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'A Singular Cross-cultural Poetics in a Dual Discourse' A Study of Lin Yutang's Self-translation of the Little Critic Essays and Between Tears and Laughter

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'A Singular Cross-cultural Poetics in a Dual Discourse'

A Study of Lin Yutang's Self-translation of the Little Critic Essays and *Between Tears and Laughter*

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Feb 2017

Submitted in accordance with the requirements for the degree of
Doctor of Philosophy

Abstract

This thesis approaches Lin Yutang's Chinese-oriented discourse from his two self-translation projects, rendering respectively his Little Critic column essays and *Between Tears and Laughter*. The research carried out for this thesis aims to analyse Lin's self-translation changes, to compare the differences in motivational patterns between these two projects, and to offer possible justification for the unique character of Lin's text decisions. Due to the heterolinguistic nature of this research project, the research is informed by the domain of Translation Studies, borrowing the broad framework from the 'architectonics of translation analysis' by Berman that combine a text analysis and a translator study, and also sources analytical tools from some well-established findings based on linguistics. Hence, this research hopes to enrich the research setting of self-translation in Translation Studies, in the sense that the uniqueness of Lin's text decisions serves as an example of how self-translators' decisions differ from allograph translators'.

Acknowledgements

My first and foremost gratitude goes to my family, whose generosity and belief in academia finally filled me with courage to consider a PhD. This PhD journey, geographically, psychologically and intellectually, although far from being smooth, has transformed my life. I feel deeply grateful to those who have accompanied me, and offered me guidance and sustenance, explicitly or implicitly, temporarily or throughout.

I would not have started this PhD had I not encountered Dr. Federico Federici in the corridor of Elvet Riverside, talked with him and received his positive comments on the value of this project. His genuine interest in my project and inspiring guidance led me through the twists and turns of Translation Studies. I also owe great thanks to my co-supervisor Dr. Binghan Zheng for his timely and practical help. I have also benefited greatly from talks with Dr. Sergey Tyulenev, who generously offered me time and expertise, insightfully clarifying some fundamental issues.

Throughout these years, I have been so lucky to know I have had someone to turn to during the downs. My heart-felt thanks go to my friend and colleague Dr. Jin Huang, my teaching supervisor and friend Vicky Chu and Don Starr, my friends Dr. Miao Han and Shermain, my friend and housemate Dr. Yujie Hu and my colleague Jin Ren, for your all unselfish help to me. My thanks also extend to Lucia Luck, the Postgraduate Secretary of MLAC, for her practical help and kindness.

But underlying all the academic assistance and friendships is the unconditional support of one person. Thank you for sustaining me, to you I owe my life-long gratitude.

Declaration

The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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1 Introduction

> 'Two legs straddle the cultures of East and West.' I had to interpret the Chinese conscience and intuitive perceptions in the more exact frame of logical thinking, and subject the propositions of Western thinking to the test of Chinese intuitive judgement' (Lin, 1960: 63).

The above is Lin Yutang's self-reflective manifesto in middle age quoted from his *Memoirs of an Octogenarian.* This manifesto signifies a biculturality that serves as a footnote to the bi-directionality that is so central to his discourse. This dual discourse, based on the bilingualness that characterises the entirety of Lin's publications, is constructed on the translational foundations underpinning Lin's entire authorship, and particularly, the paired heterolingual texts that resemble each other sufficiently to be regarded as self-translation, borrowing Whyte's (2002: 64) understanding of self-translation.

This is, on the one hand, indicative of an approach to Lin's bi-directional discourse through his self-translation, and on the other hand, suggestive of an ethics that negotiates between the two cultures, in a way that the negotiation potentially entails differences that in turn confirm this bi-directional discourse. Due to the heterolingual nature of the paired texts, this difference cannot be explained unless a point of reference can be found outside the text pairs.

The fact that the majority of Lin's publications were originally written in English, or English translation of Chinese classics, indicates the weight of Lin's inter-cultural endeavour towards the Western-oriented side; as a result, the public reception of Lin's inter-cultural discourse has been disproportionately attracted to this Western-oriented side. This is the starting point for this study to re-consider Lin's Chinese-oriented discourse: to rebalance the appraisal slightly towards the latter. The research to be carried out for this purpose can appropriately be accommodated within Translation Studies within the various research models developed under this discipline, and especially contributed by, and in turn intent on contributing to, its sub-strand, the study of self-translation.

In particular, paired heterolingual texts can be seen as original text and translation, and among Lin's publications, two groups of such text pairs can be found. The first group consists of Lin's Little Critic column (henceforth Critic) essays and their Chinese versions

that appear later in the series of periodicals Lin launched; the second group consists of the first eleven chapters of *Between Tears and Laughter* (henceforth *Between*, 1943) and their Chinese translation in *Tixiaojiefei* (《啼笑皆非》) by Lin himself. In both groups, the Chinese text is regarded as translation since its publication date follows that of the English text.

Outside these paired texts, a non-self-translated version of the Critic group is taken from the Chinese translation of Lin's English essay collection *With Love and Irony* (1941), which includes some of the Critic essays, and which was published in mainland China, translated by Jin Wen. This is believed to refer to a group of translators rather than an individual person. A non-self-translated version of *Between* is found in the book entitled *Tixiaojiefei*, which was published in Taiwan and whose translator is not specified in the publication details but is believed to be Song Biyun, who also translated some of Lin's other works.

This presents two trios of text to be the objects of analysis, and with the heterolingual nature of the texts, the analysis falls into the parameters of the most commonly adopted type of text analysis in translation studies: bilingual text comparison, which typically incorporates a minimum of two levels as recognised by text linguistics: macro-textual and micro-textual. Nevertheless, the analysis of this study also incorporates the sentence level, which, to my knowledge, is rarely incorporated in the analysis of translation. Each trio of texts will be paralleled and contrasted respectively on the three levels.

At each level, the differences, referred to as changes, identified in the analysis are first described using categories borrowed from established studies on translation changes/shifts/strategies/methods, from findings in comparative linguistic studies between English and Chinese, and/or changes that are found reoccurring in my pre-analysis.

Changes collected in the product-oriented analysis so far are further described using a 'process-oriented' focus, being assessed based on their underlying considerations, or 'motivation' as Chesterman (2000) and Jung (2002) call this. The typologies of motivation are established by selectively combining the motivational typologies discussed by Chesterman and those used by Jung. This further step of analysis aims to move the text changes closer to a translation ideal to be linked to the translator's subjectivity.

At this point, a more fitting framework for this study can be proposed in the 'architectonics of a translation analysis' drawn up by Berman (1995/2009), which recognises the translating subject to be the underpinning system for the 'differences' in translation, hence the integration of a translator study into the analysis. This means studying Lin as the self-translating subject in the three categories proposed by Berman: locating Lin's translating position with its subcategories, outlining his self-translating project and drawing the horizon that both facilitates and limits his (self-)translating practice.

The significance of this study is two-fold. As far as the subject area is concerned, this study pays tribute to a complex intellectual figure in early mid-twentieth-century who lived 'between' China and the West, and who mocked himself as 'a bundle of contradictions' (1975:1). From the 1940s until the late 1980s, Lin was largely absent from public discussion in mainland China, and his works were not recognised in their own right until the intellectual scene in mainland China was swept by a 'cultural zeal' motivating scholars to re-evaluate the subject. Lin's cultural achievements have now been recognised, but the preponderance of Lin studies has concentrated on his Western-oriented endeavours: his English language novels and essays, and his translations and adaptations of the Chinese classics, in order to highlight Lin's intercultural achievements. Lin's Chinese-oriented endeavours have not gone unnoticed, but have been largely confined to his introduction of Crocian expressionist aesthetics, a topic not amenable to research based on text analysis.

In addition to rebalancing the appraisal towards Lin's Chinese-oriented discourse, this study also offers a solid case, through the differences and the motivations identified in the analysis, for appreciating his bi-directional discourse, since such self-translation involves not only the text, but also raises many questions arising from Lin's subjectivity with regard to his major social identities: as a writer, a social activist and a translator.

For Translation Studies, this study is first and foremost a tribute to the 'architectonics' of translation criticism as defined by Berman, and in particular, to Berman's pioneering appraisal of the translator's subjectivity which incorporates a translator study into the methodology of translation criticism. Nevertheless, this tribute involves an adaptation of Berman's approach to textual analysis (3.5) and of Berman's confinement of translation to

pure literature, poetry in particular, and by applying the architectonics to *self*-translation from English *to Chinese*, the 'horizon' of Berman's translation reflection is also modified.

In addition, this study attempts to enrich the recently rapidly expanding sub-domain of Translation Studies, i.e. that of self-translation, and in particular, to offer a case of a Chinese bilingual author, contributing to Hokenson and Munson's provisional conclusions on what has characterised self-translators over the centuries:

> Once one overleaps the monolingual horizon and can read stereotypically, the similarities signify as instantiations of a singular poetics in dual discourse (2007: 206).

Again, in a further attempt at uncovering the history of the self-translator, Hokenson comes to a similar conclusion, with a cultural reference added:

> The stellar figures among self-translators succeeded: the resultant oeuvre is a singular crosscultural poetics in dual discourse (Hokenson 2013: 54).

This is also the source of the title of this thesis.

The thesis consists of seven chapters including the introduction and conclusion. Chapter 2 reviews existing literature on Lin studies and on self-translation. Chapter 3 starts off from 3.1-3.3 presenting the theoretical concerns of this thesis, based on Berman's architectonics of translation criticism, and then in 3.5-3.7, discusses how they can be adapted; after each of the two discussions, the methodology for this thesis is established in 3.4, and then in 3.8. Chapter 4 is a search for Lin as a self-translator based on Berman's schema. Chapter 5 sets out the findings of the analysis of the two trios of texts. Chapter 6 is a discussion on the implications of Lin's self-translational changes. Chapter 8 is a conclusion.

2   Literature Review

This chapter looks at two areas of literature: Lin Yutang studies and self-translation studies. The aim is to draw an 'horizon', borrowing Berman's term, where this thesis can 'unfold itself' (see 2.2.3).

Section 2.1 reviews the major areas and findings of Lin studies, and will outline the prospective contribution that this thesis can make to this subject area. Then, reflecting Cordingly's (2013) overview suggesting that studies pertaining to self-translational phenomena have been moving in step with the trends in TS: textual readings, the sociological context of a translation case and a translator's agency, section 2.2 will offer an account of the major findings of the various self-translational studies under these three trends, with special reference to the strengths and weaknesses of each trend.

2.1   A general review of studies on Lin Yutang

This review of the literatures on Lin aims to arrive at a definition of the research lacunae into which this study will fit so as to offer a fresh understanding of Lin's authorial voice in his intercultural endeavours. Chronologically, the literature to be reviewed is from 1930s to the present. Literature published before 1979, small in number and usually not included in academic databases, has mostly been collected through library-based search, while most articles/monographs/books after 1979 are sourced from databases such as CNKI, the largest academic base in China, and from libraries and bookstores.

Before launching into the first subsection, an outline of Lin studies since the late 1920s is provided. Critics of Lin in mainland China before 1979, especially those from the late 1920s to the late 1940s, were mainly supporters and sympathisers of the CP. Lin's earliest and most fierce critic was Lu Xun, the titular head of the League of Left-Wing writers. Most of Lu Xun's criticisms were launched during Lin's Shanghai years, seemingly as a result of Lin's previous participation in the Yusi group that Lu Xun led. Lu Xun's comments had a lasting impact on the critical reception of Lin. As described in more detail in 2.1.1, critiques of Lin started off as disputes within and between literary factions

in 1930s, but soon involved class struggle, and during the Mao era when Lu Xun was canonised, were just a footnote, if they appeared at all, to a discussion of Lu Xun.

The situation began to change in 1979, the beginning of China's Reform and Opening-up, hence the post-Mao era. The number of articles that appeared, based on the category of the 'theme' of 'Lin Yutang' in the CNKI from 1979, can be illustrated in the following chart:

Lin studies from 1980s to 2000s
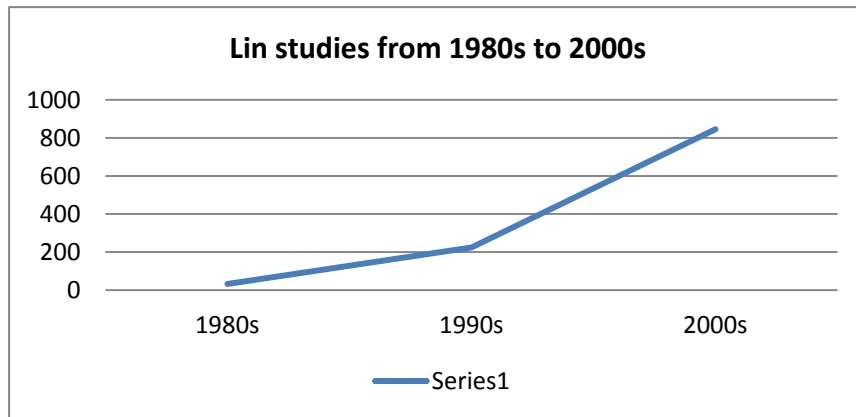
Figure 1

The increase as displayed above reflects the accelerated return of Lin to public view in post-Mao mainland China, and academic interest falls into seven broad categories, based on my categorization: politics, literary criticism, culture, translation, Lin's novels and biographical works, general introductions to Lin, and other aspects of Lin. The change in popularity of each of the first four categories that are relevant to this study, in terms of their percentages in Lin studies in that decade, is illustrated as the following chart:

The Trend of Lin Studies
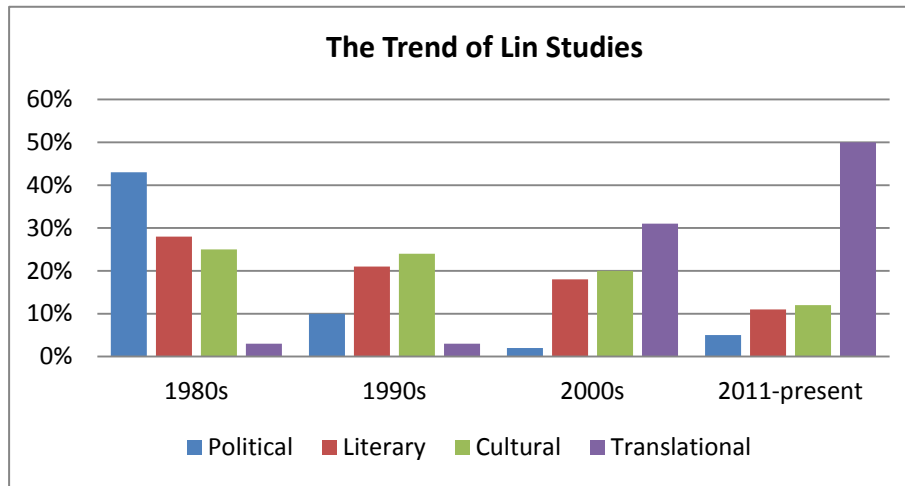
Figure 2

As can be seen, the popularity of the ideological approach has undergone the most dramatic decrease, and that of the translational the greatest increase, while there are modest and steady decreases in both the literary and cultural approaches.

2.1.1 The ideological viewpoint

The earliest critique of Lin is Lu Xun's 'On Deferring Fair Play' (1926), which targeted the bourgeois morality of the 'fair play' that Lin introduced. Later, from 1933 to 1934, Lu Xun launched five critiques on the slogans of Lin's popular periodicals, particularly the notion of 'humour' (1933; 1933; 1933) and *xiaopinwen*/familiar essays (1933; 1934). These articles display Lu Xun's dialectical stance in relation to Lin.

On the one hand, Lu Xun is negative towards the function of *xiaopinwen* and the notion of humour according to Lin's interpretation. In 'The Crisis of *Xiaopinwen*' (1933), Lu Xun refers to *xiaopinwen* as 'minor accessories to literature'. The type of *xiaopinwen* being revived by Lin, Lu Xun pointed out, was defined by the English literary style of essay, and further, was revived in the name of the domestic *xiaopin* literary tradition dating from the late Ming. According to Lu Xun, these revived *xiaopinwen* had lost the fighting momentum that the genre should have, therefore were doomed to failure, whereas the 'living *xiaopinwen* must be a spear, a dagger or something that can call on the readers to fight their way out of the blood'.

On the other hand, Lu Xun did not deny the raison d'être of humour and *xiaopinwen*;

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in 'The Opportunity for *Xiaopinwen*', he was positive about the aesthetic value of humour and *xiaopinwen* for Chinese literature, as long as they were not utilised for serious national affairs.

A more theoretical voice can be seen in Hu Feng's 'On Lin Yutang', which claims to offer an objective assessment of Lin in relation to his literary notions and cultural critiques. This assessment sets off with a positive account of Lin's literary fight against culturism and support for the masses as in his Beijing years when he was a member of the *Yusi* group. While this was laudable, Hu pointed out, it was just a reflection of the contemporary mass revolution. Lin's former stance against culturism was intrinsically contradictory to his recent campaign to rejuvenate *xiaopinwen* and its underlying theory, the classical notion of *xingling* as put forward by Yuan Zhonglang. This apparent contradiction stems from the foundations of Lin's literary stance, the expressionist aesthetics as promoted by Croce, which, through Lin's interpretation, became a rationale for *all* expression to be recognised as art.

In Hu's view, rejuvenating *xiaopinwen* and *xingling* only showed Lin's actual stance *for* culturism. Furthermore, *xingling*/expressionism pointed to an inflated ego, hence a detachment from the masses. Although expressionist literary creation can break the boundaries of norms or stereotypes, it is also cut off from the sustenance by society, hence becomes a negation of the social function of artistic creation.

This article finally comes to its 'objective assessment': Lin's intellectual tendency has gone from negating society to negating life, but nevertheless this only goes to prove the decisive role of society. With Hu's intellectual background in Marxism, this article achieves what can be called one-sided profundity and is backed up by the commonly referred to Marxist doctrines of 社会形式决定社会意识 (social forms determine social consciousness) and 艺术是生活的真实反应 (art is the true reflection of life).

With less theoretical strength than Hu's, most Leftist literati tended to argue around Lu Xun's negative view of Lin. In 1935, a special issue of the Leftist periodical *Taibai* was published, entitled '*Xiaopinwen* and Caricatures', in which about a quarter of the 58 articles criticise *xiaopinwen* in the light of the *xingling* aesthetics being most vigorously being revived by Lin and Zhou Zuoren.

Their central point was to condemn Lin's literary ideals from the point of view of their social function, and to criticise them for being incapable of offering a solution to morality decadence in the face of the national crisis. There were a few moderate voices that tried to justify Lin's literary activities as his unique way of fighting, but these were overwhelmed by the Leftist discourses that were becoming increasingly rigid in the 1930s.

From 1936 when Lin left for America till the late 1970s, Lin's name almost entirely disappeared from the mainland of China except for a few occasions. The first occasion was during Lin's return in 1943 in support of the Anti-Japanese war, when his *Between* and his speeches were received with criticism in the newspapers.

The second occasion was in *A Draft History of New Chinese Literature* (Volume Ⅰ of *Zhongguo xinwenxue shigao*; henceforth *Draft*) authored by Wang Yao (1951). As the publishing time indicates, the *Draft* was produced immediately after 1949, the year marked by the CCP's take-over of mainland China. Hence the authorised position of the Left literati was to take stock of what they called New Chinese literature, which in the Introduction is defined as: a component of the neo-democratic revolution led by the proletariat around 1919, for the masses, against imperialism and feudalism, and following the spirit of Marxism-Leninism. The *Draft* divides the development of the New Chinese Literature (1919-1949) into four phases, and Lu Xun is not only given space, but also the status of setting the agenda for the first two phases (1919-1927; 1927-1937). This is prefigured in the Introduction, where Mao is quoted as praising Lu Xun for marking the direction of the new Chinese culture and acting as the chief officer of the revolution in culture.

Such is the context where Lin appears. In Chapter Five 'Fruitful Essays', an eight-page subsection entitled 'Spear and dagger', alluding to how Lu Xun envisaged *xiaopinwen*, is devoted almost exclusively to Lu Xun. By contrast, a parallel subsection of five pages entitled 'Traitors and Hermits' is devoted to Lin and two other writers, making the point that they betrayed their early alignment with the masses, abandoned their criticism of old learning and retreated into their personal worlds. As far as Lin is concerned, the change, Wang noted, can be seen in Lu Xun's and Lin's different attitudes towards fair play. Similarly, Lin's appearances in the subsections respectively entitled 'Ideological

Struggles' and 'Essays' are overshadowed by a realistic discourse set by Lu Xun and other Leftist writers.

The third occasion was in the entry for the '论语派' (the *Lunyu* Group) in the 1979 version of the *Cihai* dictionary (辞海). Despite its ostensive neutrality, the ideological stance is clear:

> a bourgeois literary group […] with Lin Yutang as its representative figure […] they self-branded as the successors of the xingling school and yuluti style, and dedicated themselves to promoting the 'humorous and leisurely' xiaopinwen, distracting youth from the real struggle and causing the effect of paralysing the masses at a time when contradictions between ethnic groups and social classes were becoming increasingly acute (1979; own translation).

As indicated, the percentage of Lin studies written from an ideological viewpoint has been dropping since the mid-1980s. This is the result of a prominent trend in cultural re-wakening taking place since late 1970s on an institutional level to remove the Rightist, or usually the so-called reactionary, labels that were attached to certain intellectuals, which would certainly have been Lin's fate had he remained in mainland China during the Cultural Revolution. Under this trend, academics began to rethink the role of certain Rightist intellectuals, including Lin, with less attention paid to their past reactionary labels.

Re-revaluating Lin began with the restoration of a more balanced picture of Lin's series of periodicals, particularly *Lunyu*. Labelling the *Lunyu* literati, and particularly Lin, as reactionary, solely because of the anti-communist remarks uttered there, was unfair. The fact is, as Chen went on to reveal at length in 'A Critique of the *Lunyu* Group', that even *Lunyu* published caustic remarks on the *Kuomintang*, and articles that express sympathy with Leftist events were not uncommon there. A critic attacking both parties may seem contradictory, but can actually be explained by the bourgeois liberal in Lin, and as the crux of this argument, Chen called for a revision of Ultra-Leftism and a re-evaluation of Lin in the spirit of historical materialism.

Encouraging a historical materialist perspective was the first move towards bringing Lin back into public view by setting a more positive tone on him. This meant shedding light on Lin's pro-Leftist activities and re-labelling Lin as a bourgeois liberal, which was not politically ideal but was tolerable in the early 1980s. Like Chen's, early studies tend to

take *Lunyu* as the location of the discussion, as is the case for Shi (1983; 1984a; 1984b) and Wan (1984).

Upon close reading of Wan's thesis on Lin, Qian (2011:12) characterises the line of judgment on Lin in the 1980s as being that Lin's cultural politics deserved a place in modern Chinese literature, a place reflecting Lu Xun's stance, so that Marxist historical materialism could be justified.

This ideological line of judgment is observable even today. But the percentage of such works has dropped quickly since the mid-1980s, in favour of concentrating on Lin's literary, cross-cultural achievements and other similar facets. Before proceeding to the relevant literatures in the next three subsections, we shall consider briefly the two phenomena in the intellectual scene of the mid-1980s that affected a variety of Lin studies.

One phenomenon, as most rigorously articulated by Liu Zaifu's publications in 1985, brought a subversive challenge to the mode of literary criticism, which, underpinned by the theory of reflection from the Soviet Union, prioritises the reflection of society and reality in literary creation, hence the so-called 'methodological year of 1985'. Rather, Liu (1985a) suggests, literary criticism should also borrow frameworks from disciplines like aesthetics, psychology, history, ethics and anthropology. Meanwhile, drawing on Marslow's hierarchy of needs, Liu (1985b) argues for a mode of literary criticism that pays tribute to the author's subjectivity.

The other phenomenon is characterised by the so-called 'cultural zeal'. The post-Cultural Revolution era saw an outburst of translations of non-Marxist thought, creating a de-centralising ambience that gave rise to a distinct shift of focus in academia after 1984. As observed by Wu (1988), the theme of academia turned to favour a comparativist outlook between Chinese and Western cultures and to reflect on China's traditional culture as well as modernity.

These two phenomena reflected the inner need of academics to break through the past ideological restrictions on intellectual matters. As a result, Lin studies in the mainland from the mid-1980s were to increase not only in number but also in variety.

2.1.2 The literary viewpoint

With the backdrop of class struggle fading, Lin's qualities as a man of letters were able to be explored in both width and depth. This section reviews studies on the literary virtues of Lin from two trends.

One trend assesses Lin's literary endeavours in relation to his periodicals. Compared with judging Lin from an ideological viewpoint, this trend is not a breakthrough in terms of the breadth of discussion but rather in its depth and systematicity. In a typical example, He (2003), Lin's literary ideals were approached from the two perspectives of *xingling*/self-expression and humour-leisure.

From the *xingling*/self-expression perspective, studies tend to focus either on the literary classics of *xingling*, or on Lin's support for Crocean aesthetics, but most studies at least mention the links between the two.

Studies focusing on *xingling* usually give a detailed account of its artistic origins and evolution. A typical example of these studies, Jiang (1996) accounts for Lin's concretization *xingling* in the form of *xiaopinwen* and commission of *xiaopinwen* to convey the author's personality and true feelings, and to create the 'humour and leisure' style.

In contrast, studies focusing on self-expression concentrate more on Croce. In Yin's (1999) discussion of Lin's assimilation of Croce into the Chinese cultural scene, what made Croce assimilable was his promotion of intuition in the field of knowledge, which had been dominated by terms like logic, rationality, reason and regularity from classical Western philosophy. Yin was coming close to the argument that through its core emphasis on intuition, Crocean aesthetics shares features with Taoism including the latter's emphasis on intuitive understanding rather than factual knowledge. In this regard, Zhou (2006) lists three commonalities. Apart from the emphasis on intuition, Croce's non-utilitarian outlook on art shares with Taoist attitudes a non-instrumental view of life. Then, in arguing against imposing a fixed standard on literary criticism, Spingarn, Croce's supporter, comes to share the Taoist ideal of an unrestrained life.

Taoism had exercised an important influence on classical literature, particularly the

Gong'an school with its core notion of *xingling*. In Yin's view, Croce not only inspired Lin to pursue a literary ideal that enables self-expression, but also re-assured Lin of the artistic value of domestic culture and its potential for promoting the well-being of humanity.

There was a sub-line of discussion that questions Lin's faithfulness to Croce. Looking closer at Lin's relevant expression, a discrepancy can be seen between Lin's references to Croce's notions and those of the Gong'an scholars as being expressionist, and Croce's intuitive aesthetics. The earliest note of this discrepancy can be seen in a dispute between Chen and Li.

Chen (1987, 1988) spoke of 'art as expression' being the 'Crocean proposition' that Lin promoted, and claimed that Lin actually understood this proposition in two dimensions: art is expression, and (all) expression is art. In Croce's aesthetics Chen saw the equation: art=expression=intuition=creativity of the mind, which, in Chen's view, would in theory mean the two dimensions are one, therefore the existence of the two dimensions is the result of Lin's creative understanding but Lin did not discuss the second dimension adequately.

Questioning Chen's terminology per se, Li pointed out that Croce's proposition is actually 'to intuit is to express' or 'intuition is art', since it is on intuition that Croce founded his aesthetics.

In response to Li's criticism, Chen set out to clarify three types of expressions: biological reactions, the representation of aesthetical activities through physical means, both being a normal sense of expression, and aesthetic activities occurring internally, which is what Croce meant by intuition. As for the imprecise 'art is expression', it is actually Lin's phrasing in his abridged translation of Croce's *The Aesthetic as the Science of Expression and of the Linguistic in General*, and obviously Lin had confused the three types of expression. But, as Chen went on to note, through the breadth of Taoist thinking, Lin's misinterpretation was sustained, turned into creation and earned Lin the title of 'oriental philosopher' from some Western readers. At the crux of the argument, Chen (1988) noted that the more worthy attention lies not in the foreign theory per se, but in how it is creatively misinterpreted by a Chinese intellectual to cater to his domestic culture.

Systematic comparison between Croce and Lin can be found in Tao (2002), Zhou

(2006) and Xue (2011). In Zhou's view, what Lin understood as expressionism, namely expressing the author's feelings, personality or spirit, breaking the constraints on literary creation, disregarding utilitarian literary criticism, is, properly speaking, the literary notion of romanticism.

