

A Comparative Study Between Self-Translation and Conventional Translation of Eileen Chang's *Gui Hua Zheng Ah Xiao Bei Qiu* From the Perspective of Translator's Subjectivity

LI Changbao^{[a],*}; HUANG Jinzhu^[b]

^[a] Ph.D., Professor. School of Foreign Languages, Zhejiang University of Finance & Economics, Hangzhou, China.

^[b] School of Foreign Languages, Zhejiang University of Finance & Economics, Hangzhou, China.

* Corresponding author.

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Abstract

Based on the translator's subjectivity as well as both Chinese and English texts, this paper is to compare the self-translation and conventional translation of Eileen Chang's *Gui Hua Zheng Ah Xiao Bei Qiu* with the help of text analysis software in terms of passivity, subjective initiative and purposefulness. The paper holds that the self-translation seems to be concise and comprehensive as well as natural and unrestrained, showing the self-translator's subjectivity is much greater than the conventional translator's, and that the conventional translation appears to be faithful and smooth as well as precise and complete, indicating the translator's subjectivity is, to some extent, fairly covert and restricted.

Key words: Translator's subjectivity; *Gui Hua Zheng Ah Xiao Bei Qiu*;; self-translation; conventional translation

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INTRODUCTION

Eileen Chang has been viewed as a genius in the Chinese literary world for a long time. In November of 1944, her short story *Gui Hua Zheng Ah Xiao Bei Qiu* was published

in the *Ku Zhu* (Bitter Bamboo), a monthly magazine chiefly edited by Hu Lancheng. It is one of Chang's favorite works, which describes how a Chinese servant Ah Xiao works in the house of the foreigner Gerda. In the short story, Chang made a detailed description of trivial household chores so as to bring out the personalities of characters and reflect the different psychological activities between the foreign master and the Chinese servant. Besides, the short novel presents four types of marital problems in the society at that time, indicating Chang's pessimism over women's marriage. Gerda always dallies with women and sows his wild oats; Xiuqin got a traditional marriage arranged by her parents and match-maker, which often haggles over the betrothal gifts from the bridegroom to the bride's family; the neighbors are married in free love, having an appealing fashion wedding, but quarrels arises since the third day of the wedding; while Ah Xiao secretly cohabits with a man, having no wedding and benediction from relatives and friends, which seems to be disappointing and unsatisfactory.

Later, Chang self-translated this short story into an English one entitled *Shame, Amah* and was collected in Nieh Hualing's *Eight Stories By Chinese Women* published by the Heritage Press in 1962. In 1990, it was again collected in the *Bamboo Shoots After the Rain: Contemporary Stories by Women Writers of Taiwan* edited by Ann C. Carver and Sung-sheng Yvonne Chang and published by the Feminist Press at the City University of New York.

Steamed Osmanthus / Ah Xiao's Unhappy Autumn is another English version of *Gui Hua Zheng Ah Xiao Bei Qiu* translated by Australian sinologist Simon Patton (hereinafter referred to as conventional translation) and collected in the *Renditions Paperback: Traces of Love and Other Stories* edited by Eva Huang published by the translation research center of Chinese University of Hong Kong in 2000. Patton is Ph.D. in Chinese language and literature of the University of Melbourne, and the

professional translator who has translated a large number of works by Chinese writers such as Gu Cheng, Eileen Chang, Yu Jian and Ma Yuan.

1. TRANSLATOR'S SUBJECTIVITY

"The translator's subjectivity is the subjective initiative displayed in translation practice by the subject of translation – the translator – on the premise of respecting the objects of translation. It embodies the basic characteristics of the translator's culture awareness, personalities and characters, as well as cultural and aesthetic creativity." (Zha & Tian, 2003, p.22) And the translator's subjectivity is realized through the dialectical unity between passivity, subjective initiative and purposefulness (self-benefitting) (ibid).

The passivity is the precondition of subjectivity of translator, reflected by restrictions on the translator in the translation activities in such three aspects as object, objective environment and objective rules (ibid, pp.19-24). The object in translation activity is the source text; the objective rules are the conventional principles of translation; the objective environment here refers to the ideology, poetics and patronage put forward by Lefevere (2004), holding that translation is the rewriting of the source text by the translator who suffers from the restrictions and influences from the ideology, poetics and patronages in the translation process when making decision on the objects and translation strategies.

Subjective initiative is the most obvious characteristic of the translator's subjectivity, which is embodied in the following four aspects: a) Choosing original texts; b) Interpreting the original text; (3) Choosing translation methods or strategies; c) choosing words or expressions and translation techniques (Fang, 2003, p.112).

