



A Comparative Analysis Between Self-Translation and Conventional Translation of *Between Tears and Laughter* From Gender Translation Perspective

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Abstract

Based on the gender translation theory as well as both English and Chinese texts, this paper, with the help of corpus software, attempts to compare the self-translation and conventional translation of *Between Tears and Laughter* in terms of three gender translation strategies, including the supplementing, the prefacing and footnoting, and the highjacking as well. This paper holds that Lin Yutang and Song Biyun show their similarities and differences in the way they manipulate and “woman-handle” the text, and that translation, which is, in nature, a product of the “marriage” between the masculine authorship (or partnership) and feminine translator’s identity, is closely tied to translator’s literacy, biological gender, motivations, political stance as well as the specific historical and social environment. Despite the shared androgynous identity and “feminist aggressiveness”, Lin’s self-translation appears to be more concise, unrestrained as well as skopos-driven and emotional-enhanced both in diction and layout of the text by being modified into a political propaganda set to awaken his compatriots of innocence whereas the conventional translation, under the great influence of the particular politics and social reality of the days and by being de-politically simplified into a feminist work without particular political values, seems to be more foreignized in language and more faithful to

the specific “writing project”, in which the translator’s initiative is, to some extent, fairly covert and restricted by the given historical environment.

Key words: Gender translation theory; *Between Tears and Laughter*; Self-translation; Conventional translation.

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INTRODUCTION

Ever since the breakout of the WWII, China, the main anti-fascist battlefield of East, had been racked by armed conflicts over the last decade and its Western allies’ pledged assistance seemed to be still in the distance. Out of a sense of patriotism and inherent responsibility towards his compatriots, Lin Yutang, one of the most influential Chinese scholars of his time, dedicated himself to the literary creation by expanding and rewriting his undigested manuscript of *O This Age, This Moment!* with a hope of winning more sympathy and even a rethinking for his beloved motherland from the West. Facing enormous obstacles from all sides, this work, renamed as *Between Tears and Laughter*, was finally published by the John Day Company in July 1943 and, instantly, became one of top 10 best sellers of the year. However, sooner after its publication, *Between Tears and Laughter* has been battered by criticism for its ironic tone and harsh sarcasm towards the western powers. Some critics hold that Lin’s chauvinistic statements, which are filled with “exaggerated accusations” and “ill-considered threats”, would easily “arouse irritation rather than sympathy or respect” towards China in the west (Farley, 1943, p.193) and some detailed descriptions about Geneva Naval Conference in this work

should be viewed as “an intolerable humiliation” to the America (Chen, 2015, p.159). At that time, the voice of support is simply drowned out in the public clamor and general criticism.

In 1944, Lin Yutang, for the first time ever, self-translated the first eleven chapters of *Between Tears and Laughter* into Chinese (the rest was translated by Xu Chengbin) by naming it as *Ti Xiao Jie Fei* (《啼笑皆非》) and flew back to China forthwith accompanied by Song Ziwen for making a lecture tour in several major cities. Some of his significant speeches at that time, such as *On the Cultural and Psychological Construction of the East and West*, are partially derived from this self-translated version. However, due to his intimate connection with Koumingtang regime and cultural inclination despised by the leftist writers, Lin Yutang and his Chinese version were heavily criticized. Guo Moruo advisedly wrote *Ti Xiao Jie Shi* (《啼笑皆是》) by describing Lin as “the modern Gu Hongming—a self-conceited person who knew little about the western or eastern culture—could do nothing but bluffing around with his pidgin English” and his work *Ti Xiao Jie Fei* (《啼笑皆非》) was undoubtedly “the worst work ever” (Guo, 1992, pp.400-402). Students from Southwest Associated University even published their open letters on *Yunnan Daily* by criticizing Lin’s work as “a rollback of history” (Ji, 1995, p.71). In the same period, *Xinhua Daily*, *Ta Kung Pao* and *Liberation Daily* were saturated with the similar criticism (Wan, 1987, p.36). After the end of Civil War in China, some sharp criticism towards the Koumingtang in this work directly caused the delay and partial expurgation of Song Biyun’s conventional translation in Taiwan which was eventually published in September of 1978 after thirty-three years of waiting. Under the circumstances, Lin Yutang’s *Between Tears and Laughter* and its two Chinese versions became the de facto target for public protest of the time and have been singled out for disobliging treatment for following decades.

Based on the gender translation theory, this paper, by way of corpus software as well as comparative analysis, aims to explore the similarities and differences of translator’s androgynous identity and “gender-related aggression” in terms of three practical translation strategies, including the supplementing, prefacing and footnoting, and highjacking as well. It’s believed that a successful “marriage” between the masculine authorship (or partnership) and the feminine translator’s identity is of great importance to the translation.

1. SUPPLEMENTING IN TWO CHINESE VERSIONS OF *BETWEEN TEARS AND LAUGHTER*

Due to the inevitable semantic lacunas and inherent differences between the languages, there must be some

losses of cultural or semantic information in the course of translation. Therefore, translation process is, in fact, an “endless displacement of meaning which both governs language and places it for ever beyond the reach of a stable, self-authenticating knowledge” (Norris, 1982, p.29). With the help of supplementing, translators, who make a violent “aggression” of the original, are enabled to not only recover the deeper “given objective meaning” that controls and unifies the structure of work but also expose “the infinite possibilities” through the “free play of meaning” (Wallmach, 2006, p.4). It is this infinity of meaning that leads straight to the similarities and differences of the supplementing.

1.1 Similarities of Supplementing in Two Chinese Versions

1.1.1 Fixed Expressions in Target Language

Cultivated with the traditional Chinese classics, both Lin Yutang and Song Biyun are inclined to paraphrase their texts in fixed Chinese expressions and as a result their translations are inevitably tinged with strong Chinese characteristics, although this domesticating method might seem to be more evident in Lin’s self-translation. Owing to their sinicized idiomatic manner, such fixed Chinese phrases as “礼仪之邦” (a nation of courtesy and accommodation), “凡夫俗子” (the ordinary people) are commonly seen in these two versions.