Xue reckoned that Lin was actually aware of Croce's core emphasis on intuition, but with his own intellectual background, literary purpose and concerns for Chinese society, Lin introduced Crocean aesthetics as being expressionism and from there went on to promote *xingling*, thus the three divergences between Croce's intuitive proposition and Lin's *xingling* can be perceived.

The first divergence lies in the starting point of the two men of letters. Croce conceptualised intuition as the base for an aesthetics that confirms the unity of art, whereas Lin prompted *xingling* as an artistic remedy for suppressed humanity, an issue that had already been addressed in Renaissance Europe. The second divergence lies in the connotations of the two notions. Intuition exists among human abilities, while *xingling* highlights individuality. The third divergence lies in the intellectual background of Croce and Lin. Croce offered extensive readings on classical Western psychology and philosophy, whereas Lin was more attracted to the sociological sense of the individual.

Xue reckons that Lin found in Croce's emphasis on intuition, also through Spingarn, support for his objection to imposing standards on, and classifying, literary creation. Rather, Lin called for unrestrained expression in literary creation, supporting it with '(all) expression is art'.

In contrast to the generally positive reception of Lin's *xingling*/self-expression on the mainland, the American Professor C. T. Hsia reckoned that the high reaches of *xingling* were not attained through Lin's essays written in the familiar British style. 'Instead of serious literary or intellectual standards', Hsia went on, 'he [Lin] invoked only an assortment of unrelated personal enthusiasm, …[and] ended in the blind alley of hedonism, unable to provide the necessary critical incentive for the disinterested pursuit of art' (1999: 134).

Arguably, Hsia's deprecation of Lin's expressionist achievements is based on Lin's best-known literary slogan on the use of humour. Whether Lin's humour is just hedonistic

can be addressed in the following review of the line of Lin studies dealing with humour-leisure, for which a main issue is how Lin's notion of humour relates to his intellectual terrain, and two representative views can be found.

In various articles, Shi (1989a, 1989b, 1993, 1997) traces Lin's humour as developing alongside his gradual absorption of *xingling*/Crocian expressionism. When Lin transliterated 'humour' as '幽默' in early 1924, he introduced humour as a rhetorical trait. Then in the 1930s, through *Lunyu*, *Renjianshi* to *Yuzhoufeng*, Lin came to promote humour as a mentality of life, informed, as Lin acknowledged in 'On Humour', by George Meredith's *An Essay on Comedy and the Uses of the Comic Spirit* and William Hazlitt's *Lectures on the English Comic Writers*. In Shi's view, this shows Lin's early endeavours to refine the Chinese national character using Western standards. This also shows Lin's resort to literature as a social instrument, which actually contradicts his non-utilitarian belief in literature informed by Croce and Spingarn.

In Lin's 'On Humour in Eastern and Western Cultures' (1970), Shi saw Lin's notion of humour reaching a maturation, as Lin addressed humour as being a bestowal from civilisation as well as from human perception, and arrived at an undifferentiated attitude towards East and West. Also, in Lin's revised view that 'humour develops in step with the human spirit, […] it is the blossoming of the human spirit', Shi saw that expressionism had been fully integrated into Lin's literary thinking, and his notion of humour had fitted into the expressionist equation previously mentioned. In this sense, Shi came to the view that Lin's notion of humour evolved from being objective to being idealistic.

In contrast to Shi's view, Zhang (1992) argued that Lin's notion of humour had always agreed with what he understood to be Crocean aesthetics, namely the theory of self-expression, but no further than that. In other words, Lin had not fully understood Croce, although his notion of humour was originally inspired by the Crocean conceptions of intuition and expression.

As for the rationale for Lin's notion of humour, Zhang discussed this in another article, 'Inspirations from German culture' (1994), where Zhang provided parallel readings on Lin and on Sigmund Freud, Arthur Schopenhauer, and Rimbaud, people who Lin commented on or mentioned he had read. Sharing a commonality with the views on humour of the

three intellectuals, Lin had the vision of commissioning humour to retain the spiritual independence of mankind, and to highlight the internal link between comic matters and the superego. Contrary to Hsia, Zhang (1992) claimed that Lin had a fairly well-grounded notion of humour, which is a romanticist-oriented notion influenced by idealist philosophy of German origin.

While most articles on humour go no further than evaluating notions and ideas, a few aim at a more solid purpose, through text analysis of the features of Lin's humorous language. Li (2005) discusses the nine rhetorical strategies, including exaggerated precision, borrowing and repetition.

The other trend concerns Lin's novels and biographies. The graph shows a decrease in the number of studies on Lin's novels in the recent decade, and the reduced number has much to do with a switch of focus to culture, where novels are used to support an argument rather than being a primary focus. In fact, even in studies counted as fiction study, culture is often the focus. In view of this, and also the fact that the theme of the present study is not Lin's novels, this trend of literatures on Lin will be reviewed when necessary in the next subsection.

As mentioned above, Zhou, in evaluating *xingling*, and Zhang, on humour, both came to the view that Lin's literary slogans are more romanticist than expressionist. Their view is echoed in Yu's discussion of the Crocean romanticism represented by Lin, being one of the four recognised forms of Romanticism in China (2011). Indeed, much of such 'essentialist reading', as Qian (2011: 21) refers to Chen's and others' views, and discusses Lin's controversies, but goes no further than to explain the controversies inherent in Lin's mediating strategy across cultures. The next subsection reviews the studies that make this attempt.

2.1.3 The cultural point of view

Approaching Lin from a cultural point of view is the response to an intellectual re-wakening from rigid ideological control in the mid-1980s. Counting in studies of Lin's novels which relate to cultural elements, the number of cultural studies of Lin, as shown, was steady, apart from the surge during late 1990s when the cultural zeal of the late 1980s

finally showed its effects.

Early studies along this line, notably those of Wan (1984), Wan (1987), Shi (1991) and Shi (1992), were partly biographical accounts. Even 'A Cultural Perspective of Lin Yutang' (Wan, 1988) concentrates more on biographical details than analysis, and shares in the legacy of evaluating Lin on the basis of the canonised Lu Xun. However, this article was among the earliest to highlight culture, and attempt an integrated view of the coexistence of native town culture, traditional Chinese culture and Western culture in Lin's intellectual background, noting that it is the conflicts of between these three that underpinned Lin's 'bundle of contradictions'.

Gradually two observable, and also much intersected, strands have formed: the quality of Chinese culture represented by Lin, or reflected in Lin's novels, and Lin's cross-cultural qualities.

Lin's Chineseness is typically associated with Taoism. As Wang (2008) shows, Lin's Taoist mindset is evident in the separate chapters on Taoism in his *New York Times* bestseller series and in *From Pagan to Christian*, and in his grounding of the novel *Moment of Peking* in Taoism, as well as in his claim to be a natural Taoist in his autobiography. In Wang's view, Taoism nurtured Lin's inclination towards the way of nature, a moderate feminist view, self-conservation amidst a revolutionary background, and a literary style focused on leisure.

Taoism is regarded by many as explaining Lin's ready acceptance of *xingling*, and linked to his early interest in Croce; a good many studies on Lin's fictional and biographical works focus on the Taoist quality of the protagonists.

Some studies concentrate more on the fact that Lin's best achievements are between cultures. Chen (1987) notes Lin's departure for America as marking the change of orientation in Lin's cross-cultural practice: before 1936, Lin was devoted to importing Western thought to China, whereas after 1936, he devoted himself to introducing Chinese culture to the Western world. Similarly, Chen (1997) saw the writing of *My Country and My People* (1934) as marking the start of Lin's sinologist stance toward Chinese culture.

In 'On the Connection of Lin's Christian belief and Traditional Chinese Culture' (1992), Chen argued for the two, as the title suggests, to be the landmarks of Lin's entire

intellectual terrain, making a key point that it is the connection between the two that served as the starting point for Lin's cross-cultural practice. Christianity permeated Lin's entire spiritual journey, freeing him from the constraints of Confucian ethical codes initially, and as a result, granting him a pair of Western eyes to view Chinese culture.

In another article, 'Sinologist: Lin's Cultural Perspective' (1997), Chen defines Lin's cross-cultural strategy as sinologist. In Chen's view, Lin's literary activities in early 1930s China were mainly about rationalising the Chinese classics according to Western theories, whereas after the commission from Pearl Buck to write *My Country and My People*, Lin began to take on a cultural universalist view of China, that a sinologist may choose to take if she/he is not a relativist. Lin's outlook on Chinese culture had already been modified by Western culture, particularly Christian culture, which was just the prerequisite for a sinologist mindset.

However, Chen's overall evaluation of Lin's sinologist approach is not positive. As Chen saw it, first of all, Lin reduced the profundity and completeness of Chinese philosophy to some shallow comparisons: for example, that of Confucius to Plato and Aristotle, Laozi to Walt Whitman, and Zhuangzi to Voltaire, without probing into in what historical context and on what practical terms can Chinese philosophy be compared to Western philosophy. Then, characters from Lin's novels are culturally characterised to satisfy Westerners' imagined views of Chinese. In this regard an analogy in point can be found in the stereotypical, stiff images of China from Buck's *The Good Earth* (1931) as being the outcome of Buck's natural sinologist mindset. Chen saw in Lin's introduction of Chinese culture an analogy with the sinologist James Legge's depiction of Confucius and the sinologist Arthur Waley's depiction of Taoism, a gesture of bowing to the power of Western discourse.

In *Between*, Li (2009) saw a counter-occidentalist tendency in Lin, referring to it as orientalism and evaluating it in comparison with the orientalism as expounded by Edward W. Said. Li identified three dimensions to Lin's criticism of Occidentalism: of the power politics of Western countries, and essentially of scientism, hence of the promotion of the materialism of the West. In comparison, forty years later and from another socio-political background, Said located the origin of Occidentalism in essentialism, which brings forth an

occidentalist binary opposition. While making a similar diagnosis, the two intellectuals offered different remedies. Lin drew his remedy from the Confucian classics, and particularly, the four senses (四心), namely compassion, shame, respect and the concept of right and wrong, that Mencius reckoned to be universal; whereas Said proposed a dialogic, variable notion of nationality, which Li considered to be a more open and deconstructive rationale, opposing not only Occidentalism but also extreme nationalism in the Arabian regions.

As reviewed so far, Lin's literary, cultural and cross-cultural practice can be associated with various qualities depending on the researcher's emphasis. But arguably, no quality is fully explicable outside its specific emphasis. For example, orientalism cannot explain Lin's transplantation of Croce to China. If cross-culturalism is Lin's most prominent aspect, is there a point of view that can better explain this part of Lin's intellectual terrain?

An attempt in this regard can be found in *Liberal Cosmopolitan: Lin Yutang and Middling Chinese Modernity* (Qian, 2011). The term 'liberal cosmopolitanism' is taken from Lin's *Little Critic* essays 'Proposal for a Liberal Cosmopolitan Club in Shanghai' (1930) and 'What Liberalism Means' (1931). Here for the sake of being consistent, Qian's relevant quotes and interpretations are used, proposing that Lin was expecting a 'club of men who are citizens of the world who can think or are willing to make an effort to think, over and above the merely nationalistic lines' (Qian, 2011), and in the latter essay, Lin identified liberalism as essentially a modern intellectual attitude that embraces cosmopolitanism, that is, one-world-ness brought about by modern technological innovation.

With Lin's self-identification, Qian sets out for a cross-cultural critique on early Chinese liberal cosmopolitanism using Lin as the main case, with reference to surrounding discourses by major intellectual figures. As the title suggests, Chinese modernity serves as the backdrop to Lin's mediational role across cultures, the role of a cosmopolitan critic that Qian defines to be:

> A cosmopolitan critic can be critical of both Chinese and Western culture, but does not hold a negative attitude for the sake of criticism itself either against Chinese culture or against Western culture (2011:61).

This view provides a backdrop for discussing Lin's dual discourse, in particular to this study, and may help explain some of Lin's self-translation decisions.

2.1.4   The translation point of view

As Figure 2 shows, the number and proportion of Lin studies with a focus on translation has increased, and dramatically so since 2000; two factors can be mentioned in this. For one thing, the loosened ideological bonds after the late 1970s left room for Lin's other identities, beyond his role as a non-Leftist essayist, to be studied. For another, with translation studies in China gaining more institutional status and moving toward the centre of the Chinese cultural polysystem (Zhang, 2001), related academic output has surged, including studies on Lin's translational concepts and practices.

Lin's translations of Chinese classic texts have been the most studied text type. In particular, studies on Lin's translation of *Six Chapters of a Floating Life* (浮生六记 by Shen Fu 1808; *Six Chapters* henceforth) make up an average of 69% of Lin studies from 2009 to 2012, according to Li's (2013) calculation, and this figure is very close to my observations during my data collection (2000s-now). Most of these studies hold the view that Lin's choices are exemplary, and from there go on to investigate Lin's translation methods for Chinese culture-specific words, and/or to evaluate the translational language; most of them reach the conclusion that Lin's translation language is both generally idiomatic and informal with regard to Chinese culture-specific elements.

Faced with this obvious homogeneity, three aspects can be addressed. Firstly, the homogeneity can be evidence for Wang's claim that translation studies in China is largely limited to comments on translation methods and superficial evaluations (Wang, 2000).

Secondly, Li (2013) points out a collective lack of depth in studies of Lin's *Six Chapters*. According to Li's investigation, between 1935 and 1942, Lin revised his translation a dozen of times and published four versions of it. However, almost all scholars resort only to the 1939 version, carrying out analysis, making domesticating or foreignising claims regarding Lin's strategy, or passing comments on the readability and accuracy. In Li's view, these conclusions are questionable, since ignoring the other versions inevitably undermines Lin's tailored translation strategy for the 1939 version, whereas Lin's readership

consciousness is an indispensable factor that helps account for his textual strategy. Li notes two types of readers for Lin's *Six Chapters*: Chinese learners of English and English-speaking readers in the West, and came to the conclusion that when it was for the former, a translation without omissions was published together with the original text and the time elements were exclusively presented in the traditional Chinese lunar calendar; while for the latter, the translation, which was included in *The Wisdom of China and India* (1942), one of Lin's Chinese culture series for Western readers, had 14% of its contents, which were full of place names, omitted, and most of the time elements were adapted to the Gregorian calendar. In addition, an improvement in accuracy can be observed.

Thirdly, this homogeneity reflects what Chu calls 'the mystery of Lin's translational genius' (2012: 173), a view held by Chinese critics of Lin's cross-linguistic choices. According to Chu's discussion of the development of Lin's translation competence, it is true that at the time of the *Six Chapters*, Lin's translation competence had already matured, but this should not be the starting point of an evaluation.

Another notable strand is the surveys of how Chinese cultural elements are 'translated' in Lin's novels and/or best-sellers. Quotation marks here are used to indicate that the translation is without a physical sense of the original as is normally understood in Translation Studies. Typical of this strand, Ren (2014) discusses three methods based on the *Importance of Living*: explicit introduction of a certain concept with annotation when necessary; blending an extract from the Chinese classics into the context; and re-telling an anecdote in his own words or a poem in a Western literary style. In Ren's view, these methods form Lin's cultural packaging strategy for Western readers.

As reviewed so far, cross-cultural analysis offers explanations for Lin's translational choices, while translation, be it in the conventional sense or not, can always consolidate a cross-cultural argument. However, Lin's cross-cultural practice has many variables and a single translation only reveals one aspect of it. To see a fuller picture of Lin's cross-cultural strategy, a dynamic view of Lin's translation practice is needed, and this can be expected from studying Lin's translatorship.

Emphasizing Lin's identity as a translator comes relatively later. In *Lin Yutang as Author-Translator* (2012), Chu offers a comprehensive study of Lin as a translator, and

specifically, as the title suggests, an author-translator. In the Foreword, the author-translator is noted as a 'special species of translator', the study of whom inevitably involves discussions of the translators' identities as authors (ibid 10). In Chu's view, Lin is located in the general pattern of author-translators who translate as a way of self-making, and to study Lin in this regard means to study how Lin's unique self-making experience has acted on his translator identity. Advancing this position, Chu uses 'accidental' to describe Lin's translatorship, explaining that among Lin's social identity features, namely writer, critic, scholar, translator, educator, inventor, philosopher, etc., that contribute to his self-making, translatorship is but an 'occasional branching-out' (ibid 15). Such a positioning of Lin's translatorship is appropriate, and it legitimises the discussion of Lin's other identities in relation to his translatorship.

From there, a three-dimension framework is set up: Lin's translation competence, his poetics and translation practice, with accounts respectively focusing on biographical details, *xingling* and Lin's articulations on translation and his translated literature. Lin's translation competence had gone from novice, from experimenter to expert, gaining momentum from Lin's literary activities centring on self-expressionism. The novice period saw many examples of awkward wording as the result of excessive adherence to the original syntax. But later, with Lin's language style in Chinese maturing, and his notion of translation developing, most visibly in the treatise 'On Translation', his translation strategies fall into a continuum from metaphrase to paraphrase to imitation.

Inclusively enough, *Between* and Critic are given equal and brief accounts. Chu's observation in this regard is that Lin's central self-translating strategy is 'a teleology that directs each word to the total concept rather than close verbal correspondence' (ibid 192). However, as is implied by Chu's usage of 'word', it is at the level of 'word' that the analysis of Lin's self-translations, and of most of Lin's other translations, is carried out by Chu.

2.1.5 Lin's self-translations

Lin's bilingual texts first received attention in 'The Issues of Selection, Compilation, Text and others in the Recent Reprinting of Lin Yutang's Works' (Gao, 1994). Through

addressing the current chaotic situation of the compilation of Lin's works, this paper addresses four aspects that are relevant to the present thesis.

First, paired bilingual texts are of prime importance in understanding Lin's works. Second, the fact that they are paired bilingual texts naturally means that one is the original and the later produced item is a translation. Whether a text is the original or a translation not only makes a difference for readers, but also poses the issue of whether it is a presentation or representation for linguistic and translation studies, therefore, it is necessary to make a distinction. In Gao's investigation, three conditions can be identified. In the most certain condition, it can be told from Lin's relevant account that one text was written before its hetero-language version, and such is the case with *Between*. Next, relatively certain are those that can be ascertained by their publication date, such as Lin's Critic essays, most of which have a publishing date preceding their Chinese versions. Less certain are those pairs that, despite clear publication dates, bear such a shallow resemblance content-wise to each other that the later published item cannot be taken as a translation. Thirdly, as Gao saw it, divergences between the paired texts are the result of Lin's adaptation to global factors including WWⅡ, his move to America, and to local factors including readership, publishing context, publisher's requirements, as well as idiomatic usage of English and Chinese. Fourthly, Lin's creative extension of the original is due to his authorship, and it makes his self-translation an exceptional strand of translation that resembles writing.

Later, in the co-authored 'On the Relation between Lin Yutang's Early Chinese Writings and their English Versions' (Wang & Gao 1995), Gao goes on to provide a textual reading of Lin's self-translation of the *Little Critic* essays. In this paper, the word 'translation' is only tentatively used, because the analysis was to be carried out under the conventional Chinese standard of translation, namely faithfulness, expressiveness and elegance (信、达、雅), especially faithfulness. The analysis shows abundant divergences which are reckoned to defy the primary standard of faithfulness. However, as Wang and Gao claim, the translation displays a charm in its own right, achieving a quality beyond the reach of normal translations, hence offers a potential model for normal translations, and proposes a rethink of the long underestimated values of expressiveness and elegance.

It was only after 2009 that Lin's bilingual texts received further attention, with twelve research papers according to CNKI, eleven of them focusing on *Between*. Most of these studies, including the one by Gao and Wang, inherit one or a combination of the problems in Lin studies (see 2.1.5). The analysis is only commissioned to justify Lin's text decisions, and with the conclusion pre-determined, analysis is never systematic and objective. Nevertheless, a few studies are worth reviewing for their attempted methodologies.

Xia (2016) compares Lin's self-translation of the first half of *Between* and Xu's translation of the latter half. In Xia's analysis, Lin's self-translation contains occasional rewriting, extension, omission and annotation, whereas Xu's translation is much more close to the original in terms of the first three changes. But Xu did add annotations, although not as many, and made adaptations to the chapter titles to ensure they are consistent with Lin's in terms of form. Xia came to the conclusion that Lin only had to serve the reader, as his authorship relieved him of the need to understand the original and to be faithful to himself; while Xu had to serve three masters: Lin, the original and the reader.

Feng's (2013) approach, also adopted in her earlier master thesis, is also that of comparison, comparing Lin's self-translation with Song's translation of the same part of the original. Three aspects are compared: the chapter titles, linguistic aspects and cultural elements. In translating chapter titles, Lin's version is of the quasi classical Chinese type plus a long subtitle clarifying the central ideas of the chapter, whereas Song's version follows the phrasing of the original. In analysing the linguistic features, Feng comes to the conclusion that Lin's lexical choices tend to fall beyond the normal associations of the original words, and similarly, his syntactic patterns frequently contrast with those of the original, whereas Song's version stays close to the original both lexically and syntactically. In translating culture-loaded elements, Lin tends to domesticate religious terms, local customs and slang; whereas Song keeps the original meaning.

Through these analyses, three features of Lin's self-translation are identified: it is more amplified overall, it pays more attention to ideas than to words and it is more flexible in syntax. Song came to the conclusion that Lin's self-translation is more faithful since he understood the original better than anyone else.

After Qian's compilation of *The Little Critic: the Bilingual Essays of Lin Yutang* (2012), this selection of Lin's bilingual writing began to attract discussion. In a critique of Qian's compilation and relevant discussion, Li (2012) raised the issue of whether the paired texts should be recognised as self-translation or as two expressions of one text, and presented Goran Malmqvist and Wolfgang Kubin's opinion on this, i.e. that they are totally different texts. Especially, Malmqvist is quoted to hold the view that once a work is published, it belongs to the reader, and the author has no right, or should not have the right, to revise his publications.

Such a prescriptive view echoes Bassnett's discussions on whether self-translation can be taken as translation, and through analysing Beckett, Bassnett came to a negative answer. This thesis holds that whether Lin's bilingual practice can be called 'translation' largely depends on one's conception of translation. As Li sees it, these texts constitute part of Lin's contradictions, as if echoing Gao's claim, and the study of them can contribute to our understanding of Lin's contradictions.

Also worth noting are two studies, Wang (2014) and Chen (2012), that go beyond associating Lin's text decisions with his cross-cultural practice, to evaluate Lin's text decisions in the light of translation ethics. Both authors use the five modes of translation ethics discussed by Chesterman (2001) as the source of reference. Chen lists examples that display Lin's domestication of lexical meanings and sentence patterns, claiming there are norm-based ethics underlying the transfer in order to add to the readability and acceptability of the translation. Wang agrees with Chen that Lin's domesticating sentence patterns are norm-based. Yet by contrast, Wang analyses Lin's lexical decisions in terms of their cultural implications, presenting Lin's domesticating decisions as well as foreignising decisions, and comes to the conclusion that Lin's self-translation strategy on the cultural dimension is driven by the ethics of communication.

Being a relatively new research area of Lin studies, studies on Lin's self-translation display an emphasis on Lin's proactive choices, which falls into the translator-centred trend of Translation Studies. While this is positive, the drawbacks are obvious: they are exceptional single-case studies without a systematic analysis, hence make no claims over Lin's cross-cultural strategy.

2.1.6   Concluding remarks

Over eighty years, the critical reception of Lin has gone through changes in tone and focus, and most notably, has come to recognise Lin's intellectual contribution to cross-culture studies, and has turned out an ever increasing number of studies on Lin's translatorship. Despite this productivity, the following two problems in relation to the present thesis can be noted.

Firstly, Lin's translatorship as directed towards the Chinese-reading public is not sufficiently attended to. Translation has been recognised as an underlying characteristic of Lin's entire published oeuvre, and Lin's translatorship been linked to his discourse on promoting mutual understanding across cultures. Nevertheless, it is Lin's Western-oriented discourse that has been overwhelmingly, and also quite repetitively, addressed, and this trend has been much contributed to by research on his English translations of Chinese classics.

Secondly, like most studies of Lin's translation that seem to hold the mystery to Lin's translation genius, the few studies of Lin's E-C self-translation seem to believe that Lin, being the author, would naturally come up with the most faithful translation, and as a result, their text analysis, with a certain degree of systematicity, goes no further than passing positive comments on Lin's text decisions.

There is not much point in doing research on self-translation following this logic, unless the following questions are considered: does the author hold absolute power over the meaning of his text, and what could possibly be the cause of the changes, if any. This situation first of all calls for a systematic analysis to locate the changes (see Chapter 3).

When Lin's bilingual characteristics are addressed, he is often referred to as an authorial exception in time and space, with an oeuvre replete with bilingually paired works; such is the case of Gao (1994). The first half only shows ignorance. How Lin's self-translation is related to bilingual writing practice in China and in other parts of the world must be addressed with a review of self-translation studies.

2.2   A review of self-translation studies

So far, ten edited volumes or monographs have been published on self-translation/bilingual writing, in addition to journal articles. Half of these books are devoted to an individual author, and among them, there are three on Beckett (ed. Friedman, Rossman and Sherzer, 1987; Fitch, 1988; Mooney, 2011), and one on Eileen Chang (Chen, 2009). Two books relate to a group of authors, one on bilingual Russian writers of the "first" emigration (Beaujour, 1989) and the other on self-translated academic texts between English and German (Jung, 2002). More recently, systematic discussions of self-translation have been published, including a history of literary self-translation (Hokenson and Munson, 2007; henceforth *History*), an exploration of self-translators' teloi and strategies (Anselmi, 2012), and a compilation of articles on self-translation (Cordingley, 2013).

The phenomenon of authoring a text bilingually started a new topic in literary studies, categorised as bilingual writing. Such a field of study was soon to stand out as a topic area in Translation Studies, as scholars began to ponder on the role of authorship in the output of a translation, using ordinary translating and original writing as the two opposite ends of a spectrum. Popović sees that the self-translator, like a normal translator:

> […] has to mix analytical thinking with creative abilities; create according to fixed rules and introduce the prototext into a new context (Popović 2006: 38, Steccni 2007:176, in Anselmi 2012: 27)

In his *Dictionary for the Analysis of Literary Translation* (1975) under the entry for 'translation', Popović defines 'authorized translation (autotranslation)' as 'the translation of an original work into another language by the author himself'. In support of this, Popović argues that authorship does not grant originality to the latter work because of its 'modelling relation to the original text', and rather, it is 'a true translation' that is being produced.

Through examining the mental geology of a group of bilingual Russian writers, Beaujour notes that it is actually 'far easier, even a relief' to write than to self-translate (1989: 52).

What has not been sufficiently noticed, Alselmi points out, is:

[…] certain distinctive features that self-translation shares with ordinary translation, namely the fact that it is a mode of writing based on a pre-existing text, […]. Unlike original writing, and like any translating process, self-translating, involving the rewriting of an original work, is a secondary form of writing (2012).

Such a postulation is also presented in Van Bolderen (2011), where self-translation is seen as 'a form of translation', and, as such, 'a unique kind of translation'. An even more categorical stance is taken by Erlich:

Despite […] the undisputed authority that comes with the author, the self-translator in question followed conventional translation procedures rather than carve out a different translation approach (Ehrlich, 2009: 243).

This phenomenon has also attracted critical lenses that have been applied to translation studies, such as post-colonial studies and sociology. Holding to the translational postulation, the review of section 2.2 can be organised according to the following statement by Grutman:

self-translation can refer both to the act of translating one's own writings into another language and the result of such an undertaking (2011: 257).

This statement means the review includes both literatures on the act of self-translating on the translated texts. But before these two parts, the critical reception of self-translation over time is reviewed.

2.2.1 An outline of the conceptions of self-translation in relation to Translation Studies

It is impossible, in Berman's view, that the history of translation can be separated from that of language, culture, and literatures (1984/1992: 2). At the very start of 'a *modern* reflection on translation and translating' (ibid: 9), Berman devoted a page to outlining the common literary practice of multilingualism in Europe in the middle ages and Renaissance.

As Berman notes, in medieval Europe, when certain languages were associated with certain poetic genres, literary writing tended to be multilingual, and poets, who were often multilingual, wrote in different languages and with no less frequency they translated themselves.