Purposefulness or self-benefitting is another feature of translator's subjectivity. As is known, "the prime principle determining any translation process is the purpose (Skopos) of the overall translational action. This fits in with intentionality being part of the very definition of any action." (Nord, 2001, p.27) In other words, any translation is made for specific readers of a specific cultural background and translation itself is the target text made for specific readers of a specific cultural background with specific purposes.

2. COMPARISON BETWEEN SELF-TRANSLATION AND CONVENTIONAL TRANSLATION OF GUI HUA ZHENG AH XIAO BEI QIU

2.1 Passivity as Revealed in Self-translation and Conventional Translation

Any discourse is tinged with politics and ideology (Liao, 2001, p.317). Translation cannot be done without

discourse, therefore, translation is closely related to politics and ideology, which affects not only the translators' choice of source text, but also the translation strategies used in translation to handle with the discourse related to politics or ideology.

Example (1). 窗台上，酱油瓶底下压着他做的小国旗，细竹签上挑出了青天白日满地红。阿小侧着头，看了一眼，心中只是凄凄惨惨不舒服。(*Gui Hua Zheng Ah Xiao Bei Qiu*)

Self-translation: She tilted her head and glanced sideways at the little national flag he had made, hanging from the window sill, the flagpole of split bamboo pressed under the soy bottle. (*Shame, Amah*)

Conventional translation: A soy-sauce bottle on the windowsill weighed down a small flag he had made, a slender piece of bamboo poked through the national colors -- blue for the sky, white for the sun and red for the earth. Ah Xiao turned to look at it for a moment; the sight of it made her miserable. (*Steamed Osmanthus / Ah Xiao's Unhappy Autumn*)

Chang's early works almost have nothing to do with the political and ideological propagandizing, and the descriptions about revolutionary wars are only for ornament in her works. It is also her philosophy of writing for a living in the enemy-occupied area. Later on, she immigrated to the United States and the political factors were not the constraints of her writing. Besides, the accumulation of life experiences and horizon enable her to actively and purposefully get involved in ideology in her works. The self-translation *Shame, Amah* was made in 1960s when the mainland and Taiwan were irreconcilable with each other. As for the images related with the politics in the source text, Chang attempts to weaken or neutralize "青天白日满地红" as "the little national flag", thus getting off the hidden troubles caused by politics and reducing the readers' burden of understanding this image.

The conventional translation, however, was made in 1990s when Chang was no longer so popular in the mainland of China. As a westerner as well as a political outsider, Patton literally translated "青天白日满地红" into "the national colors -- blue for the sky, white for the sun and red for the earth". Although Patton has tried his best to be faithful to the source text in the conventional translation and adopted the literal translation strategy, the western readers who don't know the modern Chinese history will not be aware of the implicit political connotation as revealed in the expression "青天白日满地红" of the source text. Obviously, ideology could restrain the translators in the translation process and enable them to choose different translation strategies, which has reflected the translator's subjectivity. By comparison, the self-translator's subjectivity is much greater than the conventional translator's.

Example (2). 阿小拿起听筒，撇着洋腔锐声说：“哈罗？……是的密西，请等一等。”她从来没听见

过这女人的声音。又是个新的。她去敲敲门：“主人，电话！”（*Gui Hua Zheng Ah Xiao Bei Qiu*）

Self-translation: “Hello?” she spoke English in a shrill falsetto. “Yes, Missy, please wait a minute.” She had never heard the voice before. Another new one. She went and knocked on the door. “Master, telephone.” (*Shame, Amah*)

Conventional translation: Ah Xiao picked up the receiver and spoke into it in sharp, self-important English, “Hel-lo. Ye-s Mis-s. Plea-se wai-t a mo-ment.” She had not heard this woman’s voice before. Another new one. She went and knocked on his door: “Telephone, Sir!” (*Steamed Osmanthus / Ah Xiao’s Unhappy Autumn*)

Ideology is not only a view or ideological system including belief or world view of different social classes or communities, but also a method or way of construction and reestablishing the social reality. The institution of ideology includes the educational organization, the public media, the press, the publishing house, families, religion belief and so on (Hou, 2001, pp.118-119).

In Example (2), “主人，电话” seems to be simple but full of rich implication. As a appellation at that special time, “主人” sounds to be of more foreign style. Generally speaking, the appellation between master and servant used to be “老爷”，“少爷”，“少奶奶”，“小姐” and so on. But why does Ah Xiao call Mr. Gerda “主人”? if she is required by Mr. Gerda to do so, it really goes against the idea of freedom and equality advocated in the western world for many years and seems to be a bit imperialistic. If Ah Xiao volunteers to do so, she really has the courage to seek differences, and at the same time, she never forgets her identity as a servant when she speaks.