Example (1)

They meant that the Chinese civilization was entitled to the name of civilization in contrast to the surrounding barbarian tribes—and they were barbarian tribes—only by virtue of its emphasis on courtesy and accommodation (“après vous”), whereas **the barbarian tribes to the north, south, east, and west**, knew only of fighting one’s way through and knew not the culture of letting the other fellow get in first. (*Between Tears and Laughter*)

Lin’s self-translation: 华人自称为“礼让之邦”, 盖官司中国文明之所以别于蛮夷(往时邻邦事实上确是蛮族)而得号称文明者, 正以其崇尚礼让二字而; 南蛮北狄东夷西戎, 惟解挥拳攘臂, 不逊不悌, 未识让长者先行之礼法。

Song’s conventional translation: 也就是說與四周蠻族對照之中國文明, 乃因注重禮讓之美德而得文明之稱, 而當時東夷西戎南蠻北狄只知爭先恐後毫無讓先之文化。

In the original text, Lin Yutang uses “the barbarian tribes to the north, south, east, and west” to refer to the uncivilized tribes or countries surrounding China in the ancient times without making any specific indication. This unaccustomed expression, which barely has any resemblance in English, is, as a matter of fact, a direct translation from the fixed Chinese phrase “东夷西戎南蛮北狄”. Having a profound knowledge of the Chinese culture and classics, both Lin Yutang and Song Biyun keenly notice this trick and thus apply its corresponding Chinese expression in their translations. Similarly, Lin

Yutang adopts a subtle alteration in the sequence of characters by using “南蛮”, “北狄”, “东夷” and “西戎” to match the four orientations of “north”, “south”, “east” and “west” respectively so as to enable his self-translation more literally faithful to the original. By using fixed expressions, both translators, whose language performance is highly influenced by their idiomatic way of saying things and cultural cognition, are capable of recognizing the implications behind the given words and reconstructing the particular context of the original.

1.1.2 Semantic Rendering for Given Context

In order to reconstitute the translation loss occurring in the process of “aggression”, translators would add supplementary information to recreate the equivalent effect or further strengthen the artistic appeal in the given context through semantic rendering.

Example (2)

The idea is that if you segregate the hogs in different sties and throw in enough hog fodder, with the fences neither too high nor too low between them, the hogs are going to live in peace, and then **a millennium will descend upon the earth.** (*Between Tears and Laughter*)

Lin’s self-translation: 他们仿佛说, 你把这些猪分栏关起来, 放够食料, 而各栏的隔板造的高低适中, 那些猪便会相安无事, 而天下太平了。

Song’s conventional translation: 這個意思就是假如你把豬分割在不同的豬圈內投以充足的飼料, 它們之間的圍欄既不太高也不太低, 那麼這些豬便可和平生活, 然後便在地上傳衍一千年以至無量福。

By taking into consideration the Indian Buddhist concept of Karma, Lin Yutang attempts to explain the inherent causal law of the universe according to the spiritual cause-effect principle where the intent and action of an individual would influence his/her future. The sentence “a millennium will descend upon the earth” is meant to describe the peaceful future that could only happen in an orderly society. With an attempt to recreate the equivalent in the target language, Lin Yutang employs the Chinese expression “天下太平” (a peaceful world where people can live and work in contentment) to convey its connotation instead of translating it literally. This semantic rendering can also be found in Song Biyun’s version. Unlike Lin’s secularized translation, Song Biyun lays great emphasis on the consistency between the sentence and the whole context of the second chapter and, therefore, imbues her translation with the religious flavor. The special term “無量福” (a Buddhist word derived from “无量寿” or “无量光” that is translated from the Sanskrit “Amitābha”) refers to the immeasurable blessing and fortune that people can possibly imagine. By supplementing the religious item into her translation, Song Biyun invents an internal interconnection between people’s current actions and future world peace in order to obey the law of Karma, “the keystone that grounds the

thesis” (Lin, 2010, p.10). Other supplementing cases of this kind can also be found in the two Chinese versions like “善恶业缘”, “业轮常转”, “玄想”, “随波逐流”, etc..

1.2 Differences of Supplementing in Two Chinese Versions

Being a self-translator, Lin Yutang enjoys a comprehensive understanding of the source text and is entitled to “remedy ‘the historical imperfection’ (including the existing limitations and potential inadequacies) in the original through creative rewriting” (Li, 2012, p.102). In this sense, Lin’s self-translation is somewhat a delicate rewriting based on the original. However, Song Biyun has to struggle against the unfamiliar words occasionally appearing in the original by employing various strategies, such as amplification, specification, generalization, intensification of contrast, and word-for-word translation. Due to the inherent cognitive differences and personalized cultural understanding, the final presentation of each translation would be consequently personalized and vary from one translator to another.

1.2.1 Amplification for Intention

To make his self-translation more reader-friendly, Lin Yutang is inclined to translate some words of strong connotations into culture-loaded Chinese terms so as to serve its intention of political moralization, as in translating “a genius” into “状元宰相”, “the game” into “国际警卫队的牌戏”, “the China war” into “中日战争”, etc.. The supplementing of this kind, which is rarely found in Song Biyun’s version, is clearly reflected in the translation of titles for each chapter (see Table 1).

Being a self-translator, Lin Yutang is eager to propagate his political viewpoints in the Chinese context and transforms the title of each chapter into a composite structure which consists of two separately parts: a Sincized main heading and an explanatory subheading. In his subheadings, Lin not only clarifies the main points of every chapter but also associates the contents with the current international realities so as to further justify his personal politics.

Without the desire of meeting the needs of political propaganda, Song Biyun, through literal translation, intends to retain the semantic content and grammatical structure of the original titles. Therefore, in her conventional translation, every chapter title is literally translated into its Chinese equivalent with little modification. In spite of this, the loss of information, especially the semiotic one, still happens now and then in Song’s translation. The original title of Chapter Eight “Government by Music” is literally translated into “治之以樂”, which is most likely to be a grammatical imitation of “治之以末, 倡优有禁, 酒食有禁, 除布帛外皆有禁” meaning that the government shall be started from details, including the entertainment, prostitution and diet, with an only exception of dressing (Huang, 1981, p.40), a well-known saying in Huang Zongxi’s *Ming Yi Dai Fang Lu*

(《明夷待访录》)。But based on the given context of the chapter, the use of the quotation mark in the original indicates the fact that “Government by Music” is likely to be the literal translation of “以乐治国”, an indirect

quotation generalized from the clou of the *Yue Ji* (《礼记·乐记》)。However, due to the neglect of semiotic information, the implication hidden in the quotation mark is regrettably lost in the conventional translation.

Table 1
Comparison of Chapter Titles Translation Between Lin’s Self-Translation and Song’s Conventional Translation

Chapter	Source text	Lin’s self-translation	Song’s conventional translation
Chapter 1	<i>Confession</i>	前序第一 此篇自述并解题	懺悔
Chapter 2	<i>Karma</i>	业缘篇第二 此篇言唯心史观并解释事功不灭果报循环之理为全书立论的张本	羯磨 (因果)
Chapter 3	<i>The Emergence of Asia</i>	时变篇第三 此篇言亚洲之勃起	亞洲的出現
Chapter 7	<i>The “White Man’s” Burden</i>	排物篇第七 此篇原名 “白种人之重负” 言由物质主义观点求世界和平之乖错	白種人的負擔
Chapter 8	<i>“Government by Music”</i>	明乐篇第八 此篇言中国哲学不跟限于政治组织货殖给养政治与伦理于一炉以礼乐刑政并举为政治之源国家齐治必基于首先习尚借此益见经济学见解之浅陋	治之以樂
Chapter 9	<i>Mathematics and Peace</i>	卜算篇第九 此篇原名 “数学与和平” 言和平非排比数字分发票号所可办到大旨排斥机械情理可与簿书篇并读	數學與和平
Chapter 10	<i>Defense of Courtesy</i>	明理篇第十 此篇言礼让为礼教之一部与强权政治之争夺相反去争夺惟有礼让别无他道未复以近事证之	禮之申辯
Chapter 11	<i>Europeanization of the World</i>	欧化篇第十一 此篇言欧洲为众祸之始世乱之源且探讨欧洲化之内容可知世界欧化则世界必如欧洲连年战乱永无已时	世界之歐化

1.2.2 Reversion of Aesthetic Information

As a purpose-driven reader and an intercultural interpreter, the translator is required to harness his/her “literary competence” to relocate the “indeterminate spots”, materialize the “semantic gaps” and even readjust his/her own literary “pre-structure” in an effort to form a complete text of integrated semantic information based on “the fusion of horizons” (Zha & Tian, 2003, p.22). Therefore, the translator would inevitably produce his/her personalized interpretation of the source text according to his / her own literary pre-structure.