This condition is also described at the start of *Bilingual Text*. Tracking the history of self-translation back to medieval and Renaissance Europe, Hokenson and Munson, agreeing with several other scholars, note that in medieval Europe bi- or multi-lingualism was more of a norm than a cultural exception (2007: 19). The status of languages was relative, and where cultural and linguistic 'exchange' took place it was not in the commercial market, not between author and translator, but within the bilingual author, and where 'bi- or multi-lingualism was not the cultural exception but the norm' (2007: 19). Similarly, Berman spoke of 'the relativised meaning of mother tongue' and particularly, an entirely differently structured relationship between the mother tongue, the foreign languages and the poetics. In such a setting, as Berman saw it, literary writing 'tended to be, at least in part, multilingual' (1984/1992: 2).

It is no coincidence that similar conclusions are reached by them both. In Berman's words, 'self-translations are exceptions' (ibid 9), and in Hokenson and Munson's, 'traditional translative models of dominance or source/target dichotomies clearly cannot account for medieval translation culture' (2007: 23). Our modern period is also multilingual, as Berman especially notes in brackets, 'but in a different way' (1984/1992: 2).

The difference from modern multilingualism can be associated with what Berman refers to as the 'confrontation', which metaphorically describes the violent clash resulting from bringing together a translation, in the translator's mother tongue, and the original. The rationale can be seen in Schleiermacher, whom Berman approvingly supports and quotes:

> Just as a man must decide to belong to one country, just so he must adhere to one language, or he will float without any bearings above an unpleasant middle ground (in Berman 1984/1992: 154)

With the rationalisation of one's mother tongue, as suggested by the language

philosophy of the German Romantics, being multilingual involves identity issues concerning culture, politics, religion and ideology etc., hence arriving at the 'unpleasant middle ground'. Following on from Berman's comment that 'this unpleasant middle ground is the risk of the translator', it would be even more of a risk for the self-translator who voluntarily destabilises his mother tongue, in this sense serving as a footnote to his earlier, seemingly paradoxical opinion that 'we even think that multilingualism or diglossia makes translation difficult.'

The difficulty concerns the subjectivity of a translator, which Berman spoke of in terms of ethics. Indeed, when being multilingual has gone from a common practice, a literary norm, to an individual choice, the self-translator's motivation is pushed to the forefront to be questioned, and reasonably speaking, the issue of subjectivity is more intrinsic to self-translation. Research into the ethical issues of translation has been notably inherited by Pym and Venuti (see 2.6) who furthered modern reflections on translation as a backdrop to imbalanced political and ideological discourses, which feature some of the bilingual writing contexts.

Highlighting the self-translator's subjectivity in principle contrasts with Popović's sociological view of self-translation. Upon recognising the translational nature of self-translation, Popović went on to speak of a production as a prototext entering into different stylistic and linguistic fields, illustrating this with the following chart:

$$A \ (TR) \longrightarrow \begin{cases} T1 \longrightarrow R1 \\ T2 \longrightarrow R2 \end{cases}$$
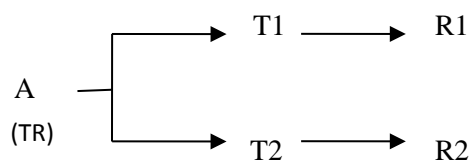
It is also typical of Popović, an initiator of the norm-centred approach to translation, to see that self-translators tend to 'create according to fixed rules', stylistic and linguistic rules in particular, as already mentioned. Informed by the polysystem hypothesis, such an approach sees the production of a translation as being subject to the norms of the recipient context, and the creativity of translators as well as self-translators, like that of the writers, as being subject to constraints.

The method of text analysis which follows the norm-centred approach, as discussed by both Popović and Toury to describe the shifts through comparative analysis and to identify

the tendencies, could have offered basic evidence of the translator's subjectivity. However, rather than putting this down to a translator's subjectivity, DTS tends to account for this tendency with norms.

Nevertheless, just as descriptive studies have shown, actual changes in translation include not only stylistic and linguistic changes, but informational changes, which usually operate on the macrostructure of the text. This means that translation may not be integrally done, but models of analysing translation changes ('shifts') suggested in DTS, notably by Popović, Toury and later van Leuven-Zwart, seem not able to cater to macro-structural changes.

Self-translation studies should give equal, if not more, emphasis to the author's subjectivity as well as to the contextual variables. Even Berman referred to self-translation as a case 'where a writer *chooses* a language other than his own' (ibid 3; italicised by me), and pointed to Conrad and Beckett as modern cases.

Later in the *Dictionary of Translation Studies* (Shuttleworth and Cowie, 1997), 'autotranslation' is established as a formal entry followed by 'self-translation' in brackets, and Popović's definition is adopted. Yet, the issue of the dynamic role of authorship is noted through quoting Koller (1979/1992, *ibid*) who questions Popović's categorisation of autotranslation as 'true' translation. As Koller sees it, the author-translator would feel justified in introducing changes to the original that a conventional translator may hesitate to do, hence posing a different issue of faithfulness.

In short, Koller suggests that it is the authority over the original that causes the changes. This is but a simplified explanation. Examining four German exiled writers who first wrote in English and then translated back into German, Jung (2004) came to the conclusion that 'bilingual' is less preconditioning to self-translators than 'bi-cultural', and it is really the author's cultural sensibilities, not his sense of power nor his poetic licence, that bring about the ostensible freedom of self-translation. More specifically, it is the awareness of the heteroskopic nature of the translation, the difference in readers' knowledge base, that triggers the re-structural changes in the translation.

From a different strand of translation studies, Bassnett rejects self-translation as not being translation proper. Under the discussion of 'when is a translation not a translation?'

(1998: 25-40), self-translation is categorised alongside three other practices that involve a troubled original, namely pseudotranslation, an inauthentic source and an invented translation. Comparing Beckett's *Quatre poems* and its English version rendered by Beckett himself, Bassnett locates two corresponding lines that introduce different trains of thought, claiming that the discernible correspondence in other lines does not justify Beckett's practice as translational.

Here the underlying message is that translation proper should be premised on a model of linguistic equivalence. But this fits ill with Bassnett's leading role in what Snell-Hornby (2006) terms the Cultural Turn of the 1980s, which was precisely about nudging TS away from being obsessed with linguistic equivalence and exploring the cause and effect of culture on translation.

In Pym's view, the so-called 'turn' is not solidly grounded because using cultural variables has 'long been part of the intellectual background of the descriptive paradigm' (2010), whereas Snell-Hornby is of the opinion that Toury is actually concerned with translation norms and not directly with culture as such, and that the Turn has enabled translation studies to reflect on postcolonial, gender and ideological variables (2006: 50).

The momentum of the Turn can be seen in the series of publications by Bassnett and/or Lefevre, particularly in their 'culture' titles: *Translation, History and Culture* (1990), *Translation, Re-writing and the Manipulation of Literary Fame* (1992; henceforth *Literary Fame*) and later, *Constructing Cultures* (1998). A powerful blow can be seen in the statement re-defining translation in the 'General editors' preface' co-authored by Lefevere and Bassnett in *Literary Fame*, saying that 'translation is, of course, a rewriting of an original text' (1990).

More than a decade later, in 'The Self-translator as Rewriter' (Bassnett, 2013), so titled as if to echo *The Translator as Writer* (Bassnett and Bush, 2007), Bassnett sets out with an overview of the cultural turn and the wide range of research it has proliferated. Then, reiterating Lefevere's call for reconceptualising translation as 'rewriting' and quoting Bella Brodzki's argument that translation forms the basis for all cultural exchanges regardless of whether they are for good or ill intent in this ever globalising world, Bassnett came to 'what is just beginning to develop', namely research on bi- or multilingual writing.

According to Bassnett, a strand of research on individuals writing in more than one language has recently come along under the 'translator as rewriter' perception, attracting insights from both translation studies and comparative literature.

However, Bassnett sees it problematic to categorise such individuals as 'self-translators' and such practice as 'self-translation', noting that the principal problem is the relativised existence of the original, hence the disturbed binary notion of original-translation. To create a basis for the argument, the views articulated by a group of modern bi- or multilingual writers are investigated in terms of the motive of rewriting in other languages. The motives include seeking an authentic voice by experimenting with languages (Amalia Rosselli), to addressing a wider audience (Milan Kundera, Vladimir Nabokov) and asserting the status of minority language (Ngugi wa Thiong'o).

An explanation for why Bassnett deems the existence of the original problematic can be seen. Bassnett mixes changing literary language (Ngugi) / switching between languages (Nabokov, Kundera) through one's literary career, with the production of a pair/trio of heterolinguistic texts (Nabokov, Rosselli), and the former is without a physical sense of original anyway. Here translation is used in a broad sense, e.g. Ngugi is quoted as asserting that writing in English, not his native tongue, is an act of mental translation.

Further discussion concerns Rabindranath Tagore and Samuel Beckett, demonstrating that both Tagore's Bengali and English versions of *Gitanjali* and both Beckett's English and French versions of drama and poems have achieved a style of their own as a result of rewriting, and in this way, each has complemented the other. In fact all writers concerned have rewritten their work to some extent, and not just carried out linguistic transfer. As the crux of her argument, Bassnett claims, again alluding to Lefevere, that there exists no boundary between self-translating and re-writing, and suggests dispensing with the terminology of self-translation completely and examining a writer's work with a holistic view.

Now from the critique above, it can be seen that translation soon became restricted to a narrow sense, i.e. to strictly observing the original in terms of meaning and style, while re-writing by the translator, and even the author himself would prevent a text from being recognised as a translation.

Indeed, this seeming contradiction can be removed by having 'rewriting' replace 'translation', as has long been suggested by Lefevere and Bassnett. Having promoted the status of translation studies by connecting translation to politics, economics, inequitable power relations, ethical issues and translator's agency, the cultural approach could be an advantageous position for self-translation to be studied. As Cordingley sees it, Bassnett's critique does not undermine self-translation studies but urges researchers to rethink when it is more on the side of re-writing than translation.

This argument over terminology is explained in Alselmi's discussion as being mainly because the literary approach, generally investigating individual cases, tends to highlight the 'difference' that the later text displays, and moreover, to regard the 'difference' as being what a non-author would not be able to introduce, therefore seeing the process as original writing (2012: 26).

While agreeing with Bassnett's concern over terminology, this thesis supports how terminologies are treated in *The Bilingual Text*, in which the terminology of self-translation is used, not explicitly defined but is constantly reflected through the prism of bilingual writing. For instance:

> Self-translation, [refers to] the specific ways in which bilinguals rewrite a text in the second language and adapt it to a different sign system laden with its own literary and philosophical traditions (Hokenson and Munson, 2007)

Under the entry for self-translation in the *Routledge Encyclopaedia of Translation Studies* (Baker and Saldanha *ed*.; 2011), both the act and text are recognised as inherent to self-translation. The act is about the author-translator's 'language use and attitude'. In particular, issues include '*how* self-translators' languages relate to each other', which seems to connect medieval multilingualism with 'the asymmetrical language contact' of the modern era — here it could reasonably be interpreted that when Berman speaks of a writer having his own language, he is already associating self-translation with a strengthened sense of the mother tongue — and from there, 'why do some writers choose to repeat what they have already written in another language?', which probes into the 'material conditions' as well as the 'ulterior motive' of the author-translator; while the textual aspect concerns its distinctiveness from translations 'in the usual sense of the word'.

Shuttleworth and Cowie opine that 'little work has been done on autotranslation' (1997: 13). According to Montini's relevant discussion, Grutman held to a similar view that this is something the translation world has largely ignored, regarding it as a manifestation of bilingualism rather than translation per se. A decade later, Grutman (2011: 257) was able to state that this practice 'has received considerable attention in the more culturally inclined provinces of translation studies'. Similarly, van Bolderen (2011) observed that study of self-translation 'has exploded over the course of the past 10 to 15 years'.

The following two sections review literatures on the contextual and textual aspects of self-translation.

2.2.2 The context of self-translation

2.2.2.1 The socio-linguistics of the self-translator's agency

This subsection sees the self-translator's agency as contextualised in the language contact in relation to the practice. In other words, the relative status of the two languages will be regarded as serving as the most general context for a self-translation. More specifically this issue can be seen in Grutman's views as:

> The most fundamental difference to keep in mind, then, when studying literary translation as a socio-cultural rather than a purely linguistic phenomenon, would be the line separating transfers between, on the one hand, literatures that are potentially equal or at the very least comparable, and, on the other hand, clearly unequal partners.

The former case was previously mentioned in Berman's and Hokenson and Munson's relevant statements. The latter two authors' historical account of bilingual texts starts from Medieval and Renaissance Europe, and particularly, from what they observe to be the 'critical blind point' (19) in medieval studies as well as in the increasingly researched area of bilingualism under contemporary linguistic theory: the phenomenally bilingual sociolinguistic conditions in medieval Europe and early modern times. An explanation for this neglect is found in the dominance in the human language theory in the medieval period of the knowledge of things (*res*) to be prioritised over words (*verba*), and over the aspect of

human thought among bilingual elites, such as Erasmus, to value words over thought.

A consequence of the latter is the functional notion of language, and in Forster's (1970) citation of H.J. Chaytor, for a certain vernacular to be used for certain occasions/themes, while Latin was used for interpreting sacred texts. Literary translation was source-oriented, and modes of bilingualism were: Latin-vernacular, vernacular-vernacular and among the most learned, Latin-Latin bilingualism. It was not until towards the Renaissance that the bilingual condition changed from Latin-centred to an equality of all vernaculars, and readers' reception received more emphasis, when the general attitude turned to be for every vernacular to express cultural truth, and bilingual translation became frequent.

Borrowing from Forster's (1970) study, Hokenson and Munson note that the notion that language is fundamental to one's social identity holds no truth for the multilingual condition in medieval and early modern Europe. The medieval multilingual condition is characterised by the fusion of 'two cultures, two languages and two translative *habitus*' (25) in the same writer, hence a far more complex condition. Rather, Pym's hypothesis of translation being sociolinguistic interculture is deemed capable of catching the essence of such bilingualism. Later, under the impact of the Renaissance and along with the surging translation activities came an awareness of the different statuses of vernaculars, the desire to ascribe value to one's native literary vernacular, hence the prototype of language as identity.

Contemporary cases of compatible language contact include those among major Western languages, with German-English and French-English having been studied.

Jung's 'Writing Germany in Exile' (2007) serves as an extension to her earlier systematic analysis of the textual aspects of academic self-translation by a group of German scholars to gauge the motivations underpinning the text decisions. The major change in Hannah Arendt's self-translation is the re-ordering of the 'Jewish solution' at the start of the English version to 'the retrospective jurisdiction in all Nazi-occupied countries', a more theoretical assessment, in the German version. The change is deemed relevant partly due to a difference in text convention, from opening with a concrete issue for English readers to opening with a concept for German readers. Quoting Clyne (1987), Jung notes that even with the close relations between the German and Anglo-Saxon cultures,

text conventions differ to a considerable degree. The re-ordering is also partly to cater to the two audiences' sensitivities. While there is no major gap in readers' knowledge across the North Sea, there is one in readers' sensitivity, as 'Jewish solution' would be too much of a cliché for German readers.

Studies on English-French bilingual translation are to some extent dominated by Beckett studies.

The other case, 'clearly unequal partners', concerns contemporary issues. In *Bilingual Text* it is located in history since the 19th century, and again, the account is prompted by the quest for why bilingualism is generally neglected by contemporary theories of language, subjectivity and translation. The concept of language changed from the presumption of the existence of universals in all languages to the concept of language as a subjectified being, as notably claimed by Humboldt. Also, translation was taken on to the nationalist agenda, either to normalise the foreign text with local discourse, in effect inheriting the concept of language as imitation, or, at the call of German Romantics, to infuse language with otherness for the enrichment of native culture.

One explanation for the monolingual premise is located in the thinker's nationalistic stance. The bilingual capabilities of the thinkers themselves failed to create a discourse, and the direction of translation concerned is only *into* the translator's native tongue (Humboldt and the other Romantics), while genuine writing can only be expected in the writer's native tongue (Schleiermacher).

Another explanation is the prevailing mode of structuralism that sees human activities as being shaped by a pre-established conceptual system that is internalised through language. Linguistic and translation thinking in the structuralist model reserves no place for a bilingual writer. A legacy of the structuralist model can be seen in the cultural turn in translation studies, which, in Hokenson and Munson's view, has reduced the foundation of analysis to a combination of the 'culturo-location' of the translator (153), and consequently, bypasses the translating agent per se.

Studies pertaining to the factors that prevent contemporary bilingual texts receiving overt attention nevertheless have charted the terrain for self-translation in asymmetrical language contact. From Anselmi's (2012) observation, relevant social milieu concerns

colonies/post-colonial countries and minority cultures.

The colonies/post-colonial countries considered are India and South Africa (ibid 45). Such an ambience is deemed to forge ideological considerations in bilingual writers in their decision to self-translate.

A well-known case is Tagore. According to Anselmi, although Tagore described the English *Gitanjali* as being initiated by 'an urge to recapture through the medium of another language the feelings and sentiments which had created such a feast of joy' (ibid), the historical condition for his 'urge' cannot be left unnoticed. In Anselmi's discussion, Paul (2007) is quoted as noting that in colonial India at Tagore's time, hardly any effort was paid to translating the great treasures of Indian literature; even the few translated classics were not translated for their literary value but for the purpose of Oriental studies. This context of mutual ignorance puts Tagore's mediating poetics, characterised by 'a wide divergence from the original' (in Tagore's words), to the forefront of critiques and a change of reception is observed. Early critiques see Tagore's self-translating strategy as endorsing the linguistic norms and discourse pertaining to the coloniser; while a more recent critique sees that *Gitanjali* has indeed been re-shaped by English linguistic and literary norms, but no compromise is made over the cultural elements, hence no sacrifice of the cultural otherness, fulfilling Tagore's intention to 'carry the essential substance of my poetry in the English translation' (quoted from Anselmi 2012: 46).

In Anselmi's account, stronger ideologically motivated cases concern the generation of African writers since mid-1970s, including Andre Brink, Breyten Breytenbach, Antjie Krog and Mark Behr, who had to resort to self-translation to avoid being banned from publication by the Afrikaner apartheid regime. Like Tagore, Brink had a poetic passion to retell Afrikaans life in English, but engaging in systematic self-translation meant for him first of all using a 'political instrument' to resist the purification of language imposed by the apartheid ideology and to reveal the darkness of apartheid to international readers, then a cultural tool for keeping the Afrikaans language alive.

Less political is the widespread practice among minority authors of self-translating into major languages. According to Anselmi, this category includes Flemish writers during and shortly after the World Wars, writers of Catalan, Galician, Basque or Asturian origin

self-translating into Spanish or French, and Gaelic writers who mainly self-translate into English. For some of these writers, self-translation is a spontaneous act to reach out to more readers, while for others, it is commissioned by publishers and the status of translation in the latter case tends to be kept vague.

2.2.2.2 Self-translator's agency

The two types of language relations as reviewed in the last subsection, although exhaustive from the context of linguistic contact, do not always hold true for a self-translator's choices. An exception can be seen in what Anselmi categorises as editorial self-translators. According to Anselmi's account of Kundera and Nabokov, two writers who involved themselves in translation, their motivation lies in their concerns at being mediated by allograph translators. In other words, the asymmetrical power relations between their mother tongues, respectively Czech and Russian, and their translation languages, respectively French/English and English, affected neither their initiation of the task nor their textual decisions.

The lack of explanatory potential in contextual matters is framed by Hokenson (2013) in the contrast of the macro-level motives / drives / rubrics / constants / conditions / historical endeavours and the micro-level motivations of self-translation. Four constants that typically underlie general translation critiques are identified: the construction of national culture, the royal patronage system, exile and religious reform. Then, Hokenson comes to question 'whether the self-translator does enact these drives in translating, or pursue different trajectories' (2013: 43).

Hokenson prefers the latter, seeing self-translation as largely enacted by the bilingual author's personal purpose, and in this sense, echoes Berman's approach to translational history by viewing translators as playing a dynamic role in the particular task as well as in establishing norms of translation. Physically, this can be seen in Hokenson and Munson's approving quotation of Pym, and Pym's of Berman. This means the essential understanding of a self-translation activity is through investigating the self-translator's agency.

Similar attitudes are shared. Quoting Beaujour (1989:38), Grutman (2011) points out that bilinguals as self-translators are more than bilinguals in that they usually make equally

important text decisions as well as conscious choices as to which language to use in a given context. This consciousness deserves primary and explicit consideration in self-translation studies.

Seeing the self-translator as the agent of his undertaking conforms to 'the most recent and productive' trend in TS that focuses on the 'personal and ultimate goal of a translator' (Anselmi, 2012: 33), and quoting Chesterman, to honour 'a translator's ideological motivation for working as a translator, either generally as a career or on some specific, perhaps chosen assignment' (*ibid*).

Seeing a self-translator's agency as primary to his practice is in contrast with the strand of sociological approach to a translation case that tends to include all the relevant agencies, or 'patronage(s)' using Lefevere's term. In *Literary Fame*, Lefevere illustrates through a handful of cases how the outcome of a literary translation can be 'manipulated' by critics, dominant poetics, and ideological concerns, besides the author him/herself. In the case of Anne Frank's diaries, Lefevere accounted for the agencies that made a difference to the Jewish girl's entries originally written in Dutch: Anne herself, her father, the Dutch publisher and the translator into German. Each agency had edited the original entries out of personal, ideological or institutional concern. According to Lefevere, references to Germans in the original, which are potentially insulting, were frequently toned down and omitted in the German translation (1992: 59-72).

As for how to approach this agency, several approaches can be found. Beaujour's (1989) and Grutman's (2012) approaches are comparable in that both look into the self-translator's agency through his linguistic trajectory and attitude in relation to practice, and further, both see the trajectory and attitude as co-determined by a wide range of variables.

To draw the linguistic trajectory of self-translators in Paris of Russian origin, Beaujour lists twenty-nine variables, from 'family background, childhood and domestic language patterns' to how much of a polyglot the self-translator is as a writer. Relatively, Grutman aims at a more general portrait of a self-translator(s), setting off to determine '*how* self-translators' languages relate to each other' (257) with six questions, as the basis for probing *why* these writers choose to recycle the earlier text.

For Anselmi, a self-translator's agency is investigated through investigating their

motivations, and answering 'why at a certain point certain authors decide to translate their own work'. Specifically, it means 'to verify whether and to what extent the motivations that lie behind the decisions of certain authors to translate themselves result in the adaptation of different translation strategies and the production of different (self-)translation types' (ibid 33-34).

Anselmi's approach recognises a broad difference in the 'prevailing motivations' for a self-translating undertaking (34), as informed by the notion of translator's agency discussed by Baker and Chesterman (2008, in Anselmi 2012:33) that favours an integrated look at the self-translator's *skopos*, i.e. the intended effect for the end-product, and his 'telos', the personal and ultimate purpose of the bilingual author. The four main macro-categories of self-translators can be arranged into the following table:

Table 1 Anselmi's categorisation of self-translators

	Prevailing motivation for the undertaking	Bilingual authors included
Editorial	Out of the author's 'obsessive demands for authenticity'	Milan Kundera, Joseph Brodsky, Vladimir Nabokov.
Poetic	Self-translation as a source of creative energy	Samuel Beckett, Nancy Huston
Ideological	Pursuing a literary career under historical contexts like colonial or post-colonial areas	Rabindranath Tagore, Uys Krige, Andre Brink
	Reaching out to readers outside minor cultures	Maria de la Pau, Ferran Torrent, Sorley MacLean etc.
Commercial	Self-translating to maximize economic gains	Ariel Dorfman

Under the category of the editorial self-translator, Anselmi mainly offers an account of Kundera's intervention in the translation of his works. In addition to making critical comments on the translations of his works, Kundera under took revision of the French and English translations and appended to these translations notes and prefaces. In Anselmi's view, Kundera's intervention is a means of protecting his words from being distorted by a third party, and in this sense falls into the broader domain of author's rights. The motivation behind Kundera's pursuit of faithfulness and Nabokov's care for accuracy, as Anselmi sees it, is backed up by the presumption that absolute equivalence can be achieved, which is criticised by Venuti for being illusionary. As Venuti points out, the values in the

ST language will inevitably be mediated when being translated, even by its author (ibid 38), not to mention the fact that Kundera deliberately adapted the content. The type of equivalence under concern is therefore subjective rather than factual. In other words, the textual relationship is perceived or declared to be equivalent by the author.

The poetic reasons for self-translating 'coincide with the reasons which have presided over their creation' (ibid 41). In Anselmi's quotes of Federman, Cockerham, Fusini and Fitch, the following observation is shared concerning Beckett's choice to write in French: choosing to write first in an acquired language provides Beckett the distance, 'the very pre-condition for his writing', from 'the semantic automatism' of writing in his native language (2012: 41-44). Similarly, Nancy Huston resorted to self-translation as means of controlling the poetic language, always writing first in the language that was less automatic to her at the time. A similar case can be found in Gultin's account of Vilem Flusser's multilingual writing of his sociological and philosophical works. For Flusser, self-translation became a technique used 'to distance himself from his texts in order to verify their inner coherence in a form of editorial recycling' (2013: 95).

Under ideological motivation, Anselmi identifies two sub-categories that accord with two asymmetrical language relationships. One subcategory concerns colonial and postcolonial contexts like colonial India and South-Africa. A case in point is the Bengali writer Tagore, who translated into English his works including *Gitanjali*. Indeed, Tagore translation of his works was at his friends' urging, since the existing translations of his works did not meet his expectations as a result of keeping too closely the original style, the polar opposite of Kundera's case. But the driving factor was that in colonial India literary treasures would remain unknown unless the Indian themselves initiated the translation process. The other subcategory concerns bilingual writers from minor cultures who translate their work into major languages in order to gain recognition.

Although always at least a factor in the motivation for self-translating, economic concerns can play a decisive role. Such is the case of the Chilean bilingual writer Ariel Dorfman, whose choice of literary tongue is largely determined by market demand.

The classification is far from definitive, as Anselmi notes, since an author can be motivated in different ways at different times.

An issue that has been haunting self-translation studies is whether a model of self-translators can be identified. Early to hold the negative opinion is Beaujour, who attempts to plot the regularities among Russian self-translators' linguistic trajectories by the variables of 'time and manner of language acquisition and of linguistic practice' (1989: 118-119), and came to the 'no clear regularities' conclusion, because linguistic research attempting to define the patterns of the variables can be driven to 'a state closely resembling despair' (ibid), and this is supported by the 'accumulated evidence' that 'individual human brains are more idiosyncratically organised for language than had been thought' (Beaujour, 1989: 8).

More recently, upon reviewing articles in *Hybrid Culture,* Cordingley came to the following conclusion:

> There is no model of self-translator, only trends and exceptions. The heterogeneity of this global practice renders each encounter site-specific, dependent upon myriad personal, political, linguistic and historical factors (2013: 9).

Cordingley went on to claim that hybridity is just what underpins self-translation. This is true in the light of Beaujour's discussion of the idiosyncrasies of individual human brains, and following this line of thought not only self-translators but conventional translators, and all the participants in human activities, are but idiosyncratic individuals.

By comparison, both studies (Hokenson and Munson 2007; Anselmi 2012) that have so far explored self-translation systematically and in depth hold more positive opinions. Through re-constructing the history of literary self-translation, Hokenson and Munson argue for the similarities among self-translators, and echoing Beaujour (1989), come to the observation that bilingual authors seem to share much more in common with each other than with their monolingual peers, and the claim that 'it is rather a structure of continuities, on the order of repetition with variation, that best characterizes the self-translators' enterprise over the centuries'. This is all because bilingual authors throughout history have shared 'certain notions about language' (2007: 206).

The difference between self-translators and second-language writers is brought up (Hokenson 2013). Beaujour's statement in this regard is that by writing directly in the

second language, a bilingual writer proves to himself and others that 'he has a *real individual voice* in the second language' that equals his voice in the first language (1989: 52), and Hokenson seems to pick up here and state that coming to write only in the new language is a gesture of downplaying the old poetic canon, and in this sense, writing in both languages is to enact the 'dual literary legacy', and especially so in the form of self-translating (ibid 52). It was already observed that the changes displayed in the self-translated texts seem always to relocate what has already been written to a new context (2007:206). Later, this relocation is linked to the self-translator's subjectivity, which is characterised by a transcendent and stereoscopic function of language use.

Jung (2004) attempts to review the self-translator's agency in terms of its distinctiveness from the normal translator's, and sees the only distinctiveness to be their access to the pre-stage of composition, access to the intertext, the intention and the inner language that preceded the original version. One of Jung's findings is that bilingual academic authors were able to self-translate by decoding textual meanings on the conceptual level, while for the same text most students tended to decode on the structural level.

