the Chinese editions coming out later that year.

1956 *Stale Mates* (《五四遗事》) in English in The Roporter, 15, No.4 (sep.20, 1956), the Chinese translation by the author, published in *Literature Magazine* (《文学杂志》) in1958.

1962 《等》 translated by the author under the title of *Little Fingers Up,* collected in Lucian Wu, ed., *New Chinese Stories.*

《桂花蒸——阿小悲秋》 translated by the author under the title of *Shame, Amah!,* collected in *Eight Stories by Chinese Women* (Taipei: Heritage Press) edited by Nie Hualing.

1967 《怨女》 translated by the author with the title of *The Rough of the North.* (London:Cassel and Co.)

1971 《金锁记》 translated by the author as *The Golden Cangue* in C.T.Hsia,ed., *Twentieth Century Chinese Stories* (New York: Columbia University Press)

1978 《红玫瑰与白玫瑰》 translated by Carolyn Thompson Brown in her paper "Eileen Chang's 'Red Rose and White Rose': A Translation and Afterword" Ph.D. Dissertation. Washington, D.C.: American University, 1978.

1985 《倾城之恋》 translated by Shu-ning Sciban in the paper "Eileen Chang's Love in the Fallen City: Translation and Analysis." Master's thesis, The University of Allberta.

From "Chang Ai-ling (Eileen Chang),1920-1995" (p155-156) in *Modern Chinese Fiction: A Guide to its Study and Application* by Winston L.Y.Ynag and Nathan K.Mau (Boston: G.K. Hall & Co.)