In the self-translation, Chang translates “主人，电话” as “Master, telephone” with a view to emphasizing the identity and status of Ah Xiao as a servant so as to highlight the heroine. Chang adopts “master”, a word of indicating social status, just because of the ideological influence in the source text.

While in the conventional translation, Simon Patton, a western scholar who is influenced by the western concepts of freedom and equality, translates “主人，电话!” into “Telephone, Sir!”. “Sir” is an honorific and courtesy title without ranks. On some occasion, it can be used to address teachers by students, or customers by merchants, raising the position of the other side. Compared with “master” used in the self-translation, “sir” in the conventional translation has more sense of modern equality, which is obviously influenced by the western ideology of freedom and equality. Thus, Patton manifests his subjectivity in translation while suffering the passivity imposed by ideology.

Besides ideology, poetics is another influential factor in the translation activity and contributes to the translator’s passivity in the process of translation. Poetics is also called “literary tradition” or “literature view”. In nature, it is a kind of norm formulating what the right literary works are and determining the production of translation works. Thus,

the poetics norms of translation (or operative norms) are the most relevant and practical to the translation action regulating the style, genre, wording of the translation literature, restrict translators’ choice of source text and translation strategies through literary concepts (Dong, 2010, p.91). Han (2005, pp.105-107) states that poetics could affect the translator’s strategy on whether the heterogeneity shall be retained in the target text.

Example (3). “百顺——又往哪里跑？这点子工夫还惦记着玩！还不快触祭了上学去！”她叱喝。她那秀丽的刮骨脸凶起来像晚娘。（*Gui Hua Zheng Ah Xiao Bei Qiu*）

Self-translation: “Shin Fa! Now where are you running to? Only a moment left and your mind still on playing! Feed, you little devil, and go to school.” When she yelled, her thin, pretty face was like a stepmother. (*Shame, Amah*)

Conventional translation: “Baishun! Where’s that child got to now? This is no time to think about playing. Come and have your breakfast and then get yourself off to school!” she scolded. Her beautiful, bony face was as stern as a step-mother’s when she was angry; (*Steamed Osmanthus / Ah Xiao’s Unhappy Autumn*)

In Example (3), the expression “还不快触祭了上学去！” is an old Soochow dialect, among which “触祭” means “eating food or a meal”, full of disgusting tone of blame, and it is always used on the occasion of reproaching anyone who is greedy when eating. Later on, it develops into a term of abuse. In the source text, the author uses this kind of expression to show that Ah Xiao who received little education can only follow what the older generation used to call their children and therefore uses the expression instead.

In the self-translation, Chang translates it into “Feed, you little devil, and go to school!” If “Feed” is used to mean “eating”, it is usually upon animals or livestock, as in “Spiders feed on gnats and flies”. Chang has racked her brain in choosing the word and adding “you little devil (淘气鬼)” in translation. In this way, Ah Xiao’s bossing airs as a parent in the family, together with its linguistic localness is well retained in the self-translation. As Chang (1992, pp.172-173) advocates in her article *My Essays* that the vitality of characters in the novel shall be given expression as much as possible rather than take its place by creation. In self-translation, Chang tries to translate the “strength” in the source text. On one hand, the translator is restricted by the translation poetics, a kind of passivity; on the other hand, the translator has his subjectivity in choosing his translation methods and strategies.

While in the conventional translation, the translator is constrained by the traditional translation poetics, and emphasizes the principles of “equivalence”, “correspondence” and “fidelity”. Thus he literally translates “还不快触祭了上学去！” into “come and have your breakfast and then get yourself off to school!”. Compared with the source text, the conventional translation

is clear in meaning but simple, polite but losing the rude airs of Ah Xiao as a traditional parent. Obviously, no matter whether self-translation or conventional translation, the translator will more or less be restricted and affected by translation poetics in terms of choosing his translation strategies, but the translator's subjectivity is much greater in the self-translation than the conventional translation.

Example (4). 高楼的后阳台上望出去，城市成了旷野，苍苍的无数的红的灰的屋脊，都是些后院子，后窗，后巷堂，连天也背过脸去了，无面目的阴阴的一片，过了八月节还这么热，也不知它是什么心思。

下面浮起许多声音，各样的车，拍拍打地毯，学校摇铃，工匠捶着锯着，马达嗡嗡响，但都恍惚得很，似乎都不在上帝心上，只是耳旁风。(*Gui Hua Zheng Ah Xiao Bei Qiu*)