Example (3)

When the war is over, **the snails will be on the thorn**, and the world will wag on, very much alive, as it always does, between tears and laughter. (*Between Tears and Laughter*)

Lin’s self-translation: 大战完了, 花香鸟啼, 世界还是世界, 在啼笑悲喜之间流动下去。

Song’s conventional translation: 等到戰爭停止之後, 蝸牛也將要坐針氈, 世界將繼續動蕩, 還象往常一樣的在啼笑之間生存著。

The phrase “**the snails will be on the thorn**” is quoted from Robert Browning’s *Pippa Passes*, a verse drama published as the first volume of his *Bells and Pomegranates* series in 1841, and is concerned with the phenomenon of “a sudden recovery of moral awareness and free will” in which the moral choice becomes possible

and “imperative” to each individual (Korg, 1968, p.5). The reason why Lin quoted the phrase in the source text is implied in its following lines of this poem describing a harmonious world in which “God’s in his heaven — All’s right with the world”. In the self-translation, Lin contextualizes the phrase, by way of a metaphoric supplementing, into “花香鸟啼”, an idyllic scene with singing birds and fragrant flowers to recreate the a harmonious vision of nature that symbolizes peacefulness in the Chinese culture for his target readers. Constrained by the social politics and personal experience, Song Biyun makes a misinterpretation by supplementing “蝸牛也將要坐針氈”, which is easy to evoke a different association of “如坐针毡” among the Chinese readers that every individual would eventually be plunged into an extremely uncomfortable state as if sitting on the thorns. As a result, the phrase has come over as an unexpectedly backhanded compliment to the world peace.

1.2.3 Substitution of Ideology-Loaded Terms

As is known, any discourse would be genetically shaped with political attributes and ideological characters (Liao, 2001, p.317), and in this sense every translated work, especially the supplementary information, is usually ideology-directed.

Example (4)

Democracy’s reply to Prohibition was **the speakeasies**. The history of the speakeasies is the glorious history of

exactly how much the American people would stand for *verbotens*, and of how they would obey even laws passed by themselves! (*Between Tears and Laughter*)

Lin's self-translation: 美国也曾通令全国戒酒, 而德谟克拉西对这禁令的答复, 便是秘密酒店. 秘密酒店的历史, 但可指明美国人肯否服从普鲁士式的禁章, 甚至肯否服从自己通过的法律.

Song's conventional translation: 民主對限制的回答便是隨便講. 隨便講的曆史, 正是美國人民忍受限制的程度及對他們自己通的法律如何遵守的光榮曆史.

In the source text, Lin launches a full-frontal attack against the international economics by revealing its innermost corruption of equating money politics with human morality. In order to emphasize its sarcastic tone, Lin deliberately cites “**the speakeasies**” (the illicit establishments that sell alcoholic beverages in the U.S. during the Prohibition Era) and “**verbotens**” (the dry law) as being typical of the hypocrisy of western democratic politics in the source text. To eliminate the cultural barrier and provide his target readers with a clear image about this specific social event, Lin supplements some information in his self-translation, including an added phrase “美国也曾通令全国戒酒”, which provides a general background information about the Prohibition, and other two attributive structures like “秘密酒店” (the secret bars) and “普鲁士式的禁章” (a Prussian prohibition embodied with capitalist characteristics).

Being a conventional translator with a limited knowledge, Song Biyun is unable to offer a sophisticated translation of those unfamiliar terms or address any explanative illustrations in her version for this particular context. Subject to the “White Terror” in Taiwan, Song Biyun involuntarily takes the term “**speakeasies**” as a compound word of “speak” and “easy”, and literally translates it into “隨便講” (the free speech) based on her erroneous association with the restrictions on the freedom of speech in Taiwan. Besides, the term “**verbotens**” is also neutralized into a more moderate word “限制” (the restrictions). In owing to this ideology-directed supplementing, the previous satire on the American democracy in the source text is, to some extent, manipulated by Song Biyun into an allusion to the political taboo of Taiwan reality.

2. PREFACING AND FOOTNOTING IN THE TWO CHINESE VERSIONS

2.1 Prefacing: Definition of Partnership

Driven by androgynous self-awareness, the gender translator determines to use every possible strategy to make “the feminine” visible in language so as to “be seen and heard in the real world” (Lotbinere-Harwood, 1989, p.9) and the preface has eventually become a vehicle of ideology inculcation by which the translator is allowed to

instill his/her own values and assert a clear-cut position for the text.

2.1.1 Similar Identity

The fundamental similarity between Lin's and Song's prefaces largely comes from their particular emphasis on the detailed description about the active selection of the source text and confirmed partnership between the author and the translator.

In his preface, Lin Yutang asserts his identity as a self-translator by commenting on his translation as a political-oriented propaganda which is framed to “speak out the unspeakable words” that might be too sensitive to be preached in the public and insists on self-translating the first eleven chapters, which covers the most topics of the work, to ensure that the revelation of capitalism, materialism and western Machtpolitik has been transmitted to his compatriots word by word (Lin, 2010, pp.2-5). Due to his innate dual-identity, Lin is rightfully endowed with an equal power to handle, to amend, or even to manipulate the content and the structure of the text as he will. Unlike Lin, Song Biyun's equal participation that enables her to “women-handle” the translation is mainly contributed by her strong gender awareness. Song briefs her assessment of the source text in her preface by complimenting it as “a crystallization of Lin's personal thoughts” which really struck a chord with her (Song, 1980, p.164). For this very reason, her preface is in the nature of a declaration for her equal partnership rather than a pure illustration of the translation process. It is worth noticing that this strong self-consciousness that embodied in Song's preface not only provides her with a capability of “women-handling” but also proves to be the base for the following “hijackings” in both form and content.

2.1.2 Disparate Purposes

The crucial difference between these two prefaces lies primarily in the disparate purposes the two translators held towards the text.