Closely related to studies on self-translation underlined by ideological considerations as reviewed in the last subsection, one strand of studies takes an interest in the mobility of self-translators and in particular, the agentive role of the self-translator in migration/exile. In this regard, an overview of migration and translation can be found in Polezzi (2012). It supports the understanding of being 'human' through understanding translation and self-translation by migrants, since migration 'interrupts the continuity between humanity and citizenship which underpins the modern nation state'. Dissatisfied with the 'dehumanizing nature of contemporary power', and the tendency to objectify and impersonalise translation in translation studies, Polezzi sees translation as 'a conscious political act [that can] foreground the complexity, the mutability and perhaps even the intimacy inscribed within social communication by the presence not just of language as such, but of human languages in all their plurality'.

Polezzi's thesis zooms out from the terms 'translation' and 'self-translation' to include cases where in the physical sense the original does not exist, hence is off-focus to this study.

However, it is relevant to this study in two aspects. First, migrant writing can be a label attached to Lin's writings after 1936, as Ha (2008) illustrates, using Lin as a case to show how a writer feels obligated to his homeland during exile. Secondly, it is part of the aim of this study to understand Lin through understanding his self-translation, and in this way, supports the trend of studies which take the translator as the explicit focus of concern.

2.2.3   The textual relations of self-translation

In my view, the enthusiastic attention paid to studying the significance of self-translation as a literary, social and ideological phenomenon, has not been sufficiently backed up by textual evidence. A purpose shared by text analysis in most self-translation studies is to identify the influence of authorship in translation decisions. Nevertheless, most findings, due to the lack of systemacity in their analysis model, fail to rigorously ascribe this authorship, and this section reviews the three models, respectively discussed or used by Hokenson and Munson (2007), Jung (2002) and Anselmi (2012), that can potentially achieve this purpose.

An attempt to define this authorship can be seen in Fitch (1988). Investigating the 'authority' in Beckett's translatorship, Fitch comes to suggest that precedence does not grant as much authorial and permanent status to the original *via-a-vis* its self-translation, as to the original *via-a-vis* its translation in the normal sense. The shared 'authorial intentionality' temporizes the status of the original to its self-translation, and brings the relationship between the two texts close to being variants or different versions of the same text. Similarly, Hokenson and Munson see that the 'standard binary model', which is considered to underpin the study of translation in the normal sense, 'collapses' with self-translation (2007: 3).

Such a relativized relationship pertaining to self-translation, as Grutman suggested, can be investigated for the purpose of gauging the uniqueness of self-translation compared to normal translation (2013: 258). As for the model of text analysis, Hokenson and Munson call for 'a great deal of fine comparative work' to be done 'on bilingual texts by using standard literary-critical analysis'. In particular, this means to start by reading through a given writer's monolingual texts to identify his/her personal style/poetics, and then move

on to reading across linguistic borders in search of his/her means of making changes in order to re-address new readers while this style/poetics is retained (206). This approach resembles Berman's 'architechtonics' of translation criticism in that both are based on literary studies and both go for a style-oriented analysis; the reason for not going in this direction will also be addressed in Chapter 3.

An alternative approach to the textual relationship in self-translation, as illustrated in Jung (2002) and discussed in Anselmi (2012), features the bilingual comparative analysis that is most widely adopted in translation studies. Nevertheless their techniques are different.

Anselmi's (2012) approach to the textual relationship in self-translation is preceded by an investigation, through paratexts, of the author's motivation in relation to this undertaking, in order to categorise this undertaking into one of the three motivational types (see Table 2); and then, text analysis is carried out to determine whether the translation strategies endorse the motivation and to what extent, if any, they can be marked off from normal translations.

Table 2 Hypothetical *vs* actual self-translation methods

	Hypothetical strategies	Actual methods by representative self-translators
Editorial	to ensure faithfulness and accuracy	Kundera's: to de-standardise the stylistic traits that have been standardised by normal translators; to domesticate by omitting contents for aesthetic reasons, and omitting contents that are deemed beyond the knowledge of target readers, or too provincial to attract target readers. Brodsky's: to have the original poem re-structured so that its rhythm is preserved
Poetic	To be loyal more to their poetics than to the original	Beckett's: to re-write parts of the original through omitting, adding or altering contents; to domesticate the cultural elements specific to the source language with those specific to the target language.
Ideological	Foreignizing	Tagore's: domesticating with English linguistic norms while foreignizing with Indian cultural elements Brink: foreignizing with both Afrikaans linguistic and cultural elements

Each motivation is hypothesized to formulate a certain degree of foreignness/domestication in the strategies. For example, the hypothesis that ideological self-translation, especially that existing in the post-colonial context, displays a foreignizing tendency is evident in

Gamal's (2012) discussion on post-colonial writing using the case of the Egyptian novelist Ahdaf Soueif's English writings. According to Gamal's analysis, the Arabic linguistic and cultural features are prominently demonstrated in Soueif's English short stories through a series of 'non-translation' tactics, including 'lexical borrowing, contextualisation, historical and geographical references, colloquial conversational formulas, culture-distinct metaphors and idioms, reflexification and grammatical deviation', creating a foreignizing effect. The actual strategies displayed in self-translation are probed in relation to the bilingual author's ultimate aim.

Reviewing literatures of self-translation studies from this perspective, Anselmi identifies two tendencies in the self-translation changes. The strategy to domesticate is displayed across the three categories and is similar to that in normal translations, and their very, and significant, existence is the result of the omnipresent constraints of linguistic, literary and cultural norms in the target context. Apart from the domesticating tendency, self-translational changes on the whole confirm the motivation pinned down in the preliminary analysis.

By contrast, Jung's approach uses motivation as the end point, starting from the analysis of changes to identifying the motivation. Comparing the two approaches, it can be seen that Anselmi's is more close to the top-down model of analysis, while Jung's is more bottom-up. While the research approach of this study opts for the latter, the fact that both approaches include an analysis of motivation points to the more subjectified quality of self-translation compared to normal translation. As noted by Fitch (1988), the most striking aspect of self-translation lies in the *process* rather than the *product*. Also as suggested by Hokenson and Munson, the textual relationships involved in self-translation are not as significant in themselves as in testifying to the regularities of self-translators.

2.3   Concluding remarks

The research gap in Lin studies is, that Lin's Chinese-oriented discourse as embodied in his hetero-linguistically paired texts, shares one of the fundamental engagements of self-translation studies, i.e. to investigate the shaping role of authorship in the translation,

while both areas of study share with the more recent trend in Translation Studies a tendency to value the agency of translators in cross-cultural contexts, and such investigation can be theoretically supported by some of the major appraisals of TS, as is considered in the next chapter.

3 Theoretical Framework and Methodology

The present research is ordered by 'the analytical path' that Berman presented in *Criticism*, his last and posthumous publication. *Criticism* works toward Berman's early advocacy of defining 'a modern reflection on translation and translating' (1984/1992: 9), on the premise that translation, being the 'dialogic relation between foreign language and native language', can be established as 'an autonomous practice, capable of defining and situating itself, and consequently to be communicated, shared and taught' (ibid 1).

This chapter sets out to build the   looks into the analytical path in terms of its mechanism and logic, and seeks to contextualise the path in the relevant discourses in TS. Section 2.1 outlines the flow of what Berman termed 'the architectonics' (1995/2009: 48) of analysis. Section 3.2 considers the 'logic' of the path from Berman's relevant articulations, and specifically, frames the logic with its project, position and horizon, borrowing Berman's three categories for the logic in translation. Based on an evaluation of the textual analysis method compared to the relevant approaches in TS, section 3.3 explains the linguistic methods to be applied to the path for the purpose of analysing Lin's self-translation. Section 3.4 brings together the criteria for translation evaluation proposed by Berman and TS discourses.

3.1   Outlining the analytical path

Criticism is dedicated to forming a discourse of translation criticism that is 'a rigorous analysis of a translation, of its fundamental traits, of the project that gave birth to it, of the horizon from which it sprang, of the position of the translator' (1995/2009: 3). Accordingly, an analytical path is constructed that approaches translation as the object of analysis, featuring a flow of architectonics that can be illustrated as follows:

Pre-analysis

  { Phase 1: reading and re-reading of translation

  { Phase 2: reading the original, with reference to paratexts (introduction, preface,

notes, glossaries, etc.)

Phase 3: in search of the translator, re-constructing his

translating position

translation project

horizon for the translating
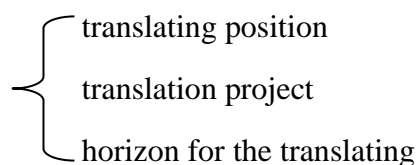
Phase 4: analysis of the translation

determining the form of analysis

the four-fold confrontations
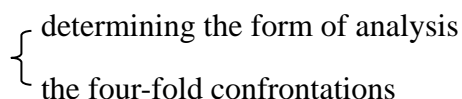
Phase 5: reception of the translation (can be integrated into other stages)

Phase 6: productive criticism

In its 'most exhaustive form' as illustrated above, the path starts with two reading phases termed 'pre-analysis'. In the first phase, the translation is read as a literary work in its own right. Setting aside the original and resisting the urge to compare, the critic reads to judge whether the translation stands up as a work naturally written in the target language, and then aims to locate textual zones that are stylistically defective or felicitous. In the second phase, the critic turns to reading the original to identify its stylistic traits. The two readings should be supported by para-texts, i.e. 'introduction, preface, postface, notes, glossaries, and so forth' (1995/2009:53).

Pre-analysis, especially the first phase, echoes Berman's insistence on a translation's autonomous status; the concrete task of pre-analysis is to build a corpus comprised of two elements of data. For the translation element, the data consist of weak and strong zones, while for the original element, the data consist of zones representing the stylistic regularities of the original. The corpus lays 'a solid foundation for the confrontation', but each item of data is yet to 'confront' its counterpart. In Berman's view, readings do not reveal the stylistic system, or the logic of the translation. This system or logic contains the way that the translation diverges from the original, and the logic is based on the translating subject, i.e. the translator.

To search for the logic, the analytical path goes through a 'search of the translator'. Instructed by the hermeneutics of translation, this third phase marks 'an essential

methodological turning point' by searching into and about the translator's intellectuality for explanations of his textual decisions (ibid 57). The search is structured around three hermeneutical categories, i.e. the translating position, the translation project and the translation horizon.

By definition, 'translating position' means 'the compromise between the way in which the translator, as a subject caught in the translation drive, perceives the task of translation, and the way in which he has internalized the surrounding discourse on translation (the norms)' (1995/2009: 58). In Berman's discussion, the truth of a translating position is not explicitly expressed, i.e. not 'strongly coded', as it is in para-texts like prefaces and interviews. Rather, the position can be reconstituted, i.e. 'articulated, indicated and transformed' (ibid 59) by sourcing para-textual elements that reflect his articulation on his translation and translating, from his being-in-languages that are specific to translation, and from his scriptural position (ibid 59).

'Aspiration' and 'an articulated purpose' are used as synonyms for the concept of the 'translation project'. Having the most direct impact on the translation product, the project displays the chosen mode of translating and the way the translator takes charge of the literary transfer. In consequence, the project leads to a certain degree of autonomy and heteronomy in the translation.

In turn, the position and project exist in a context. Berman borrowed the notion of 'horizon' to describe this. Horizon is the 'place from which' the translator's action unfolds and encloses. The translation horizon is co-articulated by 'a set of linguistic, literary, cultural, and historical parameters that "determine" the ways of feeling, acting, and thinking of the translator' (ibid 63), and the contemporary readers' expectations (Massardier-Kenney 2010).

With a corpus of data secured in pre-analysis and the logic of translation probed in the translator's cognitional and contextual variables, the fourth phase, namely 'confrontation' is now 'well-founded'. The located zones are going to 'confront' their corresponding zones. In Berman's view, every culture is ethnocentric by nature, consequently posing a dilemma for itself: it resists translation even if it has an essential need for translation (1984/1992:4).

The confrontation is four-fold. First, textual zones signifying stylistic traits in the

original are to confront their corresponding zones in translation. Secondly, both defective and felicitous zones in translation are to confront their corresponding zones in the original. Thirdly, zones from the previous two confront zones from other translations, if available. Finally, the translation and its project shall be confronted to reveal how the project is driven by the translator's subjectivity and innermost motivation.

The fifth phase investigates the reception of translation and this phase can be integrated into other phases. The sixth and last phase works for 'a space for retranslation in the most rigorous way possible', turning the analysis into a productive criticism (1995/2009:78).

The analytical path includes the textual features, the translator's intellectuality and the contextual variables. The mechanism of the path can be simplified as identifying and then explaining translating style through the translator's cognition. In terms of basic translation research models, the path is a 'causal model' that relies on the findings of a 'comparative model' (William and Chesterman 2004: 49-51, 53-55), and the cause is located in the translator's intellectuality. Hence, it falls under a translator-centred approach to translation, as section 3.4 explains.

The path is the discourse that embodies Berman's reflective thinking on translation, especially in its conception of translation criticism, and accordingly, can be explored according to its own 'logic', i.e. its project, position and horizon.

3.2   The 'logic' of the analytical path

This section aims at plotting the analytical path against Berman's discourse on translation. More specifically, this section sets out to investigate the project, position and horizon of the path, in order to understand its logic.

3.2.1   Berman's translation criticism 'project'

In *Experience*, Berman first advocated establishing 'a *criticism of translation*, parallel and complementary to the criticism of text' (1984/1992: 6). Although undeveloped at the time, the notion continued to gain attention. In 'Trials', Berman saw '*a critique of translations*'

as consisting of a negative and a positive analysis, and related the notion to two broad frameworks of translation studies, considering it to be 'neither simply descriptive nor simply prescriptive' (1985), despite the fact that this article largely focuses on negative analysis.

Later in *Criticism*, the notion was systematically developed. Translation criticism was defined as a genre of modern criticism founded by Schlegel; while being the object of criticism, translation is first of all categorized as a work of inter-lingual transfer, belonging to works of language, to art in general and to other domains of human life. As Berman understood it, also illuminated by Benjamin's work on criticism and German Romantics, it is the ontological link between work, translation and criticism, in the way that a work calls for translation and criticism, and a translation for criticism.

Compared to 'Trials', *Criticism* displays much greater tolerance toward defects, or 'deforming tendencies' in translation. What Berman tried to establish was a positive discourse of criticism, since it is in positivity that the truth of translation lies (ibid 26). True criticism should not negatively attack defects since they are inevitable; but positively manifest the ontological link between the translation and the original.

The positivity is three-fold. In the first place, a positive discourse should shed light on how translation enriches the target language and culture. Quoting Berman who quoted Benjamin who quoted Schlegel (1995/2009: 27), such criticisms 'complement, rejuvenate, newly fashion the work'. The second point is that positive criticism aims to dignify translation as a work in its own right; this can be seen in translation being pre-analysed as an autonomous work. Thirdly, translation criticism is to be characterised by an autonomous form and methodology (ibid 32) without falling into the clutches of established disciplines like linguistics and literary studies, hence the non-linguistic approach to textual analysis.

In this regard, Berman critically commented on two contemporary discourses that he considered lacking in autonomy. The two discourses, together with hermeneutics and Benjaminian criticism, constitute the position of his critical project, which is to be established in the next section.

3.2.2 The 'position' of the analytical path

Berman drew on 'post-Heideggerian hermeneutics and Benjaminian critique' (1995/2009: 5) to 'clarify and order' the discourse on translation criticism, and methodologically establish the analytical path; meanwhile, he contextualised the discourse with its contemporaries through evaluating the 'engage analysis' by Meschonnic and the 'descriptive socio-critical analysis' by Toury and Brisset.

This section sets out to establish the position of the analytical path from the four discourses above, adopting the category of the 'translating position'. Firstly, the influence of hermeneutics and Benjaminian critique on the path is investigated. Then, Berman's evaluation of 'engage' and descriptive approaches are accounted for.

The attention Berman paid to modern hermeneutics can be traced back to his discussion in *Foreign* on F. Schleiermacher and W. von Humboldt, whom, especially the former, he considered to be the founders of modern hermeneutics. Breaking the limits of traditional hermeneutics, a discipline that seeks rules for interpreting sacred texts, modern hermeneutics claims to be a theory of *intersubjective understanding* (1984/1992: 141-155). The novelty of Schleiermacher and Humboldt lies in how they reconceptualise language, specifically natural language, from being an instrument to being the 'ultimate medium of man to himself, to others, and to the world'. It is thus logical to view language as the medium of understanding and consequently, as the realm of hermeneutics.

The bridge between hermeneutics and translation can be seen in Gadamer's conception of translation as an 'especially laborious process of understanding' (1991:386; in Massadier-Kenney 2010:267). From a similar angle, Berman viewed translation as operating in the dimension 'of natural language, and that of the infinity ─ no less intersected ─ of relations anyone can have to the mother tongue and to other languages'. Further, Berman saw the embodiment of this dimension in humans, and specifically in the translator, the interpreter, etc. In this light, translation becomes 'an intersubjective act' (1984/1992: 144), and Berman saw the potential for creating a discourse of translation on the basis of subjectivity (ibid).

The awareness of subjectivity continued in Berman's later publications, e.g. in

discussions recognising the translator's intermediary role:

> [the act of translating] does not operate solely between two languages; there is always within the translator (in different ways) a third language, without which it could not occur (1999: 112-113; in Nouss 2001:286)

A keen interpreter of Benjamin's 'The Task of the Translator', Berman saw in the title Benjamin's awareness of translating subjectivity as an 'essential moment of translation', while noting that this moment was undeveloped (Massardier-Kenney, 2010: 265). Predictably, when Berman set out to construct a discourse of translation criticism, he would claim modern hermeneutics as a rationale, since 'one of the tasks of the hermeneutics of translation is to consider the translating subject' (1995/2009: 57). The translator's subjectivity is indeed placed at the centre of his analysis, and rigorously studied under three hermeneutical categories.

Incorporating hermeneutics is also related to the abandonment of 'literalism', the manner of translating that Berman had advocated earlier on. Advocating literalism dates back to Berman's reflections in *Foreign* on ethnocentric translation into French. Ethnocentric translation prioritizes meaning over form, thus risking 'the particular signifying process' that lies in the letter of the original. Ethnocentric translation, together with annexationist and hypertextual translations, constitutes what he calls 'deforming tendencies' in 'Trials'.

To avoid deformation, Berman proposed 'literal translation' as a manner of translating that attaches to the letter of the original (1985/2000). Valuing the letter corresponds to Berman's study of German romantics' translation practice and criticism that favours form over meaning. As a result, German literature was enriched with 'a vast treasure of *forms*'. Indeed, translation is essentially '*the transmission of forms*', seen in its 'decisive role' in European literature (1984/1992: 13). If translation is to play this decisive role in the modern context, to stimulate 'the fashioning and refashioning of the great western languages', it has to go beyond the simple transmission of meaning and to labour on the letter.

Advocating literalism has been typically associated with Berman, especially with *Foreign* and 'Trials', whereas his abandonment of literalism is rarely mentioned. In

Criticism, Berman brings to light the 'insurmountable ambiguity' contained in the term literalism. Literalism means attachment to, and respect for, the letter of the original. But there is also the 'exacerbated literalism', the destructive attachment to the letter of the original. Having the original's letter rigidly imposed on the translated text, a translation risks missing the author's intention as well as the 'grace and perfection' of both languages (1995/2009:75), consequently failing in its 'obvious communicative use', much less fulfilling the task of '"enriching" the translating language and literature' (ibid 30).

The abandonment of literalism in *Criticism* is articulated in a footnote to the discussion on the ethics of translation. Section 3.3 recounts Berman's early views on translation ethics on the issue of the letter, here in keeping with the topic of this section, the following statement by Gadamer is quoted:

> The translator must translate the meaning to be understood into the context in which the other speaker lives. […] The meaning must be preserved, but since it must be understood within a new language world, it must establish its validity within it in a new way. Thus every translation is at the same time an interpretation (1991:384; in Massadier-Kenney 2010:267).

By conceptualizing translation as 'interpretation', hermeneutics emphasises meaning, and consequently deemphasises the default value of literalism. Instead, the relationship between work and translation is rethought in 'creation in correspondence', which is further probed in 3.3.

Additionally, hermeneutics sees the role of a discursive reader in translation as grasping not only the meanings but also what is '*in* the means of expression of a foreign text' (Massadier-Kenney 2010:267). Berman saw in the critic the same role that he accords to the two reading phases of the path. The readings can be understood in two ways. Firstly, through reading, the translation critic subjects the text to his interpretation, making the text the object of study. According to Ricoeur's methodological hermeneutics, which Berman incorporated, texts that exist independently from the interpreting subject are not to be considered (Lee & Yun 2011: 17). Secondly, the reading is discursive. More than simply grasping meaning, the critic locates what he considers to be stylistic traits, and strong and

weak zones. As Berman points out, a reader of translation is made rather than born. (1995/2009: 49)

Alongside modern hermeneutics, Benjamin's concept of literary criticism is also claimed as a rationale. In fact Benjamin's influence on Berman is fundamental: this can be seen from their shared intellectual interest in German Romanticism and Berman's interpretation of, and quotations from Benjamin's works. As far as the analytical path is concerned, Benjamin's influence can be seen in his conception of both language and criticism.

The influence of Benjamin's conception of language is two-fold. Firstly, it is the poetic nature of language that Benjamin valued. Although Benjamin addressed literary criticism and translation, the underpinning concern was language, and more specifically, poetic language. Poetry does not belong to the immediate level of natural language, in other words, 'the language as such' ('Task'), or 'the name language of man' (1997: 73). Natural language concerns reference, content, communication and meaning, which are inessential qualities for a literary work, and consequently inessential tasks for translation ('Task'). Similarly, Berman spoke of a language of art and a language of nature, noting that romantic criticism is basically about the artist's relationship to content. Content, being referential to the realist dimension, therefore corresponding to the language of nature, serves as the basis of the language of art but has to be separated from the latter; while poetic language, the language of art, bears the task of deconstructing the 'natural referential structure of language'(1984/1992: 89).

It is clear that Berman shared Benjamin's and the romantics' propensity to value 'the non-referential, the non-content, the non-imitative' (ibid 90) aspect of literary language and translation. This propensity is manifested in the analytical path as the object of analysis of the 'signifying zones', i.e. 'the places where the work condenses, represents, signifies, or symbolizes itself' (1995/2009:54), and it relies on the critic's subjective judgment to locate the zones.

The object and way of analysis is virtuous in its own right, and can be understood jointly with Berman's claim for the critical project (3.2.1) to be autonomous of established disciplines.

Secondly, Benjamin's conception of language highlights the imperfection and historicity of language; hence in 'Task' Benjamin spoke of the 'life' of a literary text. For one thing, the mother tongue, a fragment of the pure language, has to complete itself through its encounter with foreign tongues, thus calling for translation. For another, tongues are forever in a process of maturation that historicizes either the literary work or its translation, therefore 'even the greatest translation is destined to become part of the growth of its own language and eventually to be absorbed by its renewal' ('Task').

In this light, Benjamin assigned to criticism the task of opening up a work's 'potential qualities' (1919; Massardier-Kenney 2009: viii). Echoing Benjamin, Berman saw translation criticism as essential to translation in general, to the social profile of translators and to translation studies (1995/2009:30). Criticism should illuminate excellence in translation, and in the case of defects, contextualise the defects in the translator's intellectuality, as identified under the three categories. In particular, criticism should reveal the horizon of the undertaking, and whence to address the space for re-translation, as the last phase of analysis is designed to do.

In leading to re-translation, Berman saw the discourse as productive, therefore to be distinguished from its 'futile' contemporaries. Among contemporary discourses, two tendencies, source-oriented and target-oriented, represented by Meschonnic and Toury, are recognised and evaluated.

Meschonnic's critical project represents a common trait of translation 'theories' (inverted commas in Berman 1995/2009: 36) that are essentially source-oriented and prescriptive. Meschonnic's approach to translation is considered negative-minded, since it is devoted to identifying defects in translation that result from ideological bias, aesthetic fashions and literary norms, and denouncing translation for mistreating the heterogeneous forms that are crucial to the domestic culture (ibid 33). Accordingly, the analysis seeks out linguistic, semiotic and poetic disciplines, and is therefore labelled 'engagé', since it is regulated by knowledge external to translation's ontology. Textual evidence, although adding neutrality and systemacity to analysis, works to judge whether the original is rendered well or conforms to a certain concept of translation (ibid 36). For Meschonnic, in Berman's view, the goal of analysis is essentially 'negative' (ibid 32), revealing systemic

failings in translation without accounting for the nature of the failings. Consequently, Meschonnic's critical project is often 'unanswerable' (ibid 34).

In contrast, the Tel Aviv school, founded by Even-Zohar and developed by Toury, Lambert, Brisset et al, approaches translation from a target-oriented and descriptive route. The description sets off with a rigorous comparative analysis, identifying patterns of text decision-making. Then the analysis sheds light on the target scenario, focusing on the cultural, socio-historical and ideological conditions, which Toury terms 'norms' and promotes as a central concept in DTS.

What Berman saw as problematic is that the descriptive schema in effect negates the autonomy of translation by ascribing textual decisions to external factors, consequently attaching a passive profile to translators and a secondary status to translation. While acknowledging that translators unavoidably conform to norms, Berman attributed this conformity to a proactive choice on the part of the translator. Here it can be argued that the translator Berman is talking about is the ideal type: always in an advantageous position to make decisions. In this regard it falls into the translator-centred studies category in the latest discussions, the significance of which is discussed in 3.4.

Berman's critical comments on the 'engagé' and descriptive framework is also premised by his negative positioning of translation criticism as a 'non-subjective, and most importantly, non-dogmatic, non-normative and non-prescriptive' judgement (1995/2009: 6); neither can translation criticism be neutral, as the knowledge of translation, in parallel to fields such as history, sociology, ethnology, is never neutral, but non-ideological (ibid 48).

With such a position, Berman saw it as problematic for the descriptive approach to advocate neutrality. Interestingly, Toury's promotion of descriptivism is just based on the idea that translation can be neutrally described using a sociological framework, therefore contributing to the independence of Translation Studies. In Berman's view, neutrality would defy criticism by turning translation into an object of knowledge. A descriptive framework tends to anchor translation to its historical status, thus no advances can be made. Moreover, since translation is identified as neutral knowledge, the translator's subjectivity receives little attention. Berman did see socio-psychological value in the concept of internalization used by Toury and Brisset, but considered it to say little about the

translator's agency (1995/2009: 45).

Between discourses that are either militant or normative, Berman saw room for his discourse to gain autonomy while doing justice to the two poles. Instead of taking up a prescriptive stance, resorting to established fields of knowledge, or heading for a socio-functional good, Berman advanced his discourse using modern hermeneutics and a Benjaminian conception of language and criticism. Despite the primary expectation for translation to enrich the target culture, his discourse focuses on the nature of textual correspondence, in a way that fully recognises the translator's agency in the transference. In this way, the analysis is open-ended.

3.2.3 The horizon of Berman's translation criticism

The critical project is itself caught in a horizon that is co-articulated by a 'set of linguistic, literary, cultural, and historical parameters that "determine" the way of feeling, acting, and thinking' (1995/2009:63) of Berman himself. From the 'horizon' of a translator, the space for re-translation is manifested; likewise, from the horizon where Berman articulated the project, adaptations can be attempted so that Berman's project fits into the present discussion. This section outlines the horizon of Berman's thinking on translation criticism and discusses how it enables and limits the present reflection on Lin's self-translation.

Berman's intellectual background can be associated with the status of the French language in 1970s. It had passed its prime, while French culture continued to be ethnocentric. Evidence can be seen in the prevalence of the 'belle infidele' from literary translation, which means sacrificing the real value of the foreign texts, i.e. literary forms, for smooth reading. It is with the thought of exposing such corruption that Berman provided his readings on the texts by German thinkers in *Foreign*.

As pointed out by Massardier-Kenney, both theoretical texts and applied essays on translation criticism by Berman are informed by his awareness of 'the tradition of pluri-lingualism and co-lingualism in Europe', and particularly, of the 'concomitant tension between collaboration and competition' between 'Western languages and cultures' (2010: 268). It is also from the awareness of co-lingualism, where the very notion of horizon,

equated to 'contexts and situatedness' by Massardier-Kenney, is derived. In the rest of this section, three aspects are addressed, in which the awareness of co-lingualism may limit the present reflection on Lin's self-translation.