Self-translation: From the back of the tall apartment building the city spread like a wilderness, a rubble of gray and rust-red roofs, all backyards, rear windows, back alleys. **Even heaven had turned its face away**, the sky blank and sunless. Nobody knew what it was thinking of. The Moon Festival had passed and still so hot. Many sounds floated up from below: cars and buses, carpets being beaten, school bells ringing, carpenters sawing and hammering, motors humming, but all very vague, **Heaven paying no attention to any of it**, as if all were just wind past its ears. (*Shame, Amah*)

Conventional translation: Out beyond the rear balconies of the tall apartment building, the city became a vast open wilderness, an endless blur of innumerable red and grey roofs with backyards, back windows, back alleyways everywhere. **Even the sky**—now a gloomy, featureless expanse had turned its face away. The Mid-Autumn Festival had been and gone but the weather was still so hot -- what on earth was it up to? Sounds floated up from below: the noise of vehicles of various kinds, of rugs being beaten, of school bells being rung, of workmen banging and sawing, of motors humming. Yet it was all indistinct, **as if none of it mattered in the slightest to God**, being of no more importance than a gust of wind. (*Steamed Osmanthus / Ah Xiao's Unhappy Autumn*)

In Example(4), “天” in the source sentence is personified, having emotion and intelligence, and it could “turn his face away” and has “his own ideas”. Therefore, “天” and “上帝” in this sentence are both symbols of transcendental divinities. In China, people believe in the philosophy that man is an integral part of nature. Even though only gloomy and sullen sceneries could be seen and the urban hustle and bustle heard, all this also has something to do with the divinities.

In the self-translation, Chang translates it into “Even heaven had turned its face away”. “Heaven” in the west is always connected with the religion, mystery, and transcendentalism, full of supernatural colors, which accords with the idea expressed in the source text. Chang translates “上帝” into “heaven” instead of “god” in English in order to express the concept of “上天” in the Chinese

culture. This kind of foreignization in translation is the attempt of the translator to convey the “strength” of the source text under the constraint of the poetics, reflect in the translator's subjectivity, and helping readers' understanding.

The conventional translator translates it into “Even the sky—now a gloomy, featureless expanse had turned its face away”. As we know, “sky” refers to everything that lies above the surface of the Earth, including the atmosphere and the outer space and is usually used in the field of astronomy. Although both of them could mean “天” in Chinese, compared to “heaven”, “sky” is lacking of mystery, intelligence, and the Chinese respect for and worship of “上天”. It is the result of literal translation, but it is a pity to lose the implication and feelings expressed by the author in the source text.

Besides, as an important factor of passivity, patronage mainly imposes restriction on the translator's choice of texts. And the choice of source texts itself obviously implies the translator's subjectivity. As we know, the self-translation *Shame, Amah* was collected in *The Eight Stories by Chinese Women* edited by Hualing Nieh in 1962. In his acknowledgment, the editor Hualing Nieh begins with her appreciation and respect for Mr. Richard M. McCarthy's support and suggestion. As the director of the United States Information Service (USIS), Mr. McCarthy plays an active role in supporting the publication of the book with a view to introducing the Chinese female writers' novels with Chinese characteristics to the American world. As a matter of fact, Chang's works are mostly of Chinese themes, but *Gui Hua Zheng Ah Xiao Bei Qiu* is not only about the Chinese context but also including a lot of foreign elements, which enjoys priority of getting published in Taiwan where xenophilia of worshipping things of foreign countries is rather popular in 1960s. Besides, Chang herself also favors *Gui Hua Zheng Ah Xiao Bei Qiu*. It is, therefore, easy to understand her choice of this novel for self-translation.

As for the conventional translation *Steamed Osmanthus / Ah Xiao's Unhappy Autumn*, it is collected in *Eva Huang's Renditions Paperback: Traces of Love and Other Stories* which was published by the Research Center for Translation of the Chinese University of Hong Kong in 2000. The expenditure of *Renditions Paperback* mainly comes from the social contribution and a part of advertising revenues such as cultural books and publications. Besides, Wing Long Bank, a financing institution with more than 80 years, has set up a fund to promote the Chinese culture and support the operation of the *Renditions Paperback*. Still, the Ling-nan Foundation contributes to the establishment of the information retrieval system of the *Renditions Paperback*. Its editors, counselors and editorial committee all are learned scholars in both western and traditional Chinese culture, having a good command of both Chinese and English writing and translation. Their overseas learning and working experiences enable them to be both the editors and the translators or writers of the

Renditions Paperback. *Renditions Paperback* covers 5 different themes, among which the “contemporary novels” including 11 translated works mainly introduces the contemporary writers such as Huang Chunming, Wang Anyi, Eileen Chang, Zhang Kangkang, Liu Xinwu, Mo Yan, and Han Shaogong. Eileen Chang passed away in Los Angeles in 1995 and the legal heir of all her heritages is her good friend Stephen Soong who is the advocate of the translation research center. Afterwards, there appeared “Eileen Chang Fever” in the mainland once again around 2000. Choosing the short story for translation, is of course a good memory of Chang and meets the needs of her fans or readers, and at the same time, it could help publicize Chang throughout the world.