Being a scholar of international standing, Lin is anxious to explore the tension between the people's longing for the post-war peace and the pervading atmosphere of pessimism “with his tears of blood” in order to “diagnose the root cause of political and social turmoil currently tearing apart the mortal world” (Lin, 2010, p.1). To make sure his words won't “be quoted out of context” by those “experts with ulterior motives”, Lin even advances his detailed suggestions including advising his compatriots to read the whole translation of his own in the established sequence from “the Situation”, “the Method”, “the Symptoms” to the final “Diagnosis” (Ibid, p.2). Together with the discussion of the preface above, Lin's translation is effectively an outcome of the World War II, a political confession of one's own and an experimental prescription set for national salvation. However, being an admirer of Lin Yutang, Song devotes a

major section to an enthusiastic delineation of Lin Yutang by eulogizing him as a forceful intellectual featuring “sharp words” and “agile thinking” (Song, 1980, p.163). Differing from Lin’s patriotic feelings, Song Biyun’s translation is more likely to be driven by her personal admiration for the author rather than a product tailored on the grounds of political necessity. This seemingly apolitical attitude in her preface, which is set to explain the excessive subjectivity, may unconsciously reveal the fact that the translator’s personal preference has replaced the faithfulness and becomes the first priority for Song’s translation.

2.2 Footnoting: Annotation for Readability

Differing from the fetter image in the translation practice, footnoting has been redefined with a much broader scope by the gender translation theorists and has been adopted by the translator as an exclusive method for asserting their initiative, by which the translator is allowed to make sharp criticism and subjective comments rather than explicate the unfamiliar or ambiguous expressions only.

2.2.1 Similar Intervention

2.2.1.1 Labeled Annotations Within Text

To emphasize their individual partnership and retouch the content of texts, both of the translators insist to apply their footnotes in the form of labeled annotations within the target text by using a series of indicative marks including brackets, square brackets, and deictic expressions such as “按”, “译者按”, “译者注”, etc., to suggest their interventions and ensure their “visibility” in their translations.

Example (5)

So I must speak of “**Karma**”. (*Between Tears and Laughter*)

Lin’s self-translation: 所以我只好谈起佛法说业。
[按: 梵语Karma“羯磨”指身心言行必有苦乐之果, 名为业因, 通常所谓“宿业”“现业”之业也。]

Example (6)

Now what? Disarm them? Police them? Keep them down by **Culbertson**’s “quota principle” like the quota principle of 5:5:5 for British, U. S., and Japanese navies at the Washington Conference? (*Between Tears and Laughter*)

Song’s conventional translation: 現在還有什麼? 把他們解除武裝嗎? 看守他們嗎? 還是以寇柏森 (Ely Culbertson 世界橋牌專家——譯者注) 的「定量原則」把他們壓下去, 像華盛頓會議以定量原則規定英美日三國海軍比例為五, 五, 三那樣?

Considering the possibility that his target readers may be confused by the unfamiliar religious concept “Karma”, Lin Yutang adopts a footnote, which is labeled by a pair of noticeable square brackets and a deictic expression “按”, within the text in addition to his translation “谈起佛法说业”. In the footnote, Lin details the origin of the phrase “Karma” in two indivisible sections: a repetition of the original spelling and a sinicized interpretation, vivid but

straightforward. In Example (6), Song also applies a two-sectioned bracketed footnote within the text by inserting a full name “Ely Culbertson” into her translation to pinpoint the exact identity of “Culbertson” in the source text and an extremely concise description about his career as the world’s top bridge expert. In addition, the more noticeable commonness between these two examples results from the adoption of deictic words: “按” in Lin’s version and “譯者注” in Song’s translation. It is the presence of the deictic words that highlights the cultural otherness of the text and the equal partnership of the translator, through which the subtle differences between the cultures can be perceived, preserved, projected and prescribed in the translations (Tymoczko, 2005, p.17).

2.2.1.2 Hierarchy of Making Annotations

Example (7)

Gandhi prays and fasts, which is such a curious act that no Christian can understand it, while **Lord Halifax** remarks that if he, as an Episcopalian, were to go up to the roof of the Viceroy’s Palace to pray to God and fast, he would probably be sent to an insane asylum. There is **Sir Norman Angell**, hotly defending the right to freedom and the right of England in fighting the Indian right to freedom. (*Between Tears and Laughter*)

Lin’s self-translation: 甘地禁食禱告, 這是一種怪事, 叫耶穌教徒都惶惑不解起來, 而哈里法斯爵士[英國駐美大使]聲言, 倘使他以一個聖公會的教徒資格, 竟登印度總督府的屋頂去禱告禁食, 本國人會把他送進瘋人院。還有安琪兒爵士 (Sir Norman Angell) [英國作者, 以前寫部好書, 現在美國替本國宣傳]力爭自由的權力, 而同時又力爭英國爭奪印度人力爭自由權利之權利。

Song’s conventional translation: 甘地祈禱和絕食, 那種可笑的事情沒有一個基督徒能夠明白, 所以哈里法克斯說如果他, 一個聖公會教徒, 跑到印度總督府的屋頂去禱告上帝而又絕食, 他恐怕就要被送進瘋人院了。還有安吉爾子爵 (Sir Norman Angell) 拼命維護自由權力及英國壓制印度自由權力的權力。

In “Confession”, Lin Yutang poetically compares the chaotic world to a comedy that is “mixed with tragedy” (Lin, 1943, p.8) and painstakingly selects three of the most representative figures—i.e. Gandhi, Lord Halifax and Sir Norman Angell—to prove his argument. Considering the possible difficulties of comprehension and potential cultural barriers, both Lin Yutang and Song Biyun adopt three corresponding footnotes respectively in their translations as further explanations for the text. It’s worth noticing that the three footnotes in every target text are coincidentally differentiated in form and the very degree of specificity of each footnote seems to be closely related to translator’s personal political attitude and the target readers’ expected familiarity with the annotated person. For this reason, Gandhi, the best known person among the three, is translated as “甘地” in both versions without specified footnotes. Lord Halifax, one of the architects of the policy of appeasement prior to the Second World War and being less familiar to the target readers, is briefly

annotated in Lin's version as the British Ambassador in Washington to indicate the strong relation between him and American government, hinting the potential position the U.S. and the U.K. hold on the world politics. Being the Nobel Peace Prize winner in 1933, Sir Norman Angell is best known for his inextricable connection with the British Government. In Song's version, Sir Norman Angell is the only person of the three that has been politically labeled with his title as “安吉爾子爵”, together with a bracketed annotation of his English name in the text. To express his personal attitude, Lin makes a more emotionally-shaded

assessment in his footnote by taunting Sir Norman Angell as a British writer who used to be known for lobbying the British values and politics in the U.S. By contrast, the triangular relations between the translators' political attitudes, target readers' familiarity with the very figures and the differentiated footnotes are clearly illustrated.

2.2.2 Differentiation of Translator's Subjectivity

2.2.2.1 Classified Footnoting

The precise reference standard adopted in one translation is tightly related to its translator's particular intention he/she holds towards the publication of the work.