First of all, the awareness of co-lingualism is connected with the theme of cultural and literary factors in Berman's discourse. When reflecting on the role of translation in *Foreign*, Berman focuses on how it enriched the literary forms in German. Accordingly, when shaping the critical project, Berman mainly looks at the psychology of the translator in so far as it is relevant to his translation activities. One of the dual criteria of translation evaluation is the ethics of translating, which, from *Foreign* to *Criticism*, is moderated. What remains to be considered ethical is to manifest original forms, from textual integrity to factors including stylistics, conciseness and the quality of the terminology of the author (1995/2009: 76).

The 'unethical manner' is to let personal poetics, ethnocentric instincts and ideological factors impede the original forms from being manifested. Indeed, in premising the task of translation as the transmission of literary forms, it is reasonable that Berman tended to downplay the non-literary factors in translation. However, since the corpus texts for this thesis are not purely literary texts, an adapted horizon is necessary, something which is attempted in the next section.

Secondly, as seen in 1.2.1, Berman's account of the evolution of diglossia in Europe had led him to exclude self-translations as 'exceptions' from the modern reflection on translation. Being multilingual in the modern context, where one's native tongue is connected with one's *raison d'etre*, means a blurred language position, or in Schleiermacher's term, being in 'an unpleasant middle ground' (quote in Berman 1984/1992: 150). Indeed, Berman operated on the premise that modern translators take an absolute stance for *the* language that is their native language, which, this thesis holds, is not necessarily the case. Multilingualism may make the reflection, rather than the translation itself, difficult, because of the relativised sense of the native tongue. As Pym sees it, to be discussed in the next section in more detail, this is exactly the condition in which the modern translator works.

Thirdly, style-oriented analysis, apart from being subjective, may not suit translation

analysis between structurally remote languages. Style is rooted in the form of language, and in Berman's publications honouring the form is a theme that can be traced back to his reading on Humboldt in *Foreign*. Immediately prior to Humboldt was the reading on Schleiermacher. In Berman's view, reflection on translation, at Schleiermacher's invitation, now can be premised in the ethical dimension, while the most rigorous theorization for the path to ethics can be found in Humboldt, who, in Berman's view, initiated the connection between a theory of translation and a reflection on human languages.

Human languages differ in terms of linguistic symbols, and more fundamentally, the sense that is tightly linked in with the symbols. Berman went on, quoting Humboldt, that the task of promoting the 'Bildung of language' goes to literary translation:

> …and precisely the translation of poets, …in part because it opens the forms of art and humanity that would otherwise have remained wholly unknown to those who do not know foreign languages…in part, and above all, because it leads to the broadening of the signifying and expressive capacity of one's own language.

Then there came the crux of this reading, also of this monograph, with the 'highest goal' of translation in Humboldt's words:

> As long as one feels the foreign, but not the strangeness, the translation has reached its highest goal (1984/1992: 154).

Agreeing with Humboldt, Berman then touches upon the fine line between foreignness and strangeness, hence the 'danger' for task of the translator in assimilating the form of the original into 'the signifying and expressive capacity of one's own language'. Arguably, the two quotes above concern European languages, within which assimilating style or linguistic form is conceivably feasible, and it is also within European languages that Berman read Humboldt. The panorama of Humboldt's language study, in fact, extended far beyond Indo-European languages and included the Chinese language.

It is not known whether Berman had read Humboldt's *Lettre à Monsieur Abel-Remusat* (1826), in which he addresses the nature of grammatical forms and of Chinese in particular,

and consequently, noticed the following discussions:

> To render the unique expression and syntax in the original, among all languages the most difficult is into Chinese. (158)
> The author's thought is only to maintain its appearance in the form he created.
> …there is no such phenomenon as what we call style in Chinese. (nevertheless Chinese possesses a style exclusively to itself…)

What can reasonably be assumed here is that if Berman had some conception of the Chinese language, he might have hesitated to conduct a style-oriented analysis for translation involving Chinese. The case might be similar for Popovic, who commissioned descriptive studies on 'a systematic evaluation of the shifts of expression that occur in a translation' and for whom, it is literary texts that are of concern.

As far as what to analyse is concerned, section 3.2.4 explains further. But before that, a different horizon on translation criticism can be attempted in order to accommodate an analysis that involves the Chinese language, that puts logical contrast rather than cultural commonality at its forefront, and that looks at non-poetic texts, by someone who set off to translate himself with purposes that were solely literary.

3.2.4   A modified horizon of translation criticism

As suggested in 3.2.3, this section attempts to modify the horizon of translation criticism to accommodate the present study.

In modern times, with the strengthening of national languages, which Schleiermacher hails as embodying 'true and really civilizing love' (1938; in Berman 1984/1992:150), one's being-in-languages, relationship to different literary traditions, and conception of translation have been re-defined (1984/1992:3). This strengthening gained momentum from surrounding discourses that highlight protection, distinction, pride, etc. The awareness of the self and Otherness was also brought in and has come to haunt the discussion on translation, as can be seen from Berman's emphasis on the analysis of the translator's position in languages, cultures and literatures.

Schleiermacher's nationalistic stance on language is considered by Pym (1998: 178-181)

to have led to a common agreement that translators belong to the target culture. Followers of this agreement notably include Berman, Lefevere, Venuti and Toury, despite the fact that each scholar argued from a unique perspective. In a similar style to Berman, Pym approaches translation from the perspective of human translators, and comes up with the hypothesis of 'interculturality', claiming that it is nothing other than the 'middle ground' that translators work in.

This study views Pym's hypothesis of interculturality as a useful concept to lift Berman's critical project from its horizon on nationalism and Western languages, and enable translation to be discussed between less historically related languages. Also, by seeing the translator as a cultural hybrid, the interculturality hypothesis pertinently reflects the condition of modern multilingualism as well as the working scenario of modern bilingual authors, and delivers self-translation from Berman's confines of multilingual writing in medieval Europe.

3.3   Translator-centred perspectives

The self-translator's role as agent is deemed central to the phenomenon. By seeing the translator as a cultural hybrid, the hypothesis of interculturality values the translator's subjective role in his actions, and this accords with Berman's change of emphasis in his translation reflection in *Criticism* towards the translator's subjectivity, which this section discusses, with the aim of drawing a theoretical context for the discussion of the self-translator's agency.

Berman's emphasis on the translator's subjectivity in *Criticism* is related to the hermeneutical stance taken in *Criticism*. This is most concretely seen in the three hermeneutical categories of translator study, which is the concretization of the 'psychoanalytic' of translation as he termed it in *Foreign*. The hermeneutical stance also tones down his early, negative view of the deforming tendency displayed by some translations, as he referred to them as 'bad translation'.

Berman's reflective thinking on translation always features an inherent ethical aim. In his early publications, *Foreign* and 'Trials', translation ethics is basically associated with

cultural heterogeneity, indicative of how the translator resists the innate drive to assimilate, and is in favour of literalness:

> On the theoretical level, the ethics of translation consists of bringing out, affirming, and defending the pure aim of translation as such. It consists in defining what "fidelity" is (1984/1992:5).

In *Criticism*, Berman came to realise that literalism underpins the prejudice that sees translation as a simple manifestation of the alterity of the original, something which conflicts with his insistence on the autonomous status of translation, and it consequently leads to the effacement of the translator. Instead, ethics is re-evaluated in an inter-subjective framework, and extended beyond faithfulness to the letter. Yves Masson's concept of translation ethics is adopted, which brings in 'respect'. According to Masson, 'if the translation respects the original, it can and it even must enter into dialogue with the original, it must face it, and stand up to it' (1995/2009:75).

Nevertheless, Berman noted, the implication of 'respect' should not be limited to 'simply' respecting the 'alterity' in the original since this prejudice may lead to the 'annihilation' of the translator and the 'servile' status of translation. As long as the translator has articulated his solutions, even 'bad translation' cannot be judged unethical (ibid). Deformation is less mentioned and the analysis of translation acquired a more open-ended model, with the translator's subjectivity being considered a dominant factor in translation ethics.

Berman's notion of the translator's subjectivity is based on his criticism of the Tel Aviv schema of translation study, featuring the poly-system hypothesis, which sees translation as part of the receiving culture and consequently as constrained by its literary norms. Particularly, Berman criticised Toury's development of the target-oriented schema in the name of DTS for interpreting literary translation as an integration of norms and in effect reducing translation studies to studies on translation norms. Rather, Berman envisaged translation as forming an autonomous passage of literary transfer and to stand as a separate category in the receiving culture, and he claimed that there are no such things as translation norms but only norms on literary writings.

Central to Berman's counter-argument is the fallacious corollary from the target-oriented schema: the translator's agency is determined by the state of openness of the target culture, rather than by his innate drive to complete the task. In Berman's view, the fact that translators throughout history have always had to compromise with norms does not dismiss their ever autonomous role in their task, and a total compromise with norms is but evidence of a translator's conscious decision to do so.

What is missing from this 'too functionalist, too sociological' (ibid 47) line of thinking, as Berman opined, is a reflection upon the translating subject. Two characteristics can be said about Berman's envisaged translating subject: taking complete initiatives, and solely being engaged in literary pursuits.

The latter is nevertheless rarely the case in the real world, as a sociological perspective on translation can always argue. A strand of the sociology of translation has sought to understand the translating subject. Particularly, studies that seek this understanding through the agency-based concept of habitus have surged since Simeoni's (1998) introduction of the concept of habitus as defined by Bourdieu (1972). Habitus denotes the subject's internalised social structure in the form of disposition. In Meylaerts' view, the conceptual tool of habitus helps to enhance understanding of the translating subject through investigating the social and biographical trajectories of the translator, and the transposition of disposition especially holds water for authors whose literary translating skill is not gained through training, which aptly describes Lin.

Nevertheless, Meylaerts saw that this cast a deterministic implication over the understanding of the translating subject, since the application of the concept 'seemed to confirm the precedence of structure over agency' (2011: 135). This seems to echo Berman's critical comment on the less known, less conformist side of the descriptivist line, which addresses the translator's internalisation of social discourse. 'The concept of internalisation used by Toury and Brisset', Berman deemed 'may have a socio-psychological value, but it does not have much to say about the subjectivity of the translation subject' (1995/2009: 45).

Further, as Meylaerts saw it, the field of understanding that can benefit from an enriched form of the concept of habitus is the 'specific socio-cultural and geo-political

context' (2011: 136) that regulates translational behaviour. Arguably, the concept of habitus presupposes an unchanged geographical location of the translator, as well as a stable formula throughout a translator's practices. However, as Anselmi (2012) points out, a stereoscopic understanding of a translator's agency should have regard to the change of strategy, if any, throughout a translator's product. This is an aspect of translation yet to be explored, and it can be sufficiently endorsed by the functional approaches to translation with its emphasis on the variables concerning the translation, including text type, intended function and intended readership.

With such considerations, despite the explanatory power of the concept of habitus for Lin's self-translation, it will not be adopted. Rather, Berman's emphasis on the translator's subjectivity more resonates with what Chesterman terms 'Translator Studies'. By Chesterman's observation, this emerging trend of research consists of three branches: sociological, cultural and cognitive, all investigating different aspects of the translator's agency. Investigating Lin's translating habitus, for example, is an area of the sociological branch; investigating Lin's mental process of self-translation through experiment to access his motivation belongs to the cognitive branch; whereas investigating Lin as a self-translator fits into the cultural branch, which in Chesterman's view:

> …deals with values, ethics, ideologies, traditions, history, examining the roles and influences of translators and interpreters through history, as agents of cultural evolution (2009).

Other articulations of this trend of studies include Venuti (1995) and Pym (1998, 2012), both sharing Berman's and Hokenson's dissatisfaction with the de-humanised tendency in the sociological approach.

Venuti's central argument is that the translator's text decisions reflect, therefore can act upon, the unequal power relations, while a more systematic discussion is found in Pym's (1998) hypothesis that translators are the 'active effective causes' in shaping translation history. Similar to Berman, Pym devotes pages to a critique of the system theory before putting forward the hypothesis, which concerns translators whose existence as a 'discursive subjectivity' or a norm observer is secondary to as 'a material body'(1998: 100). This

means focusing on those *who translate* apart from those *who are translators* in the professional or theoretical sense, and taking into account the fact that first, translators can engage in assorted activities, thus gain more social prominence than merely translating; secondly, they have personal interests; thirdly, they can be more mobile than people who need to do translation and fourthly, they can go by several names. Essentially, the hypothesis means viewing translating as part of a translator's existence so as to account for the linguistic profile of a translation.

Similarly, Williams and Chesterman (2002: 54) regard the translator's cognition to be the most immediate cause that includes the 'translator's state of knowledge, his/her emotional state, attitude toward the task, and his/her self-image as a translator, maybe even the translator's personality and life experience as a whole'.

Berman's consideration seems to be shared as Pym notes that personal causes should not be explored exhaustively and that only the 'properly translational manifestation of desires' (1998:110) can assume a causational status. But overall, such discussions seem to advocate transcending the literary domain and textual aspect of translation, and emphasize the external causes that helped shape the event.

3.4   In search of Lin as the self-translating author

In his illustration of his 'analytical path' based on a French retranslation of John Donne's 'Going to Bed', Berman's approach to the translating subject is library-based, as can be identified. Accordingly, in reflection to the theoretical considerations from 3.1-3.4, the methodology of determining Lin's position, project and horizon of self-translation involves a library-based search into the texts and paratexts, basically Lin's own voice in the form of autobiography, essays, evaluative remarks on others' translations, letters, monographs, forewords and afterwords, for evidence of the reasons for his self-translation changes which accord with his expressed positions on translation. Paratexts also include surrounding discourses.

3.5 A linguistic approach to product-oriented analysis

Language is the primary concern for Berman. For one thing, Berman's discourse is viewed as approaching 'the essence of language through the phenomenon of translation' (Lee and Yun, 2011). For another, Berman assigned to translation the task of proceeding 'toward the discovery of the "kinship" of languages' (1984/1992: 190). Nevertheless, Berman defined the relationship of linguistics to traductology as being complementary but distinct. 'Complementary' because only on the basis of linguistic knowledge can translation fulfil its task, while 'distinct' because Berman saw that the conclusion of untranslatability that 'Applied Linguistics' would inevitably lead to is fallacious, and such is the conclusion of Mounin's translation thinking as presented in *Problèmes théoriques de la traduction*.

'Applied Linguistics' is seen to presume equivalence among languages, and to influence TS by establishing a pre-determined model of equivalence. To be precise, what Berman spoke of as 'Applied Linguistics' can be understood as historical comparative linguistics, which is about comparing two or more languages on a phonological, morphological, lexical or syntactical level. The primary aim of comparison is to reconstruct similarities among languages, while the findings tend to direct TS towards maintaining equivalence. Typical of such an approach is Catford's statement: 'The theory of translation is concerned with a certain type of relation between languages and is consequently a branch of Comparative Linguistics' (1965: 20).

As opposed to approaching translation from the general relationship between languages, Berman advocated viewing translation as a matter of fact and equivalence as the result of the translator's relevant intellectual activities. Equivalence is a Platonic concept that emphasizes structural sameness, whereas Berman's questioning of equivalence falls under the post-structural view that meaning is 'more likely to be construed as fleeting and inherently unstable, highly subjective and context-bound, and thus not amenable to replication' (Malmkjær 2005: 15, in Kenny 2011: 96), and this explains Berman's view that the concept of equivalence overshadows the wealth in heterogeneous forms of the target text (1984/1992: 188-190). As Lee and Yun (2011) point out, Berman set out to establish a

modern reflection on translation *without* Platonism. Translation is ontologically linked to the original, and their relationship is not of one of sameness but of difference. Further, as was previously mentioned, Berman expected translation reflection to gain autonomy.

Such is the background that led Berman to reject the idea that TS, or *traductology* in his term, was a branch of what he understood to be Applied Linguistics. However, it can be argued that what Berman criticised here was translation with a pre-determined model of equivalence, which does not in theory break the link between linguistics and TS. Even Berman himself moderated his seemingly 'anti-linguistic' stance in a footnote, acknowledging that 'when rightly interrogated, linguistics can give us invaluable elements for a rigorous reflection on translation'; after all, hermeneutics is not the sole discourse to contain the truths of translation (1995/2009: 65).

It can also be argued that Berman's attitude towards equivalence is analogous to what Pym refers to as the 'descriptive paradigm' (2010: 64). Under this paradigm, equivalence is regarded 'a feature of *all* translations', thus comparative linguistic approaches that provide models for achieving equivalence lost ground.

The descriptive paradigm is influenced by structural linguistics (Jakobson, Vinay & Darbelnet, Catford) and typically involves a socio-cultural framework. In terms of rationale, this paradigm in its most rigorous form comes from Toury, who takes a target-oriented framework, concerned with how a translation fits into the receiving socio-cultural context, something which was criticised by Berman for objectifying translation; while in terms of its fundamental view on the object of study, a descriptive paradigm sees translation as a structural *shift* from the original and in this aspect lies the commonality between Descriptivism and Berman's discourse. It is difference, rather than sameness, that defines the textual relationship between original and translation, and in *Criticism*, such a textual relationship is referred to as 'correspondence'.

Also supported by Berman's complementary remark that the architectonics of the analytical path 'can be modulated […] and adapted' according to 'the specific objectives of each analyst' (1995/2009:49), the text analysis of this thesis shall 'interrogate' linguistics to analyse the 'difference' in translation from the original. The 'interrogation' will be explained in the following sections.

3.5.1 The three levels of translation decisions

This subsection sets out to lay down a broad framework for a product-oriented analysis.

Existing models for analysing translational changes using linguistic tools include Nida (1964), Toury (2001), Vinay & Darbelnet (1958) and Leuven-Zwart (1989/1990). As Chesterman (2000) sees it, existing models were either too simple to cover all possible changes, or too complex to be widely applied. Instead, a heuristic model can be expected, with differentiating, flexible and open-ended categories, and at Chesterman's proposal, this means classifying three groups of strategies: mainly lexical semantic, mainly syntactic and mainly pragmatic, with each group comprised of a series of linguistic categories (2000).

A slightly alternative approach is to start by categorising translation changes with different levels of a text. A basic perspective in this regard can be taken from text linguistics, since it recognises the text as a unit of communication that is more fundamental than the smaller constituent levels of a text.

Analysing translation changes at different levels of a text is widely practiced in translation studies, particularly by the descriptive approach. The most detailed descriptive model is suggested by van Leuven-Zwart in her analysis of the Dutch translation of *Don Quixote*. This model starts from the shift of meaning at the micro-structural level, involving words and phrases, which is reminiscent of Toury's 'coupled pair', and proceeds to identify trends in macro-structural shifts involving text-style *as the result of* micro-structural shifts. Van Leuven-Zwart shows, as descriptive studies has been consistently showing, that the role of the translator is never transparent. The translator is constantly mediating the style, register, purpose, etc. of the original, therefore the translation tends to deviate from the original in reference, coherency, even its macro-structure.

Obviously, this manner of analysis is inductive in nature, and analysis at each level has its own concerns. The complexity is one problem; the lack of attention to translator's decisions at the sentence level is another, although this is also what most relevant studies lack, apart from Jung's. Moreover, for the present study, the most unhelpful aspect of this model is, and this is also preindicated by van Leuven-Zwart as one of applicability, that

this model addresses only integral translations.

The most comprehensive, and also applicable model is that used by Jung (2002). Also expecting a heuristic model like Chesterman, Jung (2002) classifies self-translational changes on reference (micro-structure), sentence (syntax) and paragraph (macro-structure) levels, as informed by text linguistics that sees both original and translation as coherent structures. Moreover, as Jung has pointed out, comparing a text pair gives no information on the uniqueness of translator's text decisions, hence her commission of students' translation of the same original as a *tertium comparationis*.

This study can be benefitted from such modelling in three ways. First of all, it enables me to reflect on translational decisions on constituent levels without prescribing any standard of evaluation. Secondly, the structural differences between the ST and TT can be reflected, and this is especially relevant for self-translation. Conceivably, although not necessarily, macro-structural changes are more detectible in self-translation than in ordinary translations. Thirdly, differentiating three text levels promises a systematic analysis that covers the widest range of translation changes. In addition, employing a *tertium comparationis* also enables me to make claims about the uniqueness of Lin's text decisions.

Different typologies of translation changes are used by the models mentioned above, although they all cater for European languages. Nevertheless, including Chinese in the comparison inevitably brings in some new aspects of changes, therefore the typologies of changes at each level need to be selectively chosen from established models. A basic difference, for example, lies in the syntactic level, as Jung refers to this level. The syntax of English and Chinese is so much less comparable than that of European languages, as will be brought up again in detail in 3.4.2.2, that describing a translator's syntactic decisions is not only impractical but also not indicative of the translator's uniqueness at this level. With this consideration, the three levels will be referred to as: above sentence level, at sentence level and below sentence level. The following three sections respectively deal with the theoretical concerns for analysing translational changes on the three levels.

3.5.2 Describing translational changes

The textual relationship between a translation and its original as defined by difference can be pinned down to what Chesterman spoke of as the 'changes' in translation (2000: 92). In TS, the terminological competitors for 'changes' include strategies, shifts, solutions, techniques, methods, decisions, procedures, tactics, hence there is incoherence and confusion (Chesterman 2000; Gambier 2010). For consistency of terminology, 'change' shall be used throughout here.

Under the entry for 'shifts' in the *Routledge Encyclopaedia of Translation Studies* (2011), shift analysis generally falls into one of the two focuses: product and process. In other words, describing translational changes can be oriented either towards taking stock of the textual changes or towards reconstructing the translation process. The two orientations are inter-reflective. Descriptive findings about the product, typically supported by linguistics, offer solid ground where process can be reconstructed, whereas process-related findings assist in describing translation as a product.

Describing translational changes in both orientations needs a model of categories. Under the 3.4 heading, the present section lays the theoretical basis for describing translation as a product, and leave 3.5 to provide the theoretical basis for a process-oriented description.

3.5.2.1 *Translation changes above sentence level*

Availing ourselves of van Dijk's definition of 'macro-structure' through Jung's (2002) quotation, 'macro-structure' is understood to highlight the 'global coherent structure' on which texts are 'produced, perceived and interpreted', and is to be distinguished from the 'more local, sentential structures which form what may be called micro-structure' (2002:46).

Analysing a translator's macro-structural decisions means viewing translational decisions as a means of re-structuring, as well as viewing text as the unit of transfer (UT). Opinions in this regard vary. A representative of the opposition can be found in Newmark (1988: 55), who observes that:

The largest quantity of translation in a text is done at the word, the lexical unit, the collocation, the group, the clause and the sentence–rarely the paragraph, never the text. […]

While the view of the advocates can be found in Beaugrande (1978), who considered the basic unit of translation to be not word, not sentence, but text.

Such an opinion, as Newmark points out, lies at the heart of text linguistics and the main argument behind it is cohesion. However, using the text as the UT only encourages taking liberties with the original, since the longer the UT is, the freer the translation tends to be; rather, Newmark reckons that:

The text can rather be described as the ultimate court of appeal (1988: 55).

While agreeing with Newmark's prescriptive stance, this thesis chooses to explore the benefits of using the text as one of the units for *describing* the translator's decisions, especially those indicating the translator's motivation for change.

Macro-structural analysis falls into the ambit of text linguistics which sets out to challenge the traditional belief that a text progresses in a linear manner in words and sentences. Rather, text linguistics, which belongs to functional linguistics, views text as a hierarchical organization in which 'some elements enjoy a higher communicative status than others' (Hatim, 1997: 55). This means viewing text as being formulated on, and similar, interpreted by, *chunks of information*, as well as emphasizing the context of language use and transfer.

Macro-structural shifts inevitably entail changes at the word and sentence level, therefore changing referential *meaning* and syntactical *form*. However, as noted by Chesterman, translational decisions at the macro-structural level are characterised by a change of *message*. Under macro-structure, Jung subsumed order, omission, insertion, advance organisers and (im/)personal voice. The first two are what Chesterman calls 'information change', which belong to 'pragmatic strategies' that are 'governed by the translator's knowledge of the prospective readership of the translation' (2000: 107).

Change of order is rarely discussed in the literature of translation studies, the closest recognition, to my knowledge, is by Nida (1964), and referred to as 'permutation', along with the other three translation techniques of replacement, addition and deletion. Nevertheless, all four categories address small text units, and as Nida could see, even *lexical* order involves subtle issues of nuance. The absence of any account of the change of order above sentence level could be the result of the scarcity of evidence in conventional translation.

Nida's recognition of word order can be understood as showing respect for its information dynamics in addition to its grammatical function, and this comes in terms of examining translation decisions at the sentence level, as will be touched upon in the next subsection.

3.5.2.2 Translation decisions at sentence level

The significance of the sentence in relation to translation is attested by Newmark (1988: 31)

> Since the sentence is the basic unit of thought, presenting an object and what it does, is, or is affected by, so the sentence is, in the first instance, your unit of translation, […].

This implies translation analysis should focus on how the thought in the original is made accessible by the translator though managing the semantic and symbolic elements. Due to the corpus texts being of the *into* Chinese direction, relevant concepts for translational decisions on the sentence level are found to be punctuation/*judou*, *yin-ju*, the topic-comment sentence pattern with reference to the end-weighing phenomenon of the Chinese sentence, and the information flow of Chinese sentences, which respectively be elaborated in this section.

Punctuation belongs to the typographical symbols of text, and as Newmark (ibid) notes, is a less addressed field in translation studies compared to the linguistic aspects of a text, and yet it is potent:

Punctuation is an essential aspect of discourse analysis, since it gives a semantic indication of the relationship between sentences and clauses, which may vary according to languages (ibid 58).

Newmark discusses a few punctuation marks considering their different indications in French, English and German. While the aspect of punctuation in reference to this study includes changes to a different punctuation mark, it is mainly about the characteristic usage of punctuation, especially of commas and full stops, in the translation. Discussions in this regard date back to Humboldt (1826), who made a point on the lack of inflection in the Chinese language based on the following observation that characters/words are treated as isolated units (1826):

It is always difficult to define where a Chinese sentence ends and starts. When being translated, two or more Chinese sentences are often understood as one sentence (own translation).

Humboldt's interest in the Chinese language was rooted in his philosophical speculation that there is a hidden mechanism operating human languages, while his knowledge about the Chinese language largely was largely based on the French sinologist Abel-Rémusat and his *Éléments de la grammaire chinoise* (1822), which used classical texts as their raw materials. As an attempt, Humboldt put forward a spectrum of languages in terms of inflection, with Sanskrit and Chinese at the two extreme ends. Since English is closer to the Sanskrit end, and English and Chinese syntax are not comparable, hence a rough explanation of the differences in punctuation between the two languages is offered.

Humboldt's observation can be associated with *ju-dou* (句读, literally 'pause and stop'), a quasi- punctuation concept belonging to classical Chinese. 'Quasi' is because *ju* and *dou* are not part of the typography of early texts, since the printed version of early text came with no punctuation, and it was left to interpreters and readers to mark rows of characters with pauses and stops, and knowing where to pause and where to stop was an essential component of the literary competency of a Chinese person. *Ju* signifies the end of a stream of characters where an integrated meaning has been expressed, while *dou* sections a *ju* into *rhythmical* and/or *semantic* groups, which inevitably brings about a frequent application of

dou. Clearly, unlike punctuation in inflected languages that assumes a *grammatical* function, the usage of *ju* and *dou* is much less regulated, and can be largely subject to the whims of individual language users.

As for punctuation in the modern vernacular, the development of the modern vernacular has to be understood first, and it cannot be understood without accounting for the phenomenon of Europeanization. Alongside the succinct classical Chinese was the old vernacular, and despite being a vernacular, it conforms to the internal mechanisms of the classical language, including rhythm. From early in the twentieth century, the vernacular gained authoritative status and began to develop under different influences. Inflection, particularly of English, was a major external factor that came to regulate syntax. Pan (1997: 194) identifies three patterns of modern Chinese vernacular.

The first pattern evolved from the old vernacular gradually over time. The second pattern keeps the English syntactical structure to the extent that the language becomes referentially and pragmatically deviant from the original, hence can be called malignantly Europeanised. Malignantly Europeanized vernacular is mainly caused by translations and is typically found in it. The third selectively assimilates English syntax into the inner mechanism of Chinese, and borrowing from Berman, enriches the form of the modern vernacular. In Pan's view, the first and third patterns are 'benign' since they maintain the aesthetics of reading notwithstanding the evolution of the Chinese language.