2.2 Subjective Initiative as Revealed in the Self-translation and the Conventional Translation

To some degree, translators are readers, elucidators and rewriters of the source text, with a lot of subjective initiative (Xia, 2004). It is reflected in the translators’ habitual way of saying things in terms of words, sentence patterns or texts, as well as the repetitive way of speech act, the prefaces, postscripts, notes or other additional texts that are inserted by the translators in the target texts, and the special rules hidden in the target texts.

With the help of the text analysis software Antconc3.4.3, the source text *Gui Hua Zheng Ah Xiao Bei Qiu* as well as its self-translation *Shame, Amah* and conventional translation *Steamed Osmanthus / Ah Xiao’s Unhappy Autumn* are compared so as to find out whether the two translators have brought their subjective initiative into play in adopting different strategies or methods in the translation process. Firstly, the translators’ subjective initiative is to be examined by analyzing the translation of proper nouns (see Table 1).

Table 1
Comparison of Proper Nouns Translation Between the Self-Translation and the Conventional Translation

Source Text	Self-translation	Conventional translation
丁阿小	Ah Nee	Ding Ah Xiao
百顺	Shin Fa	Baishun
上帝	Heaven	God
黄头发女人	The yellow-haired woman	the Blonde
哥儿达先生	Mr. Schacht	Mr. Garter
秀琴	Ning Mei	Xiuqin
阿姐	Elder Sister	Big Sis
男东家	the master	Their male employers
婆家	Ning Mei’s fiancée’s family	the family of her husband-to-be
老妈妈	the old woman	The elderly woman
阿爸	Baba	Daddy

The self-translator, also the author of the source text, is more familiar than conventional translator with the

source text intends to mean. Therefore, the self-translator is supposed to transfer the message of the source text more faithfully and accurately than the conventional translator. As is shown in the Table 1, the self-translator Chang intervenes overtly by making great changes while translating person names in her target text. For example, she translates “丁阿小” into “Ah Nee”, “百顺” into “Shin Fa”, “哥儿达先生” into “Mr. Schacht”, “秀琴” into “Ning Mei”, which is much more like creating her literary works, implying the fact that the self-translator has rethought the source text and highlighted her own subjective initiative. In the conventional translation, however, as an elucidator of the source text, Patton follows it closely and faithfully translates such proper nouns as “丁阿小”, “百顺”, “哥儿达先生” and “秀琴” into “Ding Ah Xiao”, “Bai Shun”, “Mr. Garter” and “Xiu Qin” respectively according to their pronunciation. As for the address terms, in spite of their different choices of words, both translations can make clear the message to the readers with the only difference that they both vary in the degree of colloquialism. Herein, compared with the self-translation, the conventional translation caters to the aesthetic taste of western readers by employing the usual way of saying things in English. Therefore, it is like to be more colloquial. For example, “阿姐” is translated into “Elder Sister” in the self-translation, which is often used in respect for female peers on formal occasions; whereas it is translated into “Big. Sis.” in the conventional translation, which is more cordial and colloquial as well, catering to the western readers’ addressing habit.

In order to analyze the subjective initiative, it is necessary to explore the para-texts both in the self-translation and conventional translation. The para-texts mainly include prefaces, postscripts, footnotes, and annotations that are inserted into the translation process by the translators. The para-texts and the source text are not corresponding with each other, and the para-texts are texts added into the target text by the translators on the basis of the source text. Table 2 is the comparison of para-texts between the source text and its two target texts.

Table 2
Comparison of Para-Texts Between the Source Text and the Target Texts

	Any Para-texts?			
	Preface	Foreword	Annotation	Added Parts
Source Text	Yes	No	Yes	No
Self-translation	No	Yes	No	Yes
Conventional Translation	Yes	No	Yes	No

From Table 2, the preface and annotation in the source text are deleted in the self-translation, reflecting subjective initiative of the self-translator who is rethinking about the source text during self-translation. As we can see in the

source text, its preface is written by Chang's good friend Fatima, helping to set the depressed and sentimental keynote with fresh concepts and clear images. Here is the preface at the beginning of the source text.