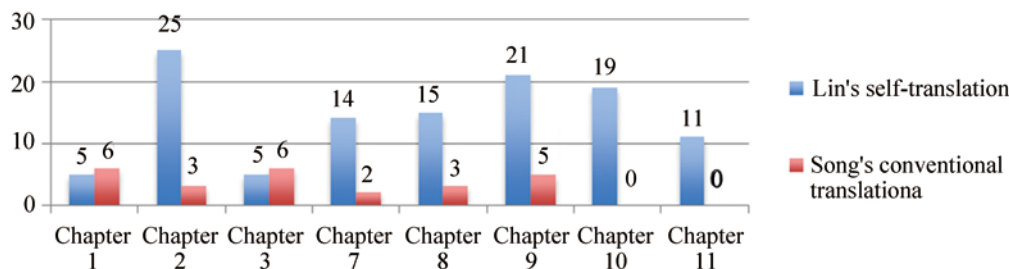


Figure 1
Comparison of Number and Distribution of Footnotes in Each Chapter Between Lin's Self-Translation and Song's Conventional Translation

According to the collected data, Lin has added 117 footnotes in the eight chapters of his self-translated version, the number of which is nearly 5 times greater than 25 footnotes in Song's conventional translation. It is clear that Lin adds much more footnotes in almost every chapter of his self-translation, the fact of which not only evidences his compensative psychology of being a self-translator but also largely enhances the text readability for his Chinese readers. The more crucial discrepancy of footnoting between the two versions lies in the varieties the two translators adopt in their versions, which can be classified into six categories as follows:

(a) Annotation for Proper Nouns: The footnotes adopted to offer essential information about culture-loaded or society-related proper nouns;

(b) Annotation for Quotation Verification: The footnotes adopted to verify the specific origins of allusions and quotations;

(c) Annotation for Further Interpretation: the footnotes adopted to provide further detailed interpretations about

ambiguous or unfamiliar “linguistic and cultural words or phrases” that may cause target readers' misunderstanding, including “wordplays, untranslatable factors or foreign expressions” (Wang, 2015, p.73).

(d) Annotation for Translation Process: The footnotes adopted by the translator to describe the actual translation process and/or make criticism about the practical strategies and interpreting effects in his/her version;

(e) Annotation for Supplementary Writing: The footnotes adopted for adding supplementary information and/or emphasizing emotional orientation in the text;

(f) Annotation for Interrelated Notes: “The extended annotation” adopted for further interpreting the interrelated notes in the same version (Ibid, p.74).

Notably, due to the fact that there are compound footnotes (footnotes containing more than one variety of annotative information), the greatest number of Lin's and Song's footnotes in the eleven chapters are 118 and 25, respectively.

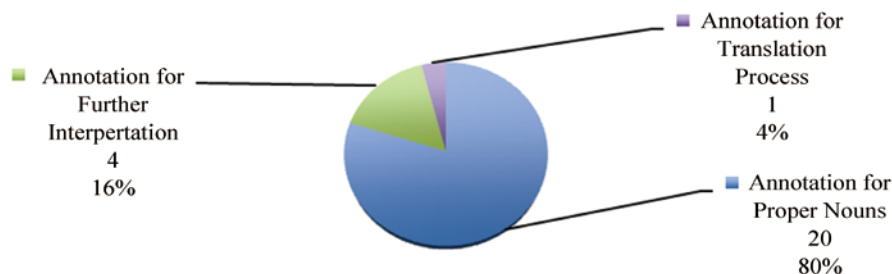


Figure 2
Classification of footnotes in Song Biyun's Conventional Translation

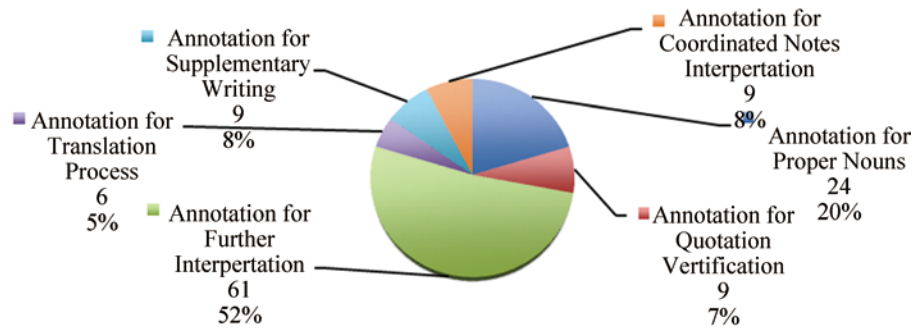


Figure 3
Classification of Footnotes in Lin Yutang's Self-Translation

To retain the authentic style of the source text in her translation, Song Biyun fixes almost 80% of her concentration on making annotations to provide the essential information for those culture-loaded or society-related proper nouns and barely adds any footnotes for further interpretation or personal assessment. However, Lin appears to be far more flexible in his footnoting in both form and content and also shows a great enthusiasm in making further detailed and more straightaway interpretations for his inward-looking compatriots who know few about the western culture. Benefiting from his dual-identity, Lin Yutang is able to verify the every origin of the quotations in his source text and even provides coordinate annotations for further clarification. The “feminine consciousness” of being a translator impels Lin Yutang to perfect his translation and, in the meanwhile, his “masculine authorship” also encourages him to infuse supplementary information, after-thinking and even personal emotions into his self-translation. The nine annotations customized for supplementary writing enable Lin Yutang to intensify the original connotations, expand the thematic significance and even toughen his patriotic stand for his later political propaganda. From this point, Lin Yutang’s dual-identity appears to be the idealized image of an androgynous translator.

2.2.2.2 Politicalized Criticism

Driven by his patriotism, Lin Yutang ventures to reconstruct an international environment in his target text and, therefore, consciously implants his political inclination and subjective judgment into his footnotes.

Example (8)

Quite a few souls in a group identified by their love for **Otto**, Franco, and Hirohito have a smell that is distinctly stuffy. (*Between Tears and Laughter*)

Lin’s self-translation: 某一派人就有一种鼠味, 这派人专门亲善阿陀、昭和及佛朗哥 [奥国皇室阿陀太子, 美国某部曾经暗中拆他台].