However, Europeanised syntax, be it benign or malignant, inevitably brings about Europeanised punctuation customs, hence reduced pauses in a text compared to one originally written in the old vernacular style. As Pan points out, from a general comparative perspective, Chinese and English are not compatible in punctuation, especially sentence borders, and a sentence can only be passively recognised by full stops. Two points can be made in this respect.

Firstly, it means that 'benign' Chinese sentences can be shorter or longer, since the length of a sentence is presented in the textbook *Modern Chinese* (2007) as a rhetorical matter. Secondly, although both the dictionary definition for 'sentence' and that in Chinese for '句子' involve similar recognition of a sentence being a stream of words that is complete in itself, a Chinese sentence cannot be recognised from this. As Zhang (1959)

notes, it allows for different opinions regarding whether a complete meaning has been expressed, hence different arrangements of full stops.

Looking at both classical and vernacular styles, Guo (1978: 331) proposed the differentiation of Chinese sentences into *yi-ju* (义句; meaning-based sentence) and *yin-ju* (音句; rhythm-based sentence):

> There is a differentiation between *yin-ju* and *yi-ju* in Chinese. The so-called *yin-ju* is actually a phrase. […] they [*yin-ju*] are not necessarily of the same length [as they are in poetry] […] and they must enter *yi-ju* so as to express an integrated meaning.

The relevance of the above views to this study is 'how does the contrastive difference between English and Chinese affect translating *into* Chinese?' In Pan's view, a general principle is to allow Chinese sentences to be flexible, hence how close to keep the original syntax is the translator's decision, so long as he is committed to producing 'benign' Chinese. If the translator assumes a restrained strategy, Chinese sentences can broadly be confined by the full stops in the original. If not, adjusting the sentence borders to suit Chinese rhetoric is feasible (1997: 196).

In the light of Pan's views, whether or not to retain the original sentence borders reflects the translator's willingness to adjust the Chinese rhetoric. To push Pan's discussion a little further, the same is true of the pause(s) of a sentence, and particularly, whether the Chinese sentences have the same pauses in terms of number and location.

Another characteristic of Chinese syntax that is also a legacy from the classical style and employs pauses is the topic-comment pattern. As pointed out by Li and Thompson (1981: 15), mandarin syntax is characterised by the element of 'topic', and mandarin, together with a few other Asian languages, can be recognised as '*a topic-prominent*' language. To my knowledge, the earliest recognition of 'topic' is by Humboldt, although it was referred to as 'subject', and 'sentence' was referred to as a 'proposition', both are grammar terms that Humboldt had already realised to be deviant from their significance in Western languages:

The simple subject of a proposition seems itself to be sometimes enunciated in isolation and not linked immediately to what one denotes as the verb; it is placed there as if to be taken into consideration by itself alone. One often finds it separated from the rest of the sentence by a punctuation mark, […] (1827:21; own translation)

What Humboldt observed above is the typology of the now commonly recognised 'topic-comment' strand of mandarin sentences, and echoes the two 'formal properties' of topic as observed by Li and Thompson:

First, a topic always occurs in sentence-initial position. Second, a topic can be separated from the rest of the sentence (called the *comment*) by a pause or one of the pause particles –*a* (or its phonetic variant *ya*), *me*, *ne* or *ba* – although the use of the pause or the pause particle is optional (ibid 86).

'Topic' is defended as a notion in its own right, and not to be combined with that of subject, due to its discoursal significance:

…a topic sets a spatial, temporal, or individual framework within which the main predication holds.
In addition, the topic always refers to something that the hearer already knows about…(1981:85)

Li and Thompson also describe how topic and subject cooperate in simple declarative sentences and list four strands; of them the first three are relevant to this study. In the first strand, the topic is technically the action-receiver. In the second strand, the topic and action-giver subject are identical, hence comparable to the S-V(-O) pattern typical of English syntax which can be described in terms of the grammatical relationship between subject and verb. The third strand is without a subject (action-giver).

Marking the topic, especially in the second strand of sentences, is not only typological, but also discoursal: to signify the rest of the sentence as a comment that is the point of the articulation. In this sense, the simple declarative Chinese sentence can be said to have the quality of topic-prominent and end-weighted. Notably, being end-weighted is also a quality of being the subject-prominent English sentence, as Newmark proposes as a general skill

of translating by sentence *into English*:

> If the object has been previously mentioned, or it is the main theme, you put it in the early part of the sentence, whilst you put the new information at the end, where it normally gets more stress (1988:31).

How Newmark suggests arranging the sentence elements reflects the Hallidayan view of the English sentence as being ordered by the information flow of theme-rheme. In this respect, Baker (2011) approaches word order from its role as information dynamics, making a major reference to Halliday's functionalist view of the interactional organisation of the English sentence going from theme to rheme, while drawing on the topic-comment pattern of the Chinese sentence as an analogy. Baker comes to the conclusion that the Chinese-style topic in comparison has a wider control over the referential network of a sentence, and it links to translating into Chinese, and also other topic-prominent languages like Japanese and Korean, in two ways, posing difficulties in the thematic choice, and reflecting the sensitivity of a translator as a communicator to the audience's state of information in the communicative context.

When it comes to longer sentences, typically but not limited to compound sentences, organising the information flow by logic is often a guarantee of natural Chinese. In Pan's view, Chinese is the 'most logical language' (1997) in terms of information flow, and the natural flow of Chinese sentences is from subordinate clause to main clause, i.e. starting from earlier occurrence, bigger space, importance, cause, condition, assumption, means and/or concession, to later occurrence, smaller space, lesser importance, purpose and/or result. As Pan notes, the phenomenon of *yin-ju*, short lines, also facilitates logic organization.

The translator's decision over whether to reorganise the original clause sequence to comply with conventional naturalness, is therefore an indicator of how observant he is towards conventional sentence logic.

The account of views given above confirms that translators' syntactic decisions can be accessed from the usage of pauses and full stops, from there it is possible to probe the translator's stance toward Chinese language through their decisions relating to more

characteristic aspects of Chinese.

3.5.2.3 Translation changes below sentence level

Below sentence level, shifts primarily happen to words, phrases and clauses, and this level of analysis is referred to as analysis of 'the micro-structural shifts' in van Leuven-Zwart (1989).

The potential problem in identifying a pattern in translational decisions on this level lies in the exhaustive data. In terms of methodologies, Pym (2010: 66) speaks of the bottom-up versus the top-down approaches. In Pym's discussion, a typical proponent of the bottom-up approach can be found in van Leuven-Zwart (1989), whose method in regard to shifts is comprised respectively of a 'comparative model' and a 'descriptive' model, and the former addresses 'the micro-structural shifts' as mentioned.

In Pym's (2010: 67) view, the 'comparative model' is as theoretically problematic as it is 'methodologically murky'. Its theoretical problem lies in the structural shifts it addresses, and specifically, in the 'architranseme', or 'formal correspondence' using Catford's term, that it assumes to exist and to be shared by the pair of languages. The analysis starts by pinning down the 'architranseme' shared by two corresponding units, so that a structural difference can be noted as a shift. However, as Pym sees it, the bottom-up approach presupposes far too quickly that the meanings of languages are stable, therefore are subject to analysis, and that 'a stable common core', namely an 'architranseme' can be neatly drawn. Yet methodologically, the long list of shifts accumulated is actually not indicative any tendencies that are necessary for analysis at a higher level.

The contrary is the top-down approach, which, as Pym sees it, starts from an assumption regarding why shifts exist, to how shifts form tendencies. The assumption is usually in the form of a theory of possible cause(s), including personal, institutional and historical, for people to translate differently. Popovic (1975), as mentioned, made the assumption that the original and the translation are governed by separate literary norms, whereas scholars including Venuti and Lefevere highlight the ideological and institutional causes. Berman's stylistic analysis is itself an assumption that either the original or the translation possesses a style of its own.

Either theoretical assumption can explain shifts at any text level. However, a certain theory caters to but part of the qualities of the work, and tends to assume that the data form a coherent whole, which may not necessarily be a fact.

In this study, the theoretical concerns, as explained in the previous two sections but particularly on the micro-structural level, are oriented toward data that are informative of Lin's manipulation of his original creativity. From my preliminary reading, translational changes by Lin below the sentence level mostly address meaning, that of (nominal) reference and that of the sentence on the whole.

The level of reference concerns individual nouns and nominal phrases, and the change of referential meaning is most closely related to semantics. Semantic change has traditionally been a domain of diachronic linguistics, and a number of classification schemes for semantic change have been suggested (Stern 1931; Bloomfield 1933; Blank 1999). Although usually studied within the one language, some categories in those schemes are able to describe the changes that have taken place in translation and are adapted in relevant literatures in TS. The strategy of modulation discussed by Vinay and Darbelnet, for example, consists of ten types of semantic change between English and French, including 'abstract for concrete', 'cause-effect' and 'part-whole', and some of these subcategories of modulation are adopted by Chesterman (2000:101) in his discussion of 'semantic strategies'.

Most schemes of semantic change speak of a widening/enlargement and a narrowing/restriction of semantic meaning. When it comes to comparative analysis of heterolinguistic texts, widening/enlargement often takes the form of generalisation, and narrowing/restriction of explicitation, a wider coverage. More than the two broad categories, differentiating changes concerning the hyponymic network, the trope, and whether the reference is domesticated or foreignised are also found on preliminary reading. Following Jung's categorisation in this regard, two broad categories, i.e. generalisation and differentiation, will be used to organise the typologies of referential change, and a list will be provided in 3.8.3.

Change to the sentence meaning concerns, firstly, sentence elements other than nominal reference: individual words and phrases that are adverbial, or disjuncts and

secondly, the extensive clause(s) to a sentence and the paraphrase of sentence. The change of the syntactic form, i.e. scheme change, will also be included in the analysis.

Occasionally, typologies of changes are borrowed from pragmatics.

3.6   Motivations behind text decisions

3.5 is concerned with product-oriented analysis, which in Chesterman's words, is 'fairly superficial' because a set of linguistic categories obtained from the analysis give no information on 'exactly why they are used nor on their various possible effects'; nevertheless, this has served a necessary first phase towards digging 'deeper into the reasons why particular translators choose particular strategies under particular circumstances' (2000: 93).

By focusing on 'why', the next phase of research can be enlightened by what Hokenson speaks of as the rubric of 'motive' in Translation Studies (2013: 44). That motive has never been 'a common rubric in Translation Studies', in her view, is a consequence of the text-centred approach following decades of influence by formalism and structuralism. Yet its general absence deprives us of an integral history of translation, and more so, that of self-translation.

To pursue Hokenson's differentiation of macro and micro levels of factors pertaining to a translation activity as previously reviewed, Hokenson sees that it is already dubious how relevant social conditions are for normal translation, and for developing a history of self-translation and identifying a taxonomy of self-translators, investigating the motives of self-translators, which can be highly individual, is indispensable.

Here what needs explaining is that the concept of motivation in use for the present study takes account of cognitive studies on the translation process. Although motivation is ideally approached through reliving the translating process with an experimental design, it is simply impossible for this study to attempt the experiment on a bilingual author long since dead.

As a second resort, models of shifts developed under the so-called (Bakker, Koster and van Leuven-Zwart 2011: 271) 'process-oriented' approach to shifts are pursued. Typologies

of shifts in such models are to rationalise retrospectively the consideration behind translation decisions, particularly decisions that 'involve a choice between possibilities'. In this regard, a general differentiation is made between 'obligatory shifts' that are caused by different linguistic systems, and 'optional shifts', i.e. opted for out of stylistic, ideological or cultural considerations (Toury 1980; van Leuven-Zwart 2011). Overall, such models 'tend to reduce theoretical, general translation competence to a specific translation ideal'. Relevant models can be found in Chesterman (1997), Jung (2002) and Anselmi (2012). The four motivations in Anselmi's models, as reviewed in 1.2.4, are descriptive of the four typologies of self-translators, rather than the product, therefore are not suitable for shift analysis here.

Jung (2002: 48) followed Coseriu's three levels of language (universal, historical and individual), and based on the nature of her corpus, i.e. on academic self-translation, classifies five 'strategic motivations' :

Table 3 Jung's working definition of translational motivations

Motivations	Jung's definitions (my wording)
Systemic	To accommodate the systemic differences between the two languages
Cultural	To create difference in the translation in order to account for different text conventions in the two language communities
Skopic	To adapt the information for the audience when they do not share the subject knowledge with the audience of the original text
Optimisational	To optimise the text quality, but not directly linked to the previous three motivations
Revisional (rewriting)	To create difference out of individual decisions.

The merit in Jung's model is the continuum of motivations from the most obligatory (systemic) to the most individualised (revisional). The systemic motivation deals with linguistic difference, while the other four display an increasing degree of translatorial subjectivity.

Focusing on translation as a profession, Chesterman (2000: 113) recognises professional translators' translation behaviour as being normative, and being driven by one or a combination of the four norms, which are organised in the following table. The four

norms form the basis of the framework that *describes* the motivation(s) behind the professional translator's text choices.

Table 4 Chesterman's four translation motivations

Motivations	Chesterman's definitions
expectancy **norm motivated**	To conform to the readers', including the client's, expectations of text type, discourse conventions, style, register, appropriate degree of grammaticality.
accountability **norm motivated**	To meet the demands of loyalty from relevant parties, e.g. the original author, the commissioner of the translation, the translator himself/herself, and/or target readers.
communication **norm motivated**	To take the role both of a mediator of the intention of others and as a communicator in his/her own right, but not presupposing the objective of the communication in terms of a fixed message.
relation **norm motivated**	To ensure the maintenance of an appropriate relationship between the ST and TT, in formal equivalence, in style or in effect.

The two models can be compared and contrasted for the purpose of building a new model that includes the merits of both and suits the present study. The two models are comparable first in the relational norm based motivation in Chesterman's model and the 'systemic' motivation in Jung's model, with the former covering the latter. A close concept to the former can be found in that of 'constitutive shift' defined by Popovic:

> An inevitable shift that takes place in the translation as a consequence of differences between the two languages, the two poetics and the two styles of original and translation (1975: 16)

The second comparability is Chesterman's expectancy-norm based motivation covering Jung's 'cultural' motivation. Jung's 'cultural' motivation is related to contrastive rhetoric and genres, and as a result only looks at the macro-structural. In contrast, in the expectancy-norm based motivation, Chesterman is concerned with a wider range of factors including the text conventions of texts naturally written in the target language, the appropriate syntax and lexical choice (Chesterman 2000:64).

Thirdly, Jung's 'skopic' is covered by Chesterman's motivation of conforming to the

'communication norm', or the 'ethics of communication' as notably advocated by Pym. 'Skopic' categorises changes that manipulate the information to suit readers' knowledge on a certain subject matter, and falls under the purview of Chesterman's communicative-norm based motivation (2000: 69,77). The communicative motivation works on readers' comprehension, and allows the translator to clarify potential ambiguities, to add information or to take out information that otherwise might be trite; it has to be differentiated from the expectancy norm based motivation since it does not cater to the norms of the target context. Nor can such decisions be considered ST-oriented since they do not in any sense work on the ST text quality but its content.

What is not taken into account by Chesterman, which is quite reasonable because of his focus on professional translators, is the translator's deliberate imprint on the text. This is covered by Jung's 'optimisational' and 'revisional' motivations. While re-creation is not rare even among normal translators, having been frequently observed in descriptive studies, its theorisation is rare, partly because most theorisation is prescriptive and in principle disapproves of re-creation. But this does not prevent categories relating to creativity from being used for *describing* translations, especially translation done by non-professional translators.

According to Jung's categorisation, 'optimisational' transcends the level of readership and concerns the refinement ('optimality') of individual text on the informational and/or structural level, while 'revisional' further transcends concerns for the individual text, not considering linguistic difference, target norm or text quality, and underpins changes that are simply out of the translator's decision to re-write. To describe a translation decision as 'revisional', according to Jung, is based on the judgement that this decision cannot be made by anyone other than the original author (2002:48).

The 'rewriting' motivation shall be applied with the following two considerations. First, it has to be differentiated from Lefevere's notion that 'all translations are a form of re-writing'. Then, since solving a translation problem generates a certain inter-textual correspondence, re-writing would lead to shifts with no correspondence and such shifts receive little attention in the linguistic approach to translation, but growing attention in the cultural approach, especially when links between translation and creative writing are being

discussed (Munday 2012). The dynamic factor in creativity in translation is usually ascribed to aspects related to the expression and attitude of the translator concerned and how the translation relates to the target culture (Felstiner 1980). Translators are perceived to assume a certain authorial position and self-translators, an extreme case in this regard, are frequently associated with the re-writing motivation.

Re-writing the original obviously goes beyond Berman's notion of 'the highest task of translation', i.e. 'creation in correspondence', and its significance is relevant only when the translator is recognised as a dynamic factor in a causal relationship, which Berman had already claimed in the light of modern hermeneutics. Nevertheless, as Connor points out, 'creation in correspondence' is a 'rather underdeveloped' notion (2011: 256). Indeed, Berman did not accord to 'creation in correspondence' any level of any detail. As an attempt, this thesis allocates 'rewriting' to the most creative level in the spectrum, and links this notion to the translator-centred articulations as reviewed in the next section.

3.7   Text type

The functional approach to translation changes is via text type. In this respect, both Reiss (1971, in Munday, 2012: 112 and Jung, 2002: 34) and Newmark (1987), without referring to the work of each other, have both drawn upon the three categories of language function as recognised by Bühler, namely informative, expressive and appellative, as the references for the three text types on which to base the discussions of translation changes. Their discussions relevant to this present study are organised in the following table:

Table 5 Language function, text type and translation methods

Language functions	*Expressive*	*Informative*	*Operative*
Text type	expressive text	informative text	appellative text
typical genres (Reiss)	poem, play, biography	reference work, report, lecture, instructions	advertisement, speech, sermon
typical genres (Newmark)	lyrical poetry, short stories, novels, plays, political	textbook, report, paper, article, minutes	notices, instructions, propaganda, popular

	documents, academic works, autobiographies, essays, personal correspondence		fiction
translation method (Reiss)	identifying the perspective of the author and adopt it	explicitation	adapting to the equivalent result
translation method (Newmark)	semantic translation	communicative translation	communicative translation, but could be done less closely than informative text

As can be seen from Table 5 (Newmark 1987: 39, 47; based on Reiss), the two frameworks are generally comparable, and the few differences located at the exemplary genres and translation method under each text type may well be the result of my reliance on Munday's version (2012) which was adapted from Chesterman (1989), and Jung's (2002) translation and interpretation due to the unavailability of an English translation of Reiss' (1971) relevant work.

The association between text type and translation method allows this study to account for the possibility of different translation methods being adopted by Lin as a self-translator for different texts, although both Newmark and Reiss are concerned with translation in the common sense. Newmark refers to informative and operative texts as 'anonymous' (ibid 47) on the basis that the author has a low profile for the translations of those texts, and suggested communicative translation, namely compromising the language-based values for contextual meaning to suit the readers' comprehensive level, in contrast to the semantic translation method suggested for on expressive text where author's profile becomes a central concern. When it comes to self-translation, the author's profile is obviously no longer low, and thus text genre serves an *explanation* for the kind of profile the author gains for a certain text while a different profile for may pertain to a different text type.

3.8 Methodology of Text analysis

3.8.1 The building of two corpora

Text analysis is based on the building of two corpora, respectively based on sixteen Critic essays and the first eleven chapters of *Between*. Each corpus is comprised of Lin's English versions (EV), Lin's self-translated versions (CV1) and a non-self-translated version (CV2), which serves as the 'control', i.e. the *tertium comparationis*. The use of the inverted commas around 'control' indicates that the control employed by this study is not scientifically selected: being a library-based study, it is impossible for me to control the variables, i.e. chronological difference, age, gender, context, ideological disposition, education, habitus of the translator of CV2 in relation to Lin.

3.8.2 Three levels of text decisions

In each corpus, the EV is compared with the CV1 and the CV2, respectively above, at and below sentence level, in order to identify translation changes. Typologies of change at each level are listed respectively in the following three subsections.

3.8.2.1 *Typologies of translation change above sentence level*

Following the discussion in 3.5.2, the three texts, viewed as coherent structures, are compared to allocate changes above sentence level; in particular, change in the following three typologies:

Table 6 Three macro-structural changes

changes	Working definition
Re-ordering	change caused by dislocating one or more sentence from their original place
Insertion	change caused by inserting more than one sentence
Omission	change caused by omitting more than one sentence

Although the smallest unit that is entered into analysis at this level is the sentence, as passively recognised by a full stop, the identification of the three types of changes listed above is nevertheless carried out on different bases: the identification of re-ordering is based on the fact that at least one sentence in the EV is dislocated from its original position, but this piece of information does not necessarily reappear as a sentence in the CV; that of insertion is based on the fact that the inserted content in the CV has at least one full stop; that of omission is based on the fact that the removed content originally in the EV contains only sentences and no units smaller than the sentence.

3.8.2.2   *Change at sentence level*

The analysis of translation decisions at a sentence level starts from building a sub-corpus to each corpus in which contents involving macro-structural changes, and a sentence (or group of sentences) that is/are completely paraphrased are excluded. Hence, sentences left in the sub-corpus are organised in a way that reflects the fusion and separation of sentence borders. Each sub-corpus consists of trios of sentences from the EV, CV1 and CV2 respectively and every trio has sentences from the EV, CV1 and CV2 which stop at the same place. From my preliminary analysis, these sentence trios take one of the following patterns: one-one-one; one-two (or more)-one; one-one-two (or more); two (or more)-one-one (or two or above two).

Then, the number of full stops, including exclamation marks and question marks, of each of EV, CV1 and CV2, is counted; in the same way, the number of pauses, including commas, semicolons, caesura signs and dashes, of each of EV, CV1 and CV2, is counted. All data types are organised in a table and the tendencies reflected in the data are discussed. Changes of punctuation are also included in this discussion.

3.8.2.3   *Translational changes below sentence level*

Translational changes below the sentence level are categorised into changes to the reference meaning and to the sentence meaning. Meaning here includes both semantic and pragmatic meaning. In the light of the discussion in 3.4.2.3, the analysis of micro-structural

changes favours a methodology capable of covering the possible dimensions that meaning can possibly be rendered into, and according to Jung (2002), this means two dimensions: implicitation and differentiation. The reason for using 'differentiation', not 'explicitation', is that 'differentiation' covers changes concerning the rhetorical scheme, which work differently from other changes.

Typologies of changes at this level include those that are selectively drawn from Chesterman's (2000) stock of translational changes, but recurring changes that are found in my pre-analysis are also included.

Table 7 Typologies of micro-structural changes to nominal elements

Dimensions	Sub-categories	Working Definitions
implicitation		a superordinate in the hyponymy network is used instead, or the modifier is reduced
differentiation	adding modifier(s)	a modifier is added to the connotation of the reference
	using hyponym	a hyponym from the hyponymy network is used instead
	shifting to a different hyponym	a different hyponym in the hyponymy network is used instead
	explanation	the literal meaning of the reference is discarded but the pragmatic meaning is kept (but not domesticated)
	trope change	ST trope X→TT trope Ø; ST trope Ø →TT trope X; ST trope X →TT trope Y(Chesterman 2000: 105-107)
	domestication	an idiomatic Chinese expression is used instead
	foreignization	the sound of the term, rather than its meaning, is presented

Subtypes of changes of clause and sentence as a whole also come from the two sources as for the referential changes.

Table 8 Typologies of micro-structural changes to clauses

Sub-categories	Working Definitions
reducing non-referential element(s)	non-referential element(s) is(are) reduced from a clause or a sentence
adding non-referential element(s)	non-referential element(s) is(are) added to a clause or a sentence
paraphrasing	'the semantic components at the lexeme level tend to be discarded, in favour of the pragmatic sense of a whole clause' (Chesterman 2000: 104)

altering scheme	the addition and reduction of rhetorical scheme at the sentence/clause level, e.g. parallelism, repetition.
disjunct change	the addition, altering and omission of disjunct
extension	(a) new clause (s) is/are added that serve(s) a commentary remark, a conclusion or a new piece of evidence to the original information
re-order information flow	the order of the original clauses is re-ordered

Besides the three levels of changes, the addition/omission of bracketed annotation will also be analysed in a separate section.

3.8.3   Motivational categories

Through incorporating and adapting the two models of translational motivations as reviewed in 3.6, a spectrum of five translational motivations shall be categorised to describe the changes as identified in the analysis.

Table 9 Types of motivation

motivation	Underpinning factor
systemic	linguistic difference
expectancy-norm based	text or literary convention
communicative	target audience knowledge level
optimisational	individual text quality
revisional	author

At one pole of this continuum, the category 'systemic' describes shifts that accommodate, with necessary changes, the differences between the two language systems.

The 'expectancy-norm based' motivation describes shifts that conform to Chinese text conventions, to Chinese cultural psychology, or to the political discourse at the time of publication.

The 'communicative' motivation describes changes due to the knowledge difference between the two reading publics: information that is considered more relevant for the

English reading audience than for Chinese readers, or information that is considered redundant for Chinese readers.

The 'optimisational' category comprises changes, first of all, that neither of the first three categories can explain, then, that seem to change, if not optimise, the quality of individual text, either at a structural or informational level.

Then comes at the other end of the continuum, the category 'revisional', comprising changes that can neither be properly explained by contextual factors nor by textual quality, but can only be associated with the production of a text.

To conclude, two interrelated coordinates, i.e. text-linguistic based categories of translation changes and motivational categories, are the basis for analysing Lin's and non-self-translators' text decisions.

3.9   Concluding remarks

The appraisals borrowed from TS (3.1-3.3, and then 3.5-3.7), on the one hand, are the lenses through which the changes in Lin's self-translations will be looked at, for the purpose of associating the tendencies in Lin's self-translational decisions with the most relevant explanations; on the other hand, these offer guidance for the methodologies (3.4 and then 3.8) through which the changes and the tendencies therein can be systematically collected.

As the word 'lenses' suggests, the research in this study is not neutral. Berman takes a stance against translation being viewed neutrally, noting that 'neutrality is not the correction to dogmatism' (1995/2009: 48). In this connection, the inevitable subjectivity in translation criticism has been recognised in relevant studies (Lauscher 2000, Reiss 2000 and House 2001), and a typical articulation can be seen in Almanna:

> Building on the premise that translation criticism is conducted retrospectively, one cannot avoid adopting parameters that are mainly subjective when conducting […] comparative analysis (2016: 7).

Nevertheless, as Almanna goes on to note:

The reviewers' comments […] need to be systematic in order to control their own subjectivity (ibid 8).

It is hoped that a certain balance to an overt subjectivity of research can be achieved through the methodologies informed by the appraisal framework of this present study.

4 In Search of Lin as a self-translator

A core tenet of this thesis is the consideration that Lin's self-translation can be viewed as a translating activity in the form of literary creation, rather than a pure literary activity; accordingly, the self-translator in Lin can be unpacked as both a bilingual author and an author-translator. From this perspective, the logic in the text decisions of Lin's self-translation, following Berman's conception of translation criticism, is embedded in his self-understanding as the subject, i.e. author, of this undertaking, which can be constructed using the three categories: Lin's self-translating position, the project and horizon of his self-translation.

This chapter takes as its theme the search for Lin as a self-translator via the three categories above, and as a pivotal phase before the evaluation of the patterns of Lin's text decisions.

4.1 Lin's self-translating position

Applying Berman's definition of translating position to discuss Lin's self-translating position, it can be said that Lin was positioned where he compromised his perception on the undertaking with his internalization of surrounding discourses on literature and translation. In Berman's view, the translating position can be reconstituted from the translator's statements on translation, his language position and his scriptural position.

In Lin's case, his 'being-in-languages' i.e. his relationship with English and with his native tongue Chinese, cannot be investigated outside of his cultural position. Lin's bi-cultural identity has already been well-recognised. This study agrees with this and as this section will show, Lin's cultural position foregrounds not only his 'being-in-languages', but also his literary position and notions on translation.

4.1.1 A cosmopolitan cultural stance

This section aims to define Lin's cultural stance with particular reference to his attitude to the degree of foreignness to include when a culture is introduced using a foreign language. In particular, this section sets out to trace the biographical details of Lin's early educational background, featuring his Christianity and his later active search for Chinese knowledge. This is to provide a basis for his mature cultural stance.