Example (5). “秋是一个歌，但是‘桂花蒸’的夜，像在厨里吹的箫调，白天像小孩子唱的歌，又热又熟又清又湿”——炎樱*Gui Hua Zheng Ah Xiao Bei Qiu*

In the self-translation, Chang deletes this preface and does not translate it at all. As it is well known that the translator's cultural orientation and personal background usually have a great impact on the exertion of the translator's subjective initiative and the choice of translation strategies. From the creation to the self-translation of this novel, it took almost twenty years during which Chang experienced her first love and marriage breakdown, and she suffered psychological hurt and love betrayal, which affects her self-translation strategies to some degree: negation equals to giving up (deletion). According to the traditional translation criteria, such way of doing translation by Chang seems to break the common practice, highlighting her subjective initiative in the process of self-translation.

Conventional translation of the preface:

Autumn is a song. On nights of “steamed osmanthus flower”, it is like a flute melody played in a kitchen. In the daytime, it is a song sung by small children: ardent and familiar and clear and moist.

Fatima Mohideen (*Steamed Osmanthus / Ah Xiao's Unhappy Autumn*)

It can be seen that Patton adopts the literal translation in translate the preface. However, the word “桂花蒸”, a colloquial expression with certain cultural connotations, is literally translated into “steamed osmanthus flower”, which seems to be too much foreignized for the western readers to understand. Thus when it is to be published, the editor adds the footnotes to make a further explanation about it as follows:

Editor's Note:

The fragrance of the osmanthus flower is synonymous with autumn. “Steamed” refers both to the heat and the humidity of an oppressive Indian summer. The title is also a metaphor for the heroine who is past her prime. (Chang, 2000, p.59)

In the editor's note, the word “桂花蒸” is explained in detail its implication or hidden meanings so as to help the western readers to better understand the source text, reflecting the translator's subjectivity.

Besides, Table 2 also shows that the linguistic features, narrative method, and main plots of the source text are basically maintained in the self-translation. However, some details have also been changed by adding something new except that deletions are made here and there. For example, in the source text “Ah Xiao's man” is supposed to have no direct contact with Mr. Gerda, but an extra passage about “Ah Xiao's man” in Mr. Gerda's opinion is inserted in the self-translation as follows:

Example (6). He knew about Amah. She had shown him an Australian pound note and asked him how much it was worth. A week later she had asked him to address an envelope to Australia. Crimson and smiling, she told him she had gone to have a photograph of herself and Shin Fa taken and was sending it to her husband who was working in Australia. Apparently it was the first time he had ever sent her money. Then there was this tailor, said to be her husband. It was not uncommon, from what he heard. (*Shame, Amah*)

In the above passage, Mr. Gerda knows Ah Xiao's marriage condition: she has a husband working in Australia who could send money to her and their child. But Ah Xiao told him later that her “husband” was a tailor. The shrewd foreign master would not make a misunderstanding about the skeleton in the cupboard herein. In the self-translation, Mr. Gerda mixes with several women at the same time and Ah Xiao has a husband making money overseas and a lover and child domestically. The creating intention, therefore, is obvious in the self-translation, demonstrating women's longing for freedom from marriage and pursuit of a better life. It is thus clear that under the influence of the western idea of equality and freedom, Chang rids herself of restriction of the Chinese traditional moral principles, and publicly supports women's rights for freedom, which shows that the self-translator, compared with the conventional translator, is more active in bringing the subjective initiative into play.

The conventional translator, however, faithfully translated the source text without any deletion or addition into its target text, smooth and natural, catering to the taste of western readers.

Example (7). 男人也有点觉得无功受禄，背着手在她四面转来转去，没话找话说。(*Gui Hua Zheng Ah Xiao Bei Qiu*)

Conventional translation: Her man felt as if he had been given a treat he hadn't deserved, and followed her around everywhere with his hands clasped behind his back trying to make conversation. (*Steamed Osmanthus / Ah Xiao's Unhappy Autumn*)

In Example (7), Patton translates the phrase “无功受禄” into “as if he had been given a treat he hadn't deserved”, simple and appropriate, making it easy for target readers to understand. The self-translator Chang, however, does not translate it in the self-translation. It is not hard to find that in the conventional translation, the translator's subjective initiative is usually brought into play in the choice of words and expressions, literal translation or meaning translation as well as foreignization or domestication.

The subjective initiative is embodied not only by the abnormally qualitative changes of plots but also by the frequency or quantity of expressions, grammatical or linguistic structures used by the translators. Both the qualitative abnormality in linguistic phenomenon

and the quantitative appearance or frequency of certain expressions are necessary to study on the translators' subjective initiative (Dong, 2010, pp.70-71).

By applying the software Antconc 3.4.3, the contrastive analysis of the type token ratio (TTR) between the source text and its target texts is shown in Tale 3.