Song’s conventional translation:人類靈魂也有和其肉體一樣的嗅覺, 一群崇愛奧圖 (otto) 佛朗哥及昭和的靈魂中很少嗅覺根本不通的。

Differing from Song’s annotation in which the name is verified in English, Lin pays his attention to noncommittal

American attitude toward Otto von Habsburg, the last Crown Prince of Austria-Hungary who was forced to flee to the U.S. in 1940 after the Anschluss and was also commonly known as the “Otto of Austria”. During the same time of Otto’s wartime exile from 1940 to 1944, Lin Yutang witnesses the real state of western politics, especially the domestic tension in the U.S., which enables him to make a more accurate depiction of the world events. In his footnote, Lin specifically adds the expression “美国某部曾经暗中拆他台” to indicate the duplicitous nature of some American politicians and their secret antagonism against Otto’s wish of creating an “Austrian Battalion” in the U.S. Army. As Example (8) shows, Lin never intends to make any meticulous verification in his footnotes but, instead, focuses on establishing a relatively complete and objective understanding of the West for the Chinese readers. Moreover, some of Lin’s footnotes seem to be more aggressive and even bitterly sarcastic. To unveil the actual role of Sir Norman Angell as a British lobbyist who used to go canvassing in the U.S., Lin drops his cynical attitude towards Sir Norman Angell’s political propaganda strategy, an egoistic one that sets to advance UK interests at every opportunity, by footnoting it twice with a satirical tone in his self-translation. In this way, Lin not only reinforces his cynical tone, but also further enhances target readers’ consciousness of current uproars and political threats intertwined under the chaotic war.

3. HIGHJACKING IN TWO CHINESE VERSIONS OF *BETWEEN TEARS AND LAUGHTER*

It is the “discontinuity between sexed bodies and culturally constructed gender” (Butler, 2002, p.10) that triggers the dynamic changes in the way translators conceptualize the world and their identities, thus stimulating them to take more proactive, efficient and aggressive translation strategies so as to acquire social recognition, among which highjacking seems to be the most ambitious. In the two Chinese versions, the application of highjacking can be generalized into the following three categories: (a)

highjacking with gender consciousness; (b) highjacking towards target readership; (c) highjacking for political necessity.

3.1 Highjacking With Gender Consciousness

3.1.1 Gender-Awareness of Using Personal Pronouns

Being a female translator, Song Biyun seems to be “congenitally deficient” in both social gender scheme and

power rivalry for the control of the work to be translated. In order to highlight her female identity, Song Biyun, a well-educated translator lives in the late period of the Republic of China (1912-1949), is eager to redress the gender balance in her translation through the intentionally gender-balanced usage of personal pronouns, making a sharp contrast with the uniformly masculine forms in Lin’s self-translation.

Table 2
Comparison of Using Personal Pronouns Between Lin’s Self-Translation and Song’s Conventional Translation

		Source text		Lin’s self-translation		Song’s conventional translation	
		Personal pronoun	Number of personal pronoun	Personal pronoun	Number of personal pronoun	Personal pronoun	Number of personal pronoun
Third-person singular subjective personal pronoun	Masculine	he	138	他	118	他	153
	Feminine	she	22	她	0	她	8
Third-person singular possessive personal pronoun	Masculine	his	103	他的	12	他的	13
	Feminine	her	43	她的	0	她的	3
Third-person plural personal pronoun	they	93	他们 (masculine)	35	他们(masculine)	54	
			她们 (feminine)	0	她们(feminine)	0	
Third-person plural possessive personal pronoun	their	71	他们的 (masculine)	6	他们的(masculine)	7	
			她们的 (feminine)	0	她们的(feminine)	1	

Seen from Table 2, the most striking difference of using personal pronouns between the two Chinese versions is that Song Biyun retains the gender-balance by using third-person pronouns, including the third-person singular subjective personal pronouns, third-person singular possessive personal pronouns and third-person plural possessive personal pronouns. Despite the linguistic differences between Chinese and English, the absence of feminine personal pronouns in Lin’s self-translation is still surprisingly noticeable. Lin’s uniformly gendered selection of personal pronouns in self-translation, which distinguishes him from most of the Chinese contemporaries including Xu Chengbin, the male co-translator of the following chapters, is suggestive of the possible existence of chauvinism that may originally lie in his sub-consciousness or be deliberately established to please his target readers. Differing from Lin’s gendered language, Song Biyun, motivated by her strong female awareness, insists on keeping a certain number of feminine personal pronouns in her conventional translation, especially the third-person singular ones, to redress the gender-balance and make sure the feminine is

visible.

3.1.2 Gender-awareness of Modifying Sexist Expressions

In order to eliminate gender discrimination that could possibly be transmitted from the source text and replace the sexist words and phrases with more women-friendly expressions, Song Biyun employs various highjackings for re-interpretation of the source text, including the vocabulary replacement, gender-neutralization and pronoun pluralization, etc..

Example (9)

On this great stage of the world all passes exactly as on our beggarly boards. On it, too, there are tipsy **heroes**, **kings** who forget their parts, scenes which obstinately stay up in the air, prompters’ voices sounding above everything, **danseuses** who create extraordinary effect with the poetry of **their** legs, and costumes, which are the main thing. And high in heaven, in the first row of the boxes, sit the dear little angels, and keep **their** lorgnettes on our comedians here down below...

Lin’s self-translation: 在这宇宙大剧场, 一切与戏台上一样. 也有醉汉登台, 也有皇帝一时忘记戏文, 也有布景任拉拉不下来, 也有后台对读戏文者提醒演员的

声音大响亮, 也有舞女艺人运用大腿的诗意赢得叫彩, 也有面具化装——这面具其化装就是全剧的精华。而天上呢, 可爱的小天使坐在前排包厢, 拿起手提眼镜, 下看人间的丑角……

Song's conventional translation: 在這世界大舞台上一切都正像我們這小舞台一樣。那上面也有喝醉了的主角, 忘記劇詞的皇帝, 我在半空中拉不上去的佈景, 壓倒一切的提詞人聲音, 舞蹈者以他富有詩意的大腿創造出意外的效果, 還有服裝, 乃是主要的東西。在那高高的天上, 包廂第一排中坐著可愛的小安琪兒, 用她們的望遠鏡注視下面這些我們這些滑稽角色……

To maximize the theatrics and hyperbole of the scenario, Lin Yutang, under the influence of sexist hierarchical ideology, labels all the characters with sexed identities by classifying them into three distinctive groups in diction: powerful males inherited with superior dominances (such as “heroes” and “kings” in the source text), submissive females priced only by external beauty (such as the word “danseuses” in particular) and the genderless angels.

Driven by their gender-awareness, Lin Yutang and Song Biyun realize the potential sexism underlying the expressions in the source text and decide to erase it with several modifications to his self-translation. Therefore, the word “heroes” is translated into more gender-neutral Chinese expressions like “醉汉” (the drunken man) and “主角” (the protagonist with no gender indication) separately in Lin's and Song's version. And the word “kings” is also neutralized into “皇帝” (the emperor with no gender indication) in both translated versions. Benefiting from his early life experience in China, Lin Yutang is cognizant of the underlying erotic connotation and foresees the possibility that his Chinese readers might misinterpret these female dancers as courtesans or prostitutes that commonly found in places of carnal pleasure. Accordingly, he amplifies it into “舞女艺人” for clarification. Differing from the gender-neutralization that employed in Lin's version, Song Biyun boldly yields a sexual reassignment surgery on the female “danseuse” by turning it into “舞蹈者” (a male dancer whose masculinity is highlighted by the third-person singular personal pronoun “他”) to make a fight-back resolutely against sexism in the source text and the patriarchal society encompassing her. To establish a virtuous image of women in her target readers' mind, Song Biyun attempts to specify the female identity of “dear angel” by modifying the gender-neutral personal pronoun “their” into its feminine Chinese equivalence “她们”. Given the above modifications, although the textual context still remains untouched, its tone has been dramatically changed from sexist to more women-friendly. Compared with Lin Yutang's gender-neutrality, Song Biyun's feminism would certainly be more acceptable among her female readers.