The nineteenth century witnessed an expansion of Christian missionaries throughout China. Although Christianity was not of Western origin, Western missionary activities, along with military and mercantile institutions, in effect penetrated into late Qing society, bringing modern Western civilization in the form of clinics, hospitals, churches and schools. Consequently, Christianity became a subculture especially in the coastal cities that were forced to open up to foreign trade after the First Opium War (1842).

Born in 1895, in Poa-ah, a mountain village in the coastal province of Fujian, as the son of a Presbyterian pastor, Lin's upbringing and early education were nurtured in the Christian subculture, which he referred to as a 'protective shell of Christianity' (1960:33). Such a shell brought along an affinity with the English language, Western ways of life, philosophies and literatures. 'To be brought up as a Christian', Lin reflected, 'was synonymous with being progressive, Western-minded, and in sympathy with the New Learning' (1975: 34), to the extent that he 'dropped the Chinese brush for the fountain pen' (ibid 28).

The shell remained unchallenged until Lin graduated from St. Johns, Shanghai, an Anglican university founded on Western learning. Lin went to teach at Tsinghua, Beijing, where he became aware of his lack of Chinese identity, and felt 'cheated' out of his national heritage by the 'good Puritan education' (ibid 35). 'My knowledge of Chinese history and poetry and philosophy and literature was full of gaps' (ibid 41), he recalled, and with a 'natural desire' as an educated Chinese to counter his deracination, Lin plunged into an 'authentic Chinese world' (ibid 35), culminating in what Lin called his spiritual 'grand detour' away from Christianity.

Recalling this journey to acquiring his national consciousness (1960:40), Lin spoke of

two masterminds, Dr. Hu Shi and Gu Hongming. While Lin instinctively supported Hu's liberal political philosophy, he did not share Hu's anti-Confucian stance, which was fundamental to the Chinese Literary Renaissance that Hu led. Instead, Lin was attracted by how Gu made Chinese culture compatible with Western culture.

Compared to Lin's Christian schooling in Southern China, Gu's Western educational background was more authentic. At the age of fourteen, Gu was taken to Berlin by his sponsor, the English businessman Forbes Scott Brown, and arranged to learn scientific subjects in Germany, to read literature, history, philosophy and sociology in England, and to read law and politics in France. By the time Ku returned in China in his mid-20s, he was already able to write in nine European languages and was familiar with a good many Western classics. On Gu's return he embarked on Chinese learning and, as Brown had anticipated, began to bring together Chinese thinking and western thinking, and from there to find a way out for the world. Particularly, Gu was expected to take on the responsibility of empowering China and civilising Europe (Zhao, 1986).

Confucianism was in effect Gu's point of intellectual contact with his Western learning. Lin saw Gu's intellectual world as coming down to two issues: culture and vulgarity, which he respectively spoke of in terms of Confucianism and white imperialism. Gu boasted a unique understanding of Confucianism. According to Gu, in modern Europe, religion saves people's souls but overlooks the brain, while philosophy satisfies people's rationality and overlooks the soul. Instead, Gu saw in Confucianism the potential to harmonize the soul and the brain by combining both philosophical and ethical systems, hence there was no need for religion (Huang 2001:165).

Gu was to become an active voice for Chinese culture in the form of journal articles, speeches, books and translations. Compared with contemporary sinologues, Gu did make Chinese classics more accessible to Western readers. Throughout Gu's works, the counter-eurocentric stance is obvious, to the extent that he was near the other extreme, a pro-Chinese-ethnocentricity. Gu became a confirmed royalist and a relentless critic of Western civilisation; to quote Lin's quote on Somerset Maugham's perception of Ku, 'his study of Western philosophy had only served him in the end to satisfy him that wisdom after all was to be found within the limit of the Confucian canon' (1959: 48).

Gu boasted a unique understanding of Confucianism, which would reasonably win Lin's admiration considering his similar intellectual background. To a large extent, Gu's criticisms of Western civilisation destroyed Lin's already shaken belief in Christianity, and set the tone for Lin's search for a Chinese identity, as well as a manner to negotiate both civilisations. Lin saw Gu as 'a glass of claret before one tackled the feast of Chinese humanism' (1960:46).

A prominent feature of Gu's intercultural articulation is that concepts and events are usually associated with a counterpart from a foreign culture, as the following anecdote displays: when Gu was teaching English literature at Beijing University, for every author or a piece work, he juxtaposed it with a Chinese counterpart. He referred to English poems as 'foreign Songs', 'foreign Major Odes' and 'foreign Minor Odes', with the Songs and Odes categories of poetic style in the *Book of Poetry*, the earliest poetry collection in China. In a similar manner, Gu started one lesson saying 'Today we shall look at the foreign 'Li Sao' (离骚, literally 'lament')', and he turned to talk about 'Lycidas' by John Milton. Most exemplary of this approach is Gu's translation of the Confucian classics, as subsection 6.1.3.1 explores in more detail.

It is worth noting that such cross-cultural references were not entirely alien to Lin's upbringing. Twice Lin noted that the fact that his father was a Presbyterian pastor did not mean he was not a Confucianist (1960:23, 25; 1975:15). The pastor would decorate his church with calligraphy by the great neo-Confucianist Zhu Xi, would lead family readings on Confucian classics such as the *Book of Poetry* as well as on the Bible, and blend Chinese stories into the preaching of the gospels. If Lin's affinity with the West was originally from his father's Western-oriented nurturing, the prototype of his cultural stance can be found in how his father coordinated foreign, domestic and idiosyncratic elements to get his ideas across.

Both Gu and Lin had their Chinese knowledge more acquired than learned, and Lin's admiration of Gu that dated back to his college years was a potential motivation for him to seek this Chinese knowledge. Lin saw no contemporaries on a par with Gu 'because of his challenging ideas and because of his mastery style' (1959: 46). However, Lin shared nothing of Gu's royalist undertaking, and he was to move the reconciliation of the two

cultures to the forefront of his thinking. Lin registered at Harvard at the School of Comparative Literature, where he found expressionism, as subsection 6.1.2 elaborates. Due to the unexpected suspension of his scholarship, Lin made his way to Leipzig, where he read ancient Chinese phonology under the German sinologist August Conrady and earned his doctorate in linguistics with a thesis entitled 'Altchinesiche Lautlehre' (1923; Old Chinese Phonetics).

His Sinologist training forged Lin's cultural stance into objectification, which can be characterized as a detachment from, along with an attachment to, both cultures. The stepping back from Western civilization was taken during his self-nationalisation; then through Sinological training, his distance from Chinese culture was rationalised. After all, Sinology itself is about perceiving China from a non-Chinese-ethnocentric stance. In retrospect, Lin noted the positive aspect of the early form of this detachment, as he saw being cut off temporarily from the Chinese ambience 'was to have a curious effect in my search for a better knowledge of Chinese customs & mythology & religion' (1975:28); while the mature form of this detachment became Lin's point of articulation especially when he addressed Western audiences, as can be seen in the following manifesto that Lin made in his preface to *The Importance of Living*:

> 'I have also chosen to speak as a modern, sharing a modern life, and not only as a Chinese' (Lin 1937: X).

This detachment is the essential quality of what Lin considered to be the highest type of intellectuals, namely *shang shi zhi shi*, who:

> will take modern culture as the shared culture of the whole world, a cosmopolitan culture belonging to all, while keeping their national culture from melting into the world culture, so that the self's advantages can complement other's shortcomings (Lin 1943; trans by Qian 2013).

Lin recognised four intellectual levels. The middle-level intellectuals have the merit of learning from other cultures but cannot make contributions to world culture. Below the middle-level are citizens who are confined to their native knowledge but at least they have no problem with their national identity, while the lowest type is blindly attracted to foreign

culture, to the extent that they are determined to abolish their domestic heritage. Obviously Lin self-identified with the highest level, a cosmopolitan elite.

Being a cosmopolitan also justifies the divergence that Lin had with Gu. Lin and Gu had compatible intellectual developments that in effect backed up their confidence to promote Chinese culture in the face of the dominant western discourses. Nevertheless, in diverging from Gu's royalist proposition, Lin had always been keen on promoting a route for China's modernization. Modernizing China would inevitably involve social reform, and Lin had briefly been a revolutionary sympathiser before becoming disillusioned by the Leftist radicalism and the Rightist bureaucratic style. Lin's confession in this regard can be seen in the following quote translated by Qian:

> On the left is Proletariat, on the right is Fascism, but I am attracted to neither of them. If you demand I say what doctrine I believe in, I shall say I just want to be myself as a human being (1934).

Cosmopolitanism marks Lin's intellectual terrain, which can be metaphorically depicted in his self-mockery as a 'bundle of contradictions'. Lin applauded a comment on his expertise in 'introducing Chinese culture to foreigners and foreign culture to Chinese', and this helps to discern this 'bundle of contradictions' as being caused by the two inter-connected orientations concerning his major undertakings: Chinese-oriented and foreign (mainly Western)-oriented, both underpinned by his cosmopolitan stance, hence the same pursuit, but nevertheless with different concerns, hence strategies, depending on the context, and give equal emphasis to Lin's concern for Chinese modernity in his cosmopolitan practice.

For Lin, as much as foreign culture should be involved in the building of Chinese modernization, it is to be integrated into, rather than to replace Chinese tradition. Meanwhile, Lin 'exported' Chinese culture through translating Chinese classics and writing extensively in English, for which two significances can be argued. On the part of Chinese culture, Lin envisaged an Otherness to be created as a feature of its modernity, while on the part of Lin's cosmopolitan stance, he worked on the autonomy of his native culture therefore it could be complementary to the world culture.

Qian (2011) has argued that liberal cosmopolitanism not only explains Lin's cultural politics, but also his cross-cultural aesthetics. Connecting *xingling* with self-expressionism displays Lin's unique method of fusing modern sensibility with traditional Chinese aesthetics, and this is Lin's unique strategy for Chinese modernity, constituting an important aspect of Lin's cosmopolitan practice. With Lin retreating to freelancing after 1927, his voice on Chinese modernization found a literary tone. As the next section shows, he, following Zhou Zuoren, revitalised *xingling*, a classical but marginalised Chinese literary notion, in the light of the expressionist aesthetics as articulated by Croce.

The cross-cultural purpose in most of Lin's noted undertakings attaches a quality of translation, in the broad sense of the word, to every one of his undertakings, and naturally includes translation in the narrow sense of the word. Chu (2012) describes Lin as a 'natural translator', in that Lin did not specialise in translation and translation, along with his more noted achievements in literature, for him it was not the end but the means to achieve the cosmopolitan end. To examine Lin's bilingual oeuvre, which is characterised by both his original writing and his translation, the next section analyses his literary stance before arriving at his translation stance.

4.1.2 Equating Chinese *xingling* with western literary expressionism

For Lin, cosmopolitanism underpins a cross-cultural aesthetics that is most prominently represented in his literary activities. In 1927, Lin moved to the cosmopolitan city of Shanghai where multifarious thoughts coexisted and prospered, and he was active as a publisher, an editor, a columnist, a translator and an essayist. Lin's Shanghai years from 1927 to 1936 witnessed his aesthetic proposition, expressionism as articulated by Croce, being developed into his grounding poetics, and this section sheds light on how Lin articulated his expressionist aesthetics in the Chinese context—in the voice of the classic Chinese literary notion of *xingling*.

For this purpose, this section sets out to account for the theoretical sources of Lin's expressionist poetics in relation to Spingarn and Croce; then, via a brief discussion on

Lin's spiritual proposition, Taoist philosophy, this section moves on to *xingling*, the Chinese counterpart of Western expressionism in Lin's view. Through levelling up Chinese *xingling* as equivalent to Western expressionism, as this section aims to point out, Lin secured not only a standpoint to influence Chinese literary culture, hence the aesthetic life of his fellow countrymen, but also a Chinese counterpart of his expressionist poetics. Especially in the light of the latter point, this section prepares the way for the next section to address Lin's notions on translation.

From 1919 to 1920 at Harvard, Lin had his earliest contact with literary expressionism through the works of J. E. Spingarn and Croce. Meanwhile, neo-Humanism had been gaining momentum under the lead of Irving Babbitt.

Babbitt's humanistic thoughts were an inspiration to the Chinese students then at Harvard, including Wu Mi, Mei Guangdi and Liang Shiqiu, who later became the leading figures of the *Xueheng* School in China that was dedicated to rejuvenating old learning, hence keen on introducing Babbitt's works. But this did not apply to Lin. Babbitt was conducting a course on 'the expansive appreciative criticism in Madam de Stael and other early Romantics', which Lin attended and for a while was 'forced to borrow' *Port Royal* that Babbitt read from. Nevertheless, looking back almost half a century later, Lin still saw himself:

> refusing to accept Babbitt's criteria and once took up cudgels for Spingarn and
> eventually was on complete agreement with Croce with regard to the genesis
> of all criticism as 'expression' (1975: 43).

In 'On Literature' (1988: 375), Lin classified Babbitt as belonging to the side supporting literary discipline in the West, describing Babbitt's influence on Chinese literary culture as 'malignant'.

In this light, Lin's oppositional stance can be understood as a devoted defence of Babbitt's opponent at the time, Spingarn, hence Croce. Through Croce's expressionism, Lin secured the rationale for his poetical proposition. He translated Spingarn's *The New Criticism* (1911) into Chinese as well as twenty-four sections of Croce's *Aesthetics as Science of Expression and General Linguistics* (1902; henceforth *Aesthetics*), and several other essays that share the expressionist propositions, and compiled them into an anthology

under the title of *Xin de Wen Ping* (1930, literally 'The New Literary Criticism'). The purpose of the anthology was to introduce expressionist aesthetics, for Chinese readers to see its potential revolutionary impact on literary culture (1930), as well as to stand as a confrontation to the *Xueheng* school and their translation of Babbitt's work (*Bai Bide yu Ren Wen Zhu Yi*, namely 'Babbitt and Humanism') that was soon to be published. In the translator's note to Brooks' article 'The Critics and Young America' (1917), Lin claimed that the only form of criticism needed in China was that of a liberal persuasion to counter literary discipline, hence the expressionist criticism as articulated by Spingarn, Croce and Brooks.

Lin spoke of the barrenness of the spiritual land in contrast with the prosperity of stale literatures in contemporary China. Lin regarded the spiritual life of contemporary China as a wasteland, with Western civilisation breaking into already shaken traditional values. The result is a co-existence of diehard guards of traditional values and blind followers of Western civilisation (1988: 135). This creates a spiritual life which relies on exterior criteria, i.e. conventions, norms, traditions and power relations, rather than the nature of things, thus resulting in an ineffective mechanism for refining social systems. For cultural matters in particular, relying on external criteria means a less objective evaluation of the weaknesses and merits of a culture, and hence blocks the way to the cosmopolitan ideal.

Lin saw the critical spirit as the essence of modern Western culture, and saw liberal-minded criticism as the prime cure for the contemporary dearth of Chinese spirituality in order to refine domains like politics, religion, economics, marriage and literature. Meanwhile, Lin called on literary writing to nourish the national spirit, hence to create a robust, fulfilling new culture. For this aim, literary creation has to be liberated from literary norms and disciplines. Lin approved of Spingarn's notion of expressionist criticism to nudge literary criticism away from focusing on the utility of a work, and similarly, he was all in favour of Croce's expressionist aesthetics that justifies intuition in human intellectuality as art, and art as expression.

Among the one hundred and sixty sections in *Aesthetics*, Lin translated twenty-four sections, which centre on five major arguments: art is expression, hence assumes no pragmatic duties; expression defies disciplines and classifications; translation is only

relatively possible; artistic criticism equals creation; there is no progression in art history.

The influence of Croce is evident in other subject areas in Lin's writing. Consider the following:

> Grammar, therefore, concerns itself with (1) the notions, and (2) the expression of these notions. To these questions all grammatical changes and constructions are related and made subordinate. This emancipated view of grammar is made possible through the ideas of Benedetto Croce… ('Preface' to the *Kaiming English Grammar*, 1933)

The selected sections from *Aesthetics* accord with the central points in the articles by Spingarn, Oscar Wilde and Brooks, and through their accord, Lin's aesthetic proposition is clear: valuing idiosyncrasy, spontaneity and non-utility in artistic creation. Lin obviously does not belong to the school of expressionist writers who emphasize absurdity, symbolism and sub-consciousness. Arguably, Lin was more on the Romantic side in literary stance, and from there, his opposition to classicalism, hence to neo-Humanism can be understood.

Lin aligned Babbitt with Confucius due to their common stance in favour of the social and moral function of literary works and for literary rationality, whereas spiritually Lin was never a Utilitarian. When speaking of the two major philosophical trends, Lin confessed to being a Confucianist in practical matters while Taoist in spiritual matters (1966: 8). Taoism is fundamentally about stepping back from secular bounds, hence endorsing a literary aesthetics which values undisciplined creation with supreme skill. Lin held that truly intelligent literatures should be natural, humorous, transcendental, and consequently Taoist (1994: 6). In this sense, Lin's acceptance of Western expressionism had already been premised on his spiritual proposition of Taoism, and three points can be made about their commonality. Firstly, both Crocian aesthetics and Taoism emphasize the role of intuition in artistic creation. Secondly, the non-utilitarian purpose of art held by Croce and Spingarn is spiritually consistent with a Taoist detachment from material concerns. Thirdly, the anti-formality literary conception of Spingarn spiritually agrees with the Taoist philosophy of the spontaneous, unconstrained existence of beings.

Taoism was the ontological crossroads where Lin's interpretation of Crocian expressionism with Spingarn's application to literary criticism awaited its Chinese

counterpart, the literary notion of *xingling*, a classical literary concept influenced by Taoism.

As a literary concept, *xingling* can be related to a range of concepts: natural disposition, soul, personality and temperament. *Xingling* is the central notion of the 'Gong'an School' of literati, featuring the Yuan brothers, in the historical period of the late Ming (15th-mid 16th century). Around the mid-15th century, with a capitalist economy budding amidst the feudal society of China, the dominant discourse of Confucianism was criticised by literati, largely for the view that literary creation should be disciplined and literatures should work for social stability. This battle is analogous with that between Romanticism and classicism, and that between Crocian aesthetics and neo-Humanism.

As a representative of *xingling* literati, Yuan Zhonglang (1568-1610) challenged the Confucian literary notion of imitating the classics, arguing that classics are but historical documents, without eternal value. Instead, literary value lies in the authenticity of the mind, which has to be achieved through subjecting it to the natural flow of emotions (Qian 2013: 129-130) rather than to literary forms. In this sense *xingling* is anti-rational, thus naturally opposed to the Confucian literary artefact produced as a result of the well-applied and disciplined use of creative constraints.

Despite its liberating insights, *xingling* became marginalised due to the dominant Confucian discourse of the time. After more than three centuries of oblivion, this notion was revived due to Zhou Zuoren, who acted as one of the leaders in the literary renaissance of modern China. According to Qian (2013:132), Zhou's re-evaluation of Yuan re-directed not only his own discourse, but also became part of the on-going Chinese Literary Renaissance. Zhou downplayed Yuan's historicity of literary style, which presumes a linear development of literature, and recognised two trends along which Chinese literature evolves: didacticism and expressivism (ibid 134). According to Zhou's observation, the present Literary Renaissance was going in the same direction as the one that took place in the late Ming period (1995: 51).

Lin shared Zhou's support for the expressivist trend as well as Zhou's justification for expressivism based on the *xingling* notion of late Ming. Notably, through *xingling*, particularly in Yuan's articulation of that, Lin found a route into the Chinese literary scene,

and recalled his discovery of Yuan: 'Recently I have known Yuan Zhonglang. How I am wild with delight!' (1934; trans by Qian 2013:138)

Adopting the title of the article 'On Literature' ('论文', *Lun wen*) by Yuan Zongdao, Lin wrote 'On Literature' (1933) as a book review for the *Anthology of Modern Prose* (*Jin-Dai-San-Wen-Chao*, 1934), the collection of essays by the Gong'an literati. Using Lin's words in 'On Literature', the notion of *xingling* had secured a lifeline for modern prose, therefore deserved to be honoured by orthodox modern prose. Lin was overjoyed to have 'discovered the richest, the most insightful theory that looks into the central issue of literary creation. Although articulated in Chinese, *xingling* mirrors Western expressionism'.

Xingling was at a theoretical level a point of contact with Western Expressionism according to Lin's understanding, while at a practical level, it provided a standpoint to influence the contemporary production of Chinese literature, and Lin achieved this through editing and contributing to the three periodicals he co-/launched: *Lunyu* (Analects), *Renjianshi* (Human World) and *Yuzhoufeng* (Cosmic Wind).

Each of these periodicals had its selling points. Being the chief editor of the fortnightly *Lunyu*, Lin set the tone for *Lunyu* with the concept of *youmo* (幽默). Notably, the dictionary entry '幽默' in the modern vernacular Chinese comes directly from Lin's creative transliteration of 'humour'. In 'On Humour', Lin hailed humour to be a life philosophy that a culture would naturally embrace in the course of maturity. Contextualising 'humour' in the Chinese culture, Lin saw *youmo* as Taoist in nature, and saw the mainstream ideology of Confucianism, hence the bureaucratic literature, as the cause of the marginalisation of *youmo* literature. Lin spoke of Western popular familiar essays, and urged that its Chinese equivalent, *xiaopinwen* ('小品文') should enjoy a proper place. Familiar essays featured Lin's non-fictional writing. When Lin first wrote about *xiaopinwen*, he was claiming his territory in contrast to the 'nation-saving' and neo-Confucian discourses. Then largely owing to the familiar style employed in *My Country and My People* (1936), Lin won his first *New York Times* bestseller, and from there began his decades of writing about China in America.

Lunyu set out to publish familiar essays with humorous effect. With the outburst in popularity of *Lunyu*, Lin launched *Renjianshi* to be exclusively devoted to *xiaopinwen* in

the sense of Western familiar essays, which in Lin's interpretation featured 'personal narrations with a *xianshi* (relaxed) tone'. After all, as Lin reflected, humour takes root in a relaxed state of mind. Finally, Lin launched the fortnightly *Yuzhoufeng* with the aim of approaching a philosophy of modern life with a prose style characterised by the author's temperament, and for this aim contributions would not be limited to humour and *xiaopinwen*.

From humour and familiar essays to a personal revelations style, the three periodicals witnessed a growing symbiosis between expressionist and *xingling* poetics in Lin's production, budding and developing into full-blown artistic ideals; and particularly, a voice was being developed for Lin's expressionist aesthetics in Chinese literary culture. In this sense, *xingling* reinforced Lin's interpretation of Western expressionism as a rationale against the current ideological interference, particularly the leftist discourse of 'nation-saving', in literary creation, and also against the classical Chinese literary ideal 'which reduced all good writing to a series of "laws" of composition and sentence structures' (1975: 43). In this respect, the familiar essay was a major form.

Lin's non-fictional writings in Chinese, especially his contributions to these periodicals, were the major field where he developed his *xingling* poetics. Nevertheless, in contributing to the Little Critic column of the English language weekly *China Critic* that Lin presided over during the same period, as Qian (2013) has shown, it became clear that many of the Chinese essays could not establish an independent existence of their own since they were preceded by an English column essay. Actually, Lin attributed the creation of his bestsellers in America to the style he developed while writing for the Critic:

> 'I had been developing a style, the secret of which is take your reader into confidence, a style you feel like talking to an old friend in your unbuttoned words. All the books I have written have this characteristic which has a charm of its own. It brings the reader closer to you.' (Lin, 1975: 69)

This secret style was first tried out in Lin's English writings, and it accords with his interpretation of expressionism as confiding the author's thoughts. The parallel existence of the Chinese articles to those Critic column articles leads the present study to its quest:

how would, if it does, this equated literary notion influence the course of his transfer? For this purpose, the search for Lin as a self-translator shall now look at Lin's notions on translation.

4.1.3 Lin's articulations on translation

Lin's poetics involving *xingling* and expressionism are themselves a manifestation of the idea that if a notion is to exert influence in China, it needs to take a Chinese form. This is especially relevant to Lin's stance on cross-cultural communication, for which translation was a major concern. To account for Lin's self-translation decisions, this section sets out to investigate Lin's discourse on translation from two aspects: subsection 4.1.3.1 focuses on Lin's comments on translation and 4.1.3.2 on Lin's articulated conception of translation.

In the spirit of Crocian expressionism, Lin saw talent as the threshold for literary creation and translation, as he differentiated artistic talent and relevant training in both 'Six Principles of Writing' and in 'On Translation'. Therefore, Lin spoke of the principles, skills and attitudes of translating.

4.1.3.1 Lin's comments on translation

This subsection considers the comments that Lin made on translation.

Gu's translational endeavour would reasonably win Lin's admiration as Gu's cross-cultural achievements had a general influence on Lin's intellectual perspective, as mentioned in 4.1.1. Lin highly admired the 'depth and insight' (1959:50) in *Discourse and Sayings of Confucius* (henceforth *Discourse*; 1898), which was Gu's translation of three of the Confucian *Four Books*, and which, as Lin saw it, has achieved a:

> happy match of sense and expression that can come only through the mastery of both languages and understanding of their deeper meaning (1959: 52)

Gu made the Confucian classics 'well understood' despite the difficulty of translating from Chinese into English:

The ideas were so different and what was worse, the modes of thought were so different, and what was still worse, grammatical relations were expressed solely by syntax in Chinese, without inflections and without the usual connectives and articles and sometimes without the subject of a predicate.

As a result, Lin saw 'great pitfalls' in the existing translations of Chinese philosophic ideas, hence 'the very "sources" of Chinese philosophy are still clothed in a twilight of hazy likenesses' (1960:51). In this regard Lin spoke of the Scottish sinologist James Legge's translation of the Chinese classics as compiled in the *Sacred books of the Far East*, which Lin defined as a 'cumbersome circumlocution which passes for translation', as he cited the following example:

Original: 天时不如地利，地利不如人和。

Legge's translation: Opportunities of time (vouchsafed by) Heaven are not equal to advantages of situation (afforded by) the Earth, and advantages of situation (afforded by) the Earth are not equal to (the union arising from) the accord of Men.

Gu's translation: the weather is less important than the terrain, and the terrain less important than the army morale. (ibid 51)

Legge's version was clearly faithful to the Chinese wording, as if answering Berman's early call for literalness. Also, by unpacking the meaning compacted in the original in a word-for-word manner, Legge's version can be counted as 'thick translation'. What literal and thick manners of translating have in common is the closeness to the original wording. Fairly speaking, Lin was not negative toward literalness, as he considered it acceptable to render '天时' into 'sky-times', '地利' into 'ground-situation' and '人和' into 'human harmony'. Nevertheless, Lin disapproved of prioritising literalness over a clear presentation of ideas, and he saw Legge as having made 'a fetish of literalness, as if a certain air of foreign remoteness, rather than clarity, were the mark of fidelity' (1960: 51). Such scholarly fidelity put the ideas of the original in a mist, and even the Cambridge professor of Chinese, Herbert A. Giles came to the opinion that Confucius was a 'dull, humdrum, platitudinous village school master' (ibid 50).

In contrast, Gu's version

was more than a faithful translation. It was an act of creative interpretation, a sudden transfusion of light of the old texts through a deep philosophical understanding (1959: 50).

Lin saw the dynamic factor of Gu's translation achievement lying in the fact that it was rooted in his intellectual familiarity with Western philosophy. Gu was particularly well-read on 'Matthew Arnold, Carlyle, Ruskin, Emerson, Goethe, and Schiller' (ibid 52), through which he was able to reflect on Chinese thought through 'a deep philosophical understanding'.

In the preface to *Discourse*, Gu claimed to be motivated to re-translate the Confucian *Analects* because Legge's literal translation obscured Confucian ideas. As Gu saw it, Legge lacked the basic literary perception and training for this undertaking, and even readers with no knowledge of the Chinese language would find his translation disagreeable.

Given Gu's appreciation of German intellectuals and the fact that he spent part of his post-graduate education at Leipzig, it is reasonable to assume that Gu was aware of Humboldt's views on the modelling role of human language on thinking, and particularly Humboldt's discussion on Chinese as a non-inflected language in contrast to the Indo-European language family. Arguably, this awareness is less likely to support literalness in translation, as Gu claimed his wholesale strategy was to present the Confucian Analects in a manner that educated Englishmen would use to present the same ideas.

More than three decades later while Lin was in Leipzig, as he recalled, Gu's words had 'a good hearing' in Germany and the German translation of his book *The Spirit of the Chinese Civilisation* (1915) had high resonance among intellectual readers.