Table 3
Comparison of Types, Tokens and TTR Between the Source Text and Its Target Texts

	Types	Tokens	TTR
Source Text	1502	13661	0.120
Self-translation	1341	6773	0.198
Conventional Translation	2298	12188	0.189

Tokens are all the word forms in the corpus, a total number of all words in the text. Types are the non-repetitive words, the total number of the different words in the text. The type / token ratio (TTR) can reflect the quantity of vocabulary used in the text and the flexibility of wording and phrasing by the author to some degree. The higher the TTR, the more flexible the author or translator's wording and phrasing in the text. Seen from Table 3, the TTR of self-translation is bigger than that of the conventional translation, thus, the vocabulary in the self-translation is bigger and more flexible in wording and phrasing than that of conventional translation, showing more subjective initiative in the self-translation. It has a lot to do with the identity of the conventional translator who is a native speaker of English as well as translation strategies adopted by both translators driven by their different skopos.

Punctuation refers to the practice, action, or system of inserting points or other small marks into texts, so as to add interpretation, division of text into sentences, clauses, etc., by means of such marks in handwritten and printed texts. It helps to space, disambiguate, correctly express and understand the meaning of sentences. By using analysis software HyconV3.98, the comparison of punctuation frequency between the source text and its target texts is given in Table 4.

Table 4
Comparison of Punctuation Frequency Between the Source Text and Its Target Texts

Punctuation Frequency	Source Text	Self-translation	Conventional Translation
Comma	803	262	495
Full Stop	385	444	689
Quotation Mark	183	148	164
Question Mark	68	51	67
Exclamatory Mark	117	30	94
Semi-colon	18	2	19
Colon	147	6	150
Apostrophe	76	3	2

According to Table 4, quotation marks, question marks, colons and semicolons are nearly the same between the source text and conventional translation,

implying that the conventional translation is consistent with the source text in both syntactic form and mood; but in the self-translation, punctuations are greatly different from those in the source text, especially the exclamatory marks and colon. There are 117 exclamatory marks in the source text, 94 in the conventional translation and only 30 in the self-translation, indicating that the source text is stronger in mood and more direct in expressing feelings. However, the self-translation does not totally follow the way of narration in the source text but leaves out the emotional and lyric description of the source text. As to the usage of colons, there are 147 in the source text and 150 in the conventional translation, but only 6 in the self-translation. The colons in the source text are mostly used after the indicative words to introduce what follows in the text; the colons in the source text are mostly replaced in the self-translation by the commas having the same function in English or full stops, texts; but the conventional translation is more faithful to the source text in the way of expression and language structure, and even employs colons to indicate that the quotation follows or to express the other functions, for instance, colons are used after the inclusive phrases to introduce what is to be further explained. In this sense, it seems to show once again that the subjective initiative is more active in the self-translation than that in the conventional translation.

2.3 Purposefulness as Revealed in the Self-translation and the Conventional Translation

In the self-translation, the title of the source text *Gui Hua Zheng Ah Xiao Bei Qiu* is translated into *Shame, Amah*. In the source text, the title is exclusive, full of implications and sentiments while in the self-translation, it seems to have a blast of angry feelings, revealing the fact that the self-translator has rethought about the source text and infused some new emotions of her own into it. There are no longer poetic illusions in the target text except for her cold introspection of and repentance for the past love with her ex-husband Hu Lancheng. It is thus clear that nothing else but self-benefiting controls Chang in self-translation and greatly affects her self-translation. As is known, any piece of literary work usually implies the emotional factors such as pleasure, anger, sorrow, joy, cadence and judgement. These sentimental factors in the literary works mainly result from the writer's own affective qualities or their deduction or creation, for the native endowment psychology and the emotional functions are more developed in the artists than those in the ordinary person, which determines the innateness of his / her being a writer (Ge, 2006, p.15).

Example (8). 她细细告诉他关于秀琴的婚事，没有金戒指不嫁，许多排场。他时而答应一声“唔，”狡猾的黑眼睛望着茶，那微笑是很明白的，很同情的，使她伤心；那同情又使她生气，仿佛全是她的事——结婚不结婚本来对于男人是没什么影响的。同时她又觉得无味，孩子都这么大了，还去想那些。男人不养活她，就是明媒正娶一样也可以不养活她。谁叫她生

了劳碌命。他挣的钱只够自己用，有时候还问她要钱去入会。(*Gui Hua Zheng Ah Xiao Bei Qiu*)

In Example (8), for marriage, Ah Xiao expresses her desires for ostentatious wedding, legal marriage, and a supportive husband in the source text. But as a matter of fact, her “man” makes her sad, angry, and bored. She only blames herself for being born with her toil-and-moil life and shows her discontented feelings with the actual marriage status. As the author, Chang places her rich emotions on writing this novel, reflecting her own marriage experiences at the same time.