3.2 Hijacking Towards Target Readership

According to Feuerbach (1986, p.9), the essence of human ego, a fruit results from the interaction between

oneself and the specific social environment in which he/she lives, is “a tangible existence” featuring subjectivity and objectivity. By seeing the target readers as a unified group of numerous individuals, the translator is required to readjust his/her translation methods and strategies all the time so as to meet its particular requirements in both content and aesthetic features. In this sense, the nature of translation is, in fact, a process of decision-making. For this point, the employment of translation strategies can be very personally subjective and socially restrictive.

3.2.1 Hijacking for Shift of Target Readers

To attain readability, the translator is supposed to “perform the first language in the second language” in order to recreate the similar or even equivalent effect of the given context in his/her own translation (von Flotow, 2013, p.44). In this sense, some verbal embellishments, like amplification, explanatory words, rhetorical expressions, etc., would be necessarily required in translation.

With the help of corpus software WordSmith Tool 6.0, a comparative analysis of the standard type token ratio (STTR) between the source text and its two Chinese versions can be illustrated as follows:

Table 3
Comparison of Types, Tokens and TTR Between Source Text, Lin's Self-Translation and Song's Conventional Translation

	Types	Tokens	TTR (%)	STTR (%)
Source text	5089	30935	16.45	42.87
Lin's self-translation	2542	29436	8.64	29.28
Song's conventional translation	1504	15473	9.72	27.14

As the statistics shows in Table 3, the STTR of the source text is much higher than those of Lin's self-translation and Song's conventional translation, but both Lin's self-translation and Song's conventional translation are very close to each other and the STTR of Song's conventional translation is the lowest among the three. Being inconsistent with the common practice that “the larger the corpus size, the smaller its STTR would be” (Wang, 2012, pp.58-59), the source text enjoys the richest diction than its two Chinese translations, and the slight difference of STTR between Lin's self-translation and Song's conventional translation suggests that Lin's self-translation appears to have a more varied diction. Accordingly, it seems to be safe to conclude that although both self-translator and conventional translator are inclined to simplify their diction for the sake of readability, the self-translator tends to intervene his translation more overtly than the conventional translator does, especially in terms of wording. In this sense, the self-translation is more typical of some properties usually shared by the source text – the creative work.

Example (10)

Therein lies the danger of the mechanical solution of the problem of peace. But the western way of mathematical thinking is established. Hence our present utter confusion—a hundred postwar plans and not one way out. Not one plan gives us the sense of assurance that peace will come. How completely mechanical **our way of thinking** is may be illustrated by a few personal experiences of mine. (*Between Tears and Laughter*)

Lin's self-translation: 以机械方法解决和平世治问题, 危险就在此点. 但是西人数学式的思想习惯已经固定不移, 职是之故, 大家莫和适从——战后和平计划成百, 而一点出路都没有. 没有一种计划, 叫我们有把握, 安心相信世界和平可做到. 西人思想之完全机械化, 可由个人数种经验举例作证?

Song's conventional translation: 於是危險就在和平問題的機械解決上. 可是西方的數學思考方式已經奠定. 因此便產生我們現在的迷惘——一百件戰後計劃而沒有一件完成. 我們的思考方式究竟機械到什麼程度, 我要一些私人的經驗來說明.

Before the publication of *Between Tears and Laughter*, Richard Walsh, the president of the John Day Company, strongly recommended that Lin Yutang should eliminate the most plural first-person pronouns, including “we” and “our”, and rewrite the text in the third person in order to highlight his Asian identity and reduce the possible resistance or even antipathy from the Western readers (Chen, 2015, p.145). Unfortunately, his advice didn't achieve the desired effect. Lin Yutang still held to his opinion and believed that this specific employment of first-person pronouns would awaken those compassionate westerners and win more international assistance for his beloved motherland. However, Lin's insistence failed to lead nowhere. Most of the western readers were offended and began to ridicule Lin's Chinese identity by calling him “a phony American” (Chen, 1944, p.20). In his self-translation, Lin Yutang instinctively identifies the referential meaning of “our” and replaces it with “西人” (the westerners) to restore his intention of initial writing. Restricted by her conventional translator identity, Song Biyun fails to understand the implications of these first-person pronouns and mistakenly translates them into “我們” and “我們的”, because of which Chinese readers might be confused by this gratuitous accusation and misapprehend Lin's real intention.

3.2.2 Hijacking of Culture-Loaded Expressions

During the translation process, the translator is required to render the contextual meaning of the source text in such a way that both the content and the language are “readily acceptable and comprehensible to the readership” (Newmark, 1988, p.47). To arouse sympathy and cultural belongingness among the Chinese readers, both Lin Yutang and Song Biyun adopt domesticating strategy of “displacement” by exiling the source text into the target Chinese culture.

Example (11)

It is his **oracles**, and **the god** he consults is Materialism, and of that **god** he is **the high priest**. (*Between Tears and Laughter*)

Lin's self-translation: 这就是他的念咒经文; 他所崇奉的佛爷就是物质主义, 而他自身便是这教门方丈法师.

Song's conventional translation: 这就是他假托神的諭旨, 與他磋商的神便是物質主義, 他是那個神的大傳教士.

The adoption of religious words “oracles”, “the god” and “the high priest” in the source text shows Lin Yutang's sense of identification with the Christian culture. Considering the fact that most Chinese people were illiterate about Christianity at that time, Lin Yutang eventually exiles the contextual meaning into the Buddhist culture, which has been developing for nearly two thousand years in China since Eastern Han Dynasty with the largest number of followers domestically. The replacement of religion-loaded terms “oracles”, “the god” and “the high priest” by “念咒经文” (the Buddhist scriptures), “佛爷” (the Buddha) and “方丈法师” (the Buddhist abbot) features somewhat Buddhism, making it more readable and acceptable for publication in the 1940s. Song Biyun's translation version was officially published in 1978 by Taipei Yuanjing Press, and Christianity and its core concept of God were no longer strange to the majority of residents in Taiwan. In this sense, Song Biyun's direct translation of these religion-loaded terms into “神的諭旨”, “神” and “大傳教士” seems to be acceptable for her target readers in Taiwan.