Table 5
Comparison of Marriage Status Between Ah Xiao and Eileen Chang in 1944

Ah Xiao's marriage status	Eileen chang's marriage status
Falls in love and lives together with the tailor	Falls in love and marries Hu Lancheng in secret
No formal wedding	No formal wedding
Unrecognized by her family	Nobody knows except her best friend Fatima
She is self-dependent and support her family	Her husband Hu Lancheng began to exile and she has no dependence
Her man lives in the shop and they seldom meet	Hu Lancheng is in exile and they hardly meet
Her man makes a living himself only and even asks for her help	Hu Lancheng is in exile and Eileen sends him money

By comparison, it is obvious to find that Eileen Chang and Ah Xiao are almost in the same moral dilemma: Faced with the marriage status, they are both bound to have a ray of repentance for having no legal weddings. Because of love, they both give up their dignity. Just as Chang said, “she becomes lower and lower in position as a woman, even into the dust” (Hu, 2003, p.172). *Gui Hua Zheng Ah Xiao Bei Qiu* was published in the *Ku Zhu (Bitter Bamboo)* edited by Hu Lancheng. Through her description of the heroine Ah Xiao, Chang expresses her own true feelings and sentiments, reflecting her own real marriage status and implying her own ambivalence of both admitting into and being pessimistic about her own marriage. Chang favors this novel for it carries her first love and desire for marriage. But Hu's dissolute life and betrayal to their marriage later on deeply hurt Chang, affecting not only her life, but also her literary creation.

In 1957, Chang received Hu's newly published book *Jin Sheng Jin Shi (In My Life Time)*, in which Chang's true first love is viewed as a love affair and made public. And this event alone plunges the aloof and proud Chang into anger for half a life, which is also reflected in her self-translation *Gui Hua Zheng Ah Xiao Bei Qiu*. Besides, Chang also deletes on purpose lots of detailed environmental and psychological descriptions in the self-translation that originally expressed her feelings in the source text.

Example (9). 楼下的阳台伸出一角来像轮船头上。楼下的一个少爷坐在外面乘凉，一只脚蹬着栏干，椅子向后斜，一晃一晃，而不跌倒，手里捏一份小报，

虽然早已看不见了。天黑了下来；地下吃了一地的柿子菱角。阿小恨不得替他扫扫掉——上上下下都是清森的夜晚，如同深海底。黑暗的阳台便是载着微明的百宝箱的沉船。阿小心里很静也很快乐。(*Gui Hua Zheng Ah Xiao Bei Qiu*)

In this paragraph, there are environmental and psychological descriptions that express Ah Xiao's sentiments: She is upset but ready to face the realities with a tranquil mentality, which conforms to the keynote of feelings in the source text. But the paragraph is deleted in the self-translation, for her attempt to self-translate this story is simply to delete her bitter memory and even deny her original emotions in the source text. Such deletions are often made in the self-translation. As can be seen, there are totally 13572 words in the source text, and 4273 words are deleted in the self-translation, making up one third of the source text (Chen, 2009, p.56). This way of doing translation proves that the end justifies the means greatly reflecting the translator's subjectivity.

Chang boldly self-translates the source title *Gui Hua Zheng Ah Xiao Bei Qiu* as *Shame, Amah* with a view to expressing her realization of the truth for her past love. Although the carefree and romantic theme is no longer there in the self-translation, it reveals her sadness and regrets for her first love and marriage with Hu.

Compared with those deletions in the self-translation, the conventional translation is more faithful to the source text both in linguistic structure and mood by way of domestication so as to convey the message of the source text accurately and make it easy for target readers to understand.

CONCLUSION

By comparing the self-translation and the conventional translation of *Gui Hua Zheng Ah Xiao Bei Qiu*, this thesis holds that the self-translation seems to be concise and comprehensive as well as natural and unrestrained, showing the self-translator's subjectivity is much greater than the conventional translator's, and that the conventional translation appears to be faithful and smooth as well as precise and complete, indicating the translator's subjectivity is, to some extent, fairly covert and restricted. Just as Stephen Soon, editor-in-chief of *Renditions*, said when making comments on Chang's novel translation, “Her translation places emphasis on the choice of words and smooth and easy writing style, never using English slangs in order to keep the Chinese characteristics.” (Lin, 2003, p.382) As for the fiction translation of *Renditions*, Lin (2003, p.382) also indicates that over-domestication should be avoided, and that proper choice must be made between domestication and foreignization so that they can complement each other and transmit, as much as possible, the Chinese culture and literary features on the basis of language and cultural differences between Chinese and English.

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