3.3 Hijacking for Political Purpose

Language, which is normally served as an intermediate between human cognition and social reality, is always imbued with a strong sense of politics and ideology (Liao, 2001, p.317). As a type of literary works written by members of specific social groups, translation is inherently tinged with a certain political ideology. From the perspective of gender translation theory, the process of hijacking implies the marriage between the masculine authorship (or an equal partnership) and the feminine translator identity, the joint effort of which, then, gives rise to the target text.

3.3.1 Deletion of Sensitive Expressions

Although Lin Yutang had suffered countless criticism in the domestic academia, he was still favored by the KMT chairman Chiang Kai-shek and most of the leading politicians of the day. During those days in America, Lin Yutang has, in fact, become an interim representative of Kuomintang government in America. In the autumn of 1943, during his lecture tour in China, Lin Yutang accepted the personal invitation of President Chiang Kai-shek and had a private dinner with Chiang's family in his presidential palace (Lin, 2002, p.165). With the privilege, Lin Yutang receives the endorsement from the supreme ruler and is allowed to self-translate his original work without restrictions. Unlike Lin Yutang, Song Biyun,

who suffered from the political suppression of “White Terror”, would be unavoidably restricted by the political

environment and had to delete a considerable part of content in her translation.

Table 4
Comparison of Deletions Between Lin’s Self-Translation and Song’s Conventional Translation

Chapter	Source text	Lin’s self-translation		Song’s conventional translation	
	Total number of words	Number of words deleted	Percentage of deletion	Number of words deleted	Percentage of deletion
Chapter1	3282	7	0.213%	958	29.190%
Chapter2	2717	34	1.251%	21	0.773%
Chapter3	1742	2	0.115%	1742	100%
Chapter4	2982	0	0%	2982	100%
Chapter5	5867	0	0%	5867	100%
Chapter6	2717	0	0%	2717	100%
Chapter7	2227	0	0%	152	6.825%
Chapter8	2910	19	0.653%	36	1.237%
Chapter9	2461	0	0%	52	2.113%
Chapter10	1746	0	0%	287	16.438%
Chapter11	2138	4	0.187%	377	17.633%
Total	30789	66	0.214%	15191	49.339%

Compared with Lin’s self-translation, the number of words deleted in Song’s conventional translation is 15,191, accounting for 49.339% of the total, which shows that Song Biyun conducts a lot of deletions in her version, especially in Chapter One, Chapter Ten and Chapter Eleven, and even delete completely Chapter Three, Chapter Four, Chapter Five and Chapter Six without any explanation. However, according to Lin Yutang, these chapters deleted are “the main thrust of whole text” (Ibid, p.170), covering a systematic analysis of power politics, a hopeful prediction of Asia’s future and a satirical criticism on the western mechanism. As one of the most successful female translators in China of the time, Song Biyun is fully aware of the value of Lin’s work and decides to translate it into Chinese. But ever since the breakout of the February 28 Incident and the Kuomintang’s retreat to Taiwan in the same year (1949), her attempt to translate from the satirical commentary had eventually been out of accord with the time. For this reason, Song Biyun decided to delete all these chapters to guarantee its publication and keep herself safe.

3.3.2 Manipulation Over “Writing Project”

Gender translation theory usually attempts to demolish the phantasm of one-to-one correspondence between the signifier and the signified, and believes that there “never has existed nor will exist as something fixed, graspable, known or understood” in the supplementary chains of significations (Gentzler, 2004, p.147). From this point, meaning is no longer “a hidden truth to be discovered” but “a set of discursive conditions” to be “re-created” (Simon, 1996, p.12). By decoding the signifier in the given

environment, the translator is able to “woman-handle” the writing project and entrusts it with new significance to meet social demands.

By applying software AntConc 3.3.5w, the comparison of the nation-related words among the top 100 high frequency can be clearly illustrated in Table 5.

Table 5
Comparison of Nation-Related Words Among the Top 100 High Frequency Words between Source Text, Lin’s Self-Translation and Song’s Conventional Translation

Rank	Source text	Lin’s self-translation	Song’s conventional translation
1	China	印度	中国
2	India	美国	美国
3	American	中国	亚洲
4	Chinese	雅典	欧洲
5	English	英	印度
6	Asia	欧洲	日本
7	Athenian	英国	
8	Europe	希腊	
9	European	亚洲	
10	America	德国	
11	Russia		
12	England		
13	Athens		

By comparison, the source text appears to have more nation-related words while Song’s conventional translation has the fewer ones. In order to reveal the truth of power

politics and western hegemony, Lin Yutang makes a great effort to describe the regimes and philosophy of western powers. However, subject to the political oppression, Song Biyun deletes most part of the descriptions so as to ensure the political correctness and political neutrality of the text by replacing many of them with more neutral or even over-generalized expressions. And for this reason, the nation-related words in her conventional translation are fewer than those in the source text. Due to his dual-identity as self-translator and writer, Lin Yutang is able to capture the gist of the source text more accurately and convey its message more faithfully than the conventional translators. Therefore, the number of high frequency nation-related words in his self-translation is very close to the source text with only a few slight changes.

CONCLUSION

By comparing Lin's self-translation and Song's conventional translation of *Between Tears and Laughter*, this paper holds that the translation activity is closely tied to the historical background, translation motivations and translators' personal stance. Owing to the uncertainty of reference between the signifier and signified, meaning is no longer "a hidden truth to be discovered" but "a set of discursive conditions" to be "re-created" (Simon, 1996, p.12). Therefore, the translator has the equal privilege to take "aggression" and "possession" of the text as the author does and his/her fidelity shall be no longer attached to the source text but his/her own "writing project", and every strategy he/she takes must be sufficient for producing a functionally adequate text that meets the initial intentions. By comparison, Lin Yutang and Song Biyun show their similarities and differences in the way they manipulate and "woman-handle" the text.

As for similarities, both self-translator and gender translator are "traditionally" unfaithful to the source text and eager to "modify", "manipulate" and even "rewrite" it at different levels, including reformatting the work, adjusting the textual structure and cohering the cultures, etc. Besides, they both attempt to transform the source text into a Sinicized version by employing the vernacular Chinese, adopting fixed Chinese expressions, imitating the common style of ancient classics and supplying explanatory semantic rendering so as to make their translations better received among the contemporary Chinese readers. However, due to the differences of target readers, translator's biological gender, social status, motivations as well as the specific historical and political background, these two translations are still poles apart from each other in various aspects regarding the understanding of the source text, layout of the book, titles and subtitles of chapters, selection of translation strategies, deletion of paragraphs, paraphrasing the context, annotation of culture-loaded words, etc.. Therefore, Lin's self-translation has been modified into

a political propaganda set to awaken his compatriots of innocence whereas Song's conventional translation is depolitically simplified into a feminist work without particular political values.

All in all, from the perspective of gender translation theory, it is the marriage between masculine authorship (or partnership) and feminine translator identity enables the translator to produce the target text as if he / she is rewriting it. And for the politicized work like *Between Tears and Laughter*, its translation shall be seen as a political confession of the social reality that is manipulated by the translator instead of a tool made for intertextual message transference.

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