A brief reading of Gu's translation reveals a much more domesticated manner of translating, which is evident in three aspects. First of all, the original wording has given way to fluency. Then, cohesive components are added according to Gu's interpretation. Last but not the least, Western thinkers are frequently quoted and alluded to in annotations to support the relevant Confucian Analects.

A counter-ethnocentric stance did not lead Gu to prioritise letter over meaning in translation, which early Berman or Venuti would consider ethical. On the one hand, Gu let

his interpretations emerge as editorial decisions on the original. On the other, Gu was trying to minimise the foreignness of the Chinese classics by putting them alongside a Western counterpart, in his understanding.

In Lin's *The Wisdom of Confucius* (1938), *Universal* is exclusively cited where relevant Confucian Analects are needed. Lin saw Gu's translation as able to 'stand forever'. Despite the fact that Gu was engaged in translating *into* English, Gu's translation endeavour certainly set the tone for Lin's articulations on translation in both directions, especially where non-fictional texts with cultural elements are concerned. In this regard a double implication can be identified. For one thing, acceptability is prioritised over the stylistic value of the original wording. For the other, the translator takes an interventionist role in his undertaking and this allows him to add annotations, to domesticate, to improve the original's readability and even to adapt the original to suit his own personal idiosyncrasies.

Viewed in the light of Lin's expressionist poetics, influence from Gu is also about placing the translator's intellectual qualities at the centre of translation, especially on cultural matters. While the content of culture was the major issue, there was still the language and style in the transmission to be concerned about, as can be seen in Lin's comments on the translation of his novel *Moment of Peking* (1939; henceforth *Peking*).

Peking was written in English with the ambition that it could become a modern *A Dream of Red Mansions* (1750s). Lin contacted the person he considered to be the ideal translator, Yu Dafu, a renowned novelist of modern Chinese literature. Yu was chosen for three reasons. Firstly, Lin himself was fully engaged in English writing therefore could not spare the time for translating. Besides, he was not confident in Peking speech. Secondly, Yu was proficient in English, was at hand and had a Beijing accent. Third, Yu's literary language was free from the negatively Europeanised Chinese that was rampant at the time.

Unfortunately Yu never embarked on translating *Peking* and up to now the novel has appeared in three Chinese versions. Among them, Zheng's (1941) was published during Lin's lifetime. In 'My Comments on Zheng's Translation of *Moment of Peking*' (1942), Lin touched upon issues of language quality and the naturalness in rendering meaning.

The Europeanization of vernacular Chinese is his primary concern in this article. As Lin

saw it, Zheng's translation language shared the problem of malignantly Europeanised Chinese that was rampant at the time, as a result of sticking with the English phrasing where a perfectly natural Chinese expression could be found. Lin picked the following examples and offered his self-translations:

Example 1

Original: I have so long wanted to meet you Mr. Chi.

Zheng's version: ……我老早想和你会面，盼望了好久了。

Lin's self-translation: 久仰大名！

Example 2

Original: … bent her head…

Zheng's version: ……俯倒脖子……

Lin's self-translation:……低头……

Peking is set in Beijing in the chaotic historical period from the Boxer Uprising (1901) to the anti-Japanese war (1930s) and features three traditional Chinese clans. With its Chinese content it is reasonable to view *Peking* as a translation but without an original. Unlike Lin's generally domesticating manner for cultural elements, *Peking* assumes a general foreignizing manner, particularly in the presentation of proper names of places and people, and references to kinship relations.

Since the novel was set in Beijing, how to display the Beijing dialect in English as well as in translation became one of Lin's primary concerns. As Lin revealed elsewhere, the conversations were written in a manner that is mediated by Chinese, unlike the narration. The designated unnaturalness was to give Western readers a feeling that they are reading a Chinese conversation. However, Zheng's 're-translation' failed to display the Beijing dialect. Where Lin designed to be '肯*依*不肯*依*' and '你*管*钱就是要*管*我', Zheng translated as '肯*做*不肯*做*' and '*控制*我'. Indeed, the verbs '依' (to obey) and '管' (to control) are natural usages in traditional vernacular Chinese while '做' and '控制' only regularly emerged after Chinese started to 'borrow' from European languages and Japanese.

'How can vernacular be reduced to this?' Lin continued, 'I have not planned to self-translate this novel. But if I ever was going to, I would read *A Dream of Red Mansions* intensively three times, figuring out its vernacular style before I embarked on translating' (1942).

4.1.3.2 *The expressionist translation*

Lin's reflections on translation are concentrated in 'On Translation', a monograph in his academic anthology *Essays on Linguistics* (1933). This monograph focuses on translation *into* the translator's mother tongue, hence consistent with Berman's discourse. As the title of the book suggests, in three out of the four sections of this article, translation is approached basically from the dimension of language.

Nevertheless, when it comes to the translation of artistic texts in the fourth section, importance is attached to the translator's language competency. Lin conceptualised translation as a form of art and recognized the translator as the dynamic factor in achieving the art of translating, the monograph is in line with Berman's advocacy of the translator's subjectivity. Lin believed that the problem domains for translation feature the translator's cognition and the dialectical relationship between the two languages involved. The dual elements are elaborated in terms of three principles of translation, i.e. faithfulness, fluency and beauty. The first two principles concern the linguistic dimension, and will be focused on in the next subsection.

By contrast, the principle of beauty, the focus of the last section of this article, concerns the artistic dimension, and Croce's relevant statement on translation is referred to both at the beginning and the end of the section as the rationale for Lin's stance:

> To clarify, we can recognise the truth in Croce's words: 'artistic works, without exception, are untranslatable' [1](1933; own translation)

Then, a bracketed annotation is added:

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[1] This piece of statement is quoted in the Chinese translation by Lin; nevertheless I did not find the exact correspondence to this expression throughout the English translation of Croce's Esthetik.

(According to Croce, artistic texts are not translated but reproduced; the translation is the translator's artistic creation; it is regarded as production, not reproduction. See Benedetto Croce: *A Esthetic*, S.72)[2] (ibid)

Lin went on to address the untranslatability of poetry, the issue of 'the content and style', and of 'outer form and inner form' in the translation of artistic text, before drawing this section to an end, also the whole article, by restating Croce's view that translation is not reproduction but production. This means, as Lin explained, that:

> There are no formulas for translating and as a result, no such thing as the 'best' translation. An original can be rendered in various ways depending on the translator's idiosyncrasy with Chinese […] even if two translators hold highly compatible stances (1933; own translation)

4.1.3.3 *The desirable quality of Chinese as the translation language*

This subsection sets out to re-constitute Lin's stance on the desirable quality of Chinese as the target language in translation from his two areas of articulated views: his theorization of translation and his supporting views on *yuluti* as the literary language; in addition, a brief allusion will be made to his translation critiques as presented in 6.1.3.1.

The criterion of faithfulness corresponds to the translator's relationship with the original text and with the translator's responsibility to the author. Particularly, Lin addressed the topics of the 'four degrees of faithfulness', 'the inappropriateness of "literal" and "free" as names for strategies', 'metaphrase and paraphrase', 'metaphrase is fallacious', 'faithfulness does not mean metaphrase', 'dictionary meanings cannot be used regardless of context', 'the sensible way of using a dictionary', 'faithfulness should be pursued in terms of the spirit of the text' and 'the impossibility of absolute faithfulness'.

The criterion of fluency corresponds to translator's relationship to the Chinese language and to the translator's responsibility to the Chinese reader. Sub-topics include

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2 This reference is Lin's creative interpretation of Croce's words that 'It is in these resemblances that lies the relative possibility of translations. This does not consist of the reproduction of the same original expressions (which it would be vain to attempt), but in the measure that expressions are given, more or less nearly resembling those. The translation that passes for good is an approximation which has original value as a work of art and can stand by itself.'

'autodictation, instead of extemporizing, as the manner of wording', 'the translation unit should be the sentence', and 'the manner of the wording should be Chinese'.

The thought behind this notion is Lin's dissatisfaction with the traditional conception of translation as conveying the message according to a binary standard, i.e. either literal or free. Instead, Lin suggests formulating a principle of translation on the basis of the translator's interface with language, and this interface is also where the translator encodes and decodes the original text:

> The translator's interface with the translating language falls into no other than the two types: word-based and sentence-based (Lin 1933; own translation)

Translating by word is wrong, Lin explained, since the meanings of individual words being added up can be remote from the meaning of the original. Instead, the latter is organically formulated by individual words whose meaning is determined by their correlation with other sentence elements. The sentence is the unit where the original author formulates the thought, and to represent the thought in translation, the sentence should also serve as the unit, and this means for the translator to practice in two aspects. One is to

> […] accurately and minutely grasp the meaning of the whole original sentence before rendering this total meaning in Chinese grammar.

This means to use the sentence as the unit of decoding. When it came to translating his own work, it may well be the case that Lin was still to some extent following the unit of his earlier creation, while the allograph translator could not possibly do that. As a result, the CV1 keeps closer to the original sentence borders.

Taking the sentence as the unit of decoding is about accurately grasping the meaning of the original, while getting the meaning across is the concern of the other aspect of 'translating by sentence', i.e. 'completely following the psychology of the Chinese', and this aspect explains the mass of commas in Lin's self-translation.

Lin's advocated *yuluti* (语录体, namely the vernacular classical style), that originates from the *Analects of Confucius*. *Yuluti* is linked to the *xingling* poetics via *xiaopinwen* (小品文), the strand of essay that Lin equated to the English 'familiar essay'. Among the three

key words to Lin's literary world, *xiaopinwen* is the best known since it represents the output of his *xingling*/expressionist poetics, while *yuluti*, although less prominent as a key word, is actually the language material of Lin's essays.

Lin had devoted a series of articles to *yuluti*: 'On the Use of *Yuluti*' (1933), 'Disgusting Dogmatic *Baihua*' (1933), 'How to Write a Note?' (1933), 'A Talk with Mr. Xu on *Baihua* and *Wenyan*' (1934; titles translated by Qian 2013:123) and later 'On Zheng's Translation of *Moment of Peking*' (1942). As can be seen from these titles, Lin's discussions on *yuluti* are relevant to *wenyan* (文言, namely the classical style Chinese) and *baihua* (白话, vernacular). Reading into these articles, it can be seen that Lin's articulation of *yuluti* is based on the reciprocity of *wenyan* and *baihua*.

Lin spoke of two forms of *yuluti*: the *wenyan*-based form blended with slang expressions, and the *baihua*-based form that is tinted with language markers from *wenyan* (1933). A mixture of *wenyan* and *baihua*, *yuluti* is endowed with both the conciseness of the former and the expressiveness of the latter, and it is particularly suited to argumentation, debate and epistolary.

Being a style of language, *yuluti* means for Lin a protective mechanism to present the modern vernacular from being malignantly Europeanized in the language environment in 1930s. Lin had on various occasions criticised this degradation and his choice of *yuluti* has a passive tone, as he affirmed, when questioned on why he was writing in the classical style and going against the historical tide, and said that choosing former, the basis of *yuluti*, was not out of fondness, but he had no choice (1933).

Yet for Lin, *yuluti* transcends a style of language, and serves to assist the presentation of the author's personality in literary creation. As Lin saw it, *yuluti* is able to consolidate one's arguments with the profoundness of *wenyan* and the expressiveness of *baihua*. Such is the case with Yuan Zhonglang's argumentative essays: three hundred years' later, Yuan's personality was still vivid between the lines.

More than its literary significance, *yuluti* also serves Lin's discourse on the *raison d'etre* of Chinese tradition and its significance to the Chinese modernity on the language level. Lin never put *wenyan* in a contradictory status to *baihua*, and this first of all accords with his generally moderate attitude as a result of his Christian upbringing, and this was

less likely to lead him into a radical nationalistic stance, like that of Zhou in his active practice of *baihua*, or a royalist stance, like that of Gu in his devotion to the classics. Secondly, this in accordance with Lin's later awakening to what was supposed to be his native culture (6.1.1), and this awakening means for him he should endorse its intrinsic value and prevent it from being assimilated by discourses that were empowered by their military and political institutions.

Therefore, Lin's language stance for *yuluti* seems to be a deviation from his cosmopolitan intellectual background that tends to balance Chinese and Western ideas, since the advocacy of *yuluti* is to protect what is intrinsic to the Chinese language from being balanced by Western languages, especially English

Lin was concerned with language on the artistic level with relevance to translation. Lin spoke of the inner form and outer form of an artistic text:

> The outer form refers to forms like the length and level of sophistication of sentences, and the form of poetry; while the inner form is the idiosyncrasies of the author: idealistic, realistic, imaginative, mysterious, optimistic, pessimistic, humorous, etc. (1933; own translation)

While translating the inner form completely relies on the translator's literary skills, Lin continues to say, the outer form can be experimented on by the translator so that an equivalent form can be achieved.

The above reflects Lin's respect for the translator's subjectivity regarding the artistic aspect of translation language. At the end of 'On Translation', he restates that there is no formula for translation, and this can be seen as his response to Croce's recognition of translation as being not reproduction but production. Here in his recognition of the kind of identity Chinese language possessed in relation to foreign (Western) languages, Lin's stance toward the Chinese language was distinguishable.

Both of Lin's critiques in 6.1.3.1, one being his applause for Gu's translation of the Chinese classics and the other his criticism of Zheng's translation of his *Peking* are indicative of his stance that translation should be free from the foreignness that results from keeping too close to the semantic meaning of words in the original and the original

wording.

4.2   Two projects

Bilinguality characterises Lin's oeuvre, and naturally, his translations. Nevertheless, according to Lin's own stock-taking in 1975, 35 out of his 39 major publications, consisting of original writings and translations, are in English. A small number of these texts have a Chinese version, and these include fifty *Little Critic* essays (1930-1936) and the first eleven chapters of *Between* (1943). The two projects are separated geographically by Lin's emigration from Shanghai to New York, and the year 1936 marks a change in Lin's literary language: he scarcely published in Chinese after 1936. Being his only publication in Chinese, the first eleven chapters in *Ti Xiao Jie Fei* stands in a contrast to his earlier Chinese versions of the Critic column essays. Therefore, Lin's recourse to Chinese can be accessed through looking closely at these two projects.

4.2.1   Project to sell expressionist literatures

The link between the Little Critic column in *The China Critic* and the series of Chinese periodicals Lin launched was not mentioned in Lin's publications. Nevertheless, as revealed in Qian's (2012) compilation, fifty, about one third of the column essays, have a corresponding Chinese version published mainly in these Chinese periodicals: thirty-seven in *Lunyu*, three in *Renjianshi*, five in *Yuzhoufeng* and five elsewhere, and most with a later publishing date. The two sets of essays, materially set apart by language, are underpinned respectively by Lin's two major endeavours at the time: to build his identity as 'an independent critic' (1975:69), and to test the technique of employing *xingling* poetics with which he was involved in a debate, and for which he (co-)launched, one after another, the three periodicals.

In this light, the project of rendering the Critic essays, although unmentioned, can be accessed through the principles of the Critic column and those of Lin's periodicals.

The China Critic (1928-1945), being the only English language comprehensive

periodical at the time, was primarily dedicated to liberal commentary on every aspect of Chinese society. It was run by 'a group of Western-educated humanities professionals' who wished to bring Chinese modernization onto track (Qian, 2011: 100). The weekly was not primarily foreign oriented, and its readers, characterised by English reading habits, formed a special elite social class for whom Western values were not exotic (Qian, 2011: 100). Lin shared the educational background of the editorial board of *The China Critic*. His contribution to the weekly started in 1928. From 1930 to 1936, Lin chaired its Little Critic column, publishing 160 odd essays that covered current events, popular culture, Chinese tradition, religion, etc.

It was those essays that attracted Pearl Buck, who invited Lin to write what were to become the *New York Times* bestsellers. Indeed, the column essays contain the 'main ideas and attitudes' of *My Country and My People* (1936) and *The Importance of Living* (1937) (Qian, 2011: 99). Lin saw his columnist writing as an identity-creation for 'an independent critic' who caters to no man's interest (Lin, 1975: 69), and such attitude shares the essence of what he understood to be expressionism, although neither the weekly nor the column was primarily of literary purpose.

While in English Lin could freely exercise the expressionist ideal, in Chinese he had to undergo a debate, through launching literary critiques, defending them in one periodical launched after another through essays in these periodicals. On the one hand, these periodicals were underpinned by social concerns, as can be seen in Lin's defence of the slogan of 'humour' in *Lunyu*:

> If [by promoting a literature of humour] I could reduce some of the dogmatism ['方巾气'] in this country, and implant a more natural and lively view of life in our countrymen, I would have fulfilled my national duty in the grand undertaking of introducing Western culture [own translation]

On the other hand, the success of these periodicals cannot be discussed without mentioning Lin's market-oriented writing techniques. At the same time of chairing the Critic column, Lin recollected:

I had been developing a style, the secret of which is take your reader into confidence, a style you feel like talking to an old friend in your unbuttoned words [1975: 69]

This 'style' refers to the *xiao-pin*/familiar style that Lin was promoting in the second periodical *Renjianshi*, after achieving an outburst of popularity with the slogan of humour in *Lunyu*. Nevertheless, Lin's reader consciousness cannot be seen to have been reserved only for Chinese readers, as can be seen in 'moving the readers' and 'respect the readers' being included in the 'Six Tips for Composing an Essay'. The essence of the former tip means to adapt the topic, message and/or content to your audience, and that of the latter means to avoid triteness.

Such a reader-conscious attitude in writing is consistent with the market position of the three periodicals towards the general public. Compared to the readership of *The China Critic*, the reading public of these periodicals was much less highbrow and Western-minded, and featured the emerging urban dwellers in the ever-modernizing Chinese society. Conceivably, when Lin recycled his column essays, his general strategy would be to configure them to a more popular level of reception.

4.2.2 Project to address countrymen who 'seek to bring order to the Way' ('治道')

According to Lin Taiyi (2011), Lin's daughter, her father never had time to translate his own work because he was over-endowed with creativity. This was not accurate: Lin's recycling of some of his Critic column essays was counter-evidence, as mentioned in 6.2.1. The other counter-evidence is *Between*. Unlike the unmentioned link between the Critic essays and their Chinese versions, in the 'Foreword to the Chinese Translation: Advancing an Explanation to Chinese Readers' of *Tixiaojiefei*, Lin explicitly stated the aims of his self-translating project:

I do not want to lose people [who can be conversed with], therefore have translated this book for my countrymen. [...] My expectation will be fulfilled as long as certain points of the book can touch a chord with people who seek to bring

order to the Way (1945; own translation)

Its link to *Between* is also clarified:

> The original of this book was written for Westerners, intended as a diagnostic remedy for their problems (ibid)

At the end of the 'Foreword', Lin noted his share of the work and again the presence of the original:

> Chapter 1 - 11 was translated by the author, while the rest was translated by Xu Chengbin. […] The explanations and annotations which are not in the original are bracketed.

4.2.3 Critical examination of the two projects

This section examines the connections between the two projects that are outlined in the last two sections. First of all, since both projects can be boiled down to addressing Western and Chinese reading public, it is necessary to look closer at Lin's reader consciousness in this regard. In Lin's self-translation of a speech entitled 'The Spirit of Chinese Culture' (1932), which he delivered at Oxford, a preface is inserted:

> Originally written for English audience, the speech was filled with compliments on oriental civilization. […] Peace-loving and tolerance are indeed our merits […] but if we are not going to refine peace with resistance and tolerance with entrepreneurship, our nation is getting near to doom. Here I would kindly urge my readers to reflect on our weaknesses instead of to be conceited of our merits.

Likewise, in 'About Writing *My Country and My People*' (1937), Lin recalled starting over again nearly halfway:

> I set the theme of the book at criticising Western materialism and went at great length with loaded arguments, not realising the tone of the draft had totally gone astray.

In this his first bestseller, the theme was totally changed to the spiritual life of Chinese

people and the Chinese social scene, and the tone was changed to calm praise and observation. It can be seen that Lin would adjust the information or the message about China in Western-oriented writings, and presumably, in Chinese-oriented writings, he would also make adaptations to information and the message.

It therefore leads to the question of whether Lin adapted the information and the message in the same way in his discourse to Chinese. As previously mentioned, Lin's acknowledgement of the two projects are different. It may not be fair to interpret Lin's silence on recycling the Critic essays as a disavowal of the relationship between the heterolingually paired texts, but a lack of recognition can certainly be noted, and a non-reference to the presence of the earlier text is in effect a way of allowing liberty in the production of the later text.

Thus, association can be made between the specific project and Lin's major undertaking at the time. During the Critic project, Lin's literary technique was still being experimented on, and his writings had the primary focus of introducing Western culture. The latter seems to be the opposite to what he was doing in the late 1930s, namely introducing Chinese culture to the West, but essentially the same concept, although Lin's literary skill had reached maturation in late 1930s.

Nevertheless, based on his documentation of Lin's exchange of letters with his American publisher, Qian sees a broad change of leitmotif in Lin's writings in America in the 1940s to 'offering a clear contour of a cross-cultural philosophy of peace', although the grand theme of a cross-cultural critique had remained (2011: 225). *Between* belongs to Lin's cross-cultural search for a philosophy of peace in terms of a critique of Western modernity, and this, conceivably, involves a higher level of information, and entails an increased requirement for understanding on the part of the readers.

The two projects, both reflecting Lin's reader consciousness, but belonging respectively to Lin's primary writing project at the time, therefore can be linked to different dimensions of language. The Critic essays rely more on literary technique, while *Between* relies more on information and argument.

4.3   Horizon of Lin as a self-translator

This section probes the horizons of Lin as a self-translating author, respectively in the two projects described in the last section. In Berman's view, this means investigating the 'linguistic, literary, cultural and historical parameters' that both unfold and limit Lin's self-translating action.

4.3.1   Horizon of Lin in self-translating the Critic essays

The horizon of Lin in the project for self-translating Critic is first of all situated in the historical context of the Nanjing Decade (1927-1937), a period in Chinese modernization when 'Western-trained professionals were put at the forefront of social building' (Qian, 2011: 101), while the cultural ambience is first of all geographically related to Shanghai, the forerunner in socio-economic development and liberty of the press, and after 1928 the exodus of intellectuals from Beijing due to political pressure further diversified the voice of Shanghai.

This is the historical and cultural backdrop to Lin's move to Shanghai where from 1927 he was 'devoted solely to authorship exclusively' (Lin, 1975: 65); therefore, he came to be closely involved in the literary and linguistic conditions prevailing under that historical and cultural backdrop.

4.3.1.1 The literary ambience

This subsection approaches the literary ambience of Lin's Critic project from the popularity of the *xiaopinwen* genre.

The successive popular receptions of Lin's periodicals, due to their *xiaopinwen* style of essays, are premised on the public recognition of *xiaopinwen* in the wake of the revival of *xingling* as promoted by Zhou Zuoren. In 'On the Aesthetical Style of Writing', Zhou called on Chinese writers to seek examples from Western essays and write in their own personal style and think in the spirit of the *xingling* school of writers in the Ming Dynasty. Reviving *xingling* in the form of *xiaopinwen*, Zhou argued, could enable a horizon to be

opened for new Chinese literature. Zhou's call was echoed by a series of advocates. To note a prominent example, in *Routes to Writing* (*Wenzhang zuofa*, Xia and Liu 1926), *xiaopingwen* was discussed as a writing style, in parallel to argumentation, explanation, narration and documentation.

The flourishing of *xiaopingwen* in the 1920s is closely related to the prosperity of publishing industry in Shanghai, and of periodicals in particular. Shanghai hosted around two thirds of the periodicals nationwide. In terms of publications, periodicals appear frequently, have a wide distribution range, and in terms of capacity, are suitable for carrying essays. As the contemporary critic Zhu (1928) remarked, 'indeed, *xiaopingwen* has been flourishing…with greater vitality than any other style'.

The well-established theoretical foundation and public acceptance of *xiaopingwen* served to create a literary ambience in which Lin could sell *his* brand of *xiaopingwen*, which was characterised by its reader-orientation.

4.3.1.2 The linguistic ambience

Underpinned by the Leftist literary ideal of revolutionary realism, artistic creation bore the mission to negate and to subvert what they regarded as having caused China to lag behind Western civilisation. When it came to translating foreign literature *into* Chinese, as was the only direction of concern to Lu Xun's translation had the mission of reforming the Chinese writing system by gradually introducing foreign syntax: this was an embodiment of Lu Xun's 'taking-in' strategy.

Introducing foreign syntax inevitably brought awkward sentences, as Liang Shiqiu (1929) said in criticising Lu Xun's translation of Lunacharsky's *On Art* and *Literature and Criticism* for distorting the original text, referring to it as 'stiff translation' (硬译), and located the main reason for this in Lu Xun's earlier articulated view that Chinese syntax was inherently deficient.

Lu Xun did not approach this deficiency from a linguistic point of view, but from a series of correspondence on translation, especially the statement that 'The grammar in both spoken and written Chinese is so far from being accurate. […] The inaccurateness of the grammar is evidence for the inaccurateness of the thought' (1931). It is clear that he meant

the absence of inflection in Chinese, and his consistent campaign to refine the Chinese national soul found its outlet in the reformation of the Chinese language.

In fact, the discussion on reforming the Chinese language had long been on-going, involving scholar-politicians from the Leftist camp and some prominent linguists, and the main proposal being to Latinize the Chinese writing system. Voices on Europeanizing Chinese syntax also came along, and in Lu Xun's 'three steps to reform Chinese characters', Europeanizing Chinese syntax was the third step.

By contrast, Lin was able to probe the identity of the Chinese language from the perspective of the mutual incompatibility of a wide range of languages:

> […] again, a differentiation is made between active voice and passive voice in English, but this differentiation should not be taken for granted and be applied to all languages: Sanskrit and Greek has in addition the middle voice, and Sanskrit, still, has the causative, intensive and desiderative (1933: 247).

Against this backdrop of dissimilarity, Chinese was even more dissimilar by this common recognition, but Lin's stance nevertheless points to an opposite direction from the mainstream voice:

> The most important thing is to avoid a bigoted attitude toward the Chinese grammar (ibid).

And this means

> […] to avoid being restrained by English grammar, as if their grammatical categories can be taken to categorise our grammar (ibid).

With a sense of self-respect but far from being driven by national pride, such recognition is rational, as can be seen in his recommended reading of Bloomfield and Sapir in his *Essays on Linguistics* (1933), where the extracts above come from.

Lin's contrary stance on the Chinese language to Lu Xun's is indicative of his expectations for translation language being contrary to the latter's. In Venuti's (1998) discussion on how translation uniquely discloses the asymmetrical relations that have long

featured in international affairs, Lu Xun's (discussed together with his brother Zhou Zuoren's) translation discourse on foreignization is attributed to his readings on Schleiermacher and Goethe; but rather than endorsing the nationalist agenda based on the belief of racial superiority that underpins the latter's notion of foreignization, Lu Xun resorted to foreignizing strategy for reforming the national soul through the grammar system. In defence of his stiff translation language, Lu Xun argued that it is:

> […] preserved in the original tone and versed largely in the original syntactical patterns, which, through the course of time, are likely to be assimilated into the wealth of the Chinese language (1931; own translation).

But such expectation seems unlikely in the light of Lin's view:

> Europeanization is largely a matter of vocabularies. As for grammar, it is extremely difficult for grammar to be Europeanised, and not possible for every sentence to be Europeanised (1933; own translation).

Foreign thoughts had to be contained in Chinese form, because:

> Any text, before its language is domesticated, is not capable of conveying of thoughts, and being a translated text does not excuse it from being so regulated (ibid; own translation).

To sum up, self-translating Critic reflects Lin's participation in the linguistic and literary stances of the decade that witnesses the free, flourishing development of modern Chinese language and literature.

4.3.2 Horizon of Lin in self-translating *Between*

By contrast, although, unlike the case of Critic, the English version of *Between* was written in America, the horizon of Lin in self-translating *Between* was clouded by the highly nationalistic milieu of WWⅡ. Artistic values in written works tended to be over-shadowed by their social functions, and such an agenda was adopted by writers from different schools. This can be seen in the motivation for *Between*, as Lin revealed in the 'Preface':

to have seen China being isolated internationally, to have witnessed the residence of power politics and racial discrimination, and to have to mourn at the lack of the spirit of peace

and in the purpose of this book as:

to search for the ultimate cause of the world's chaos […] for readers who care about the way out.

While it can be assumed that Lin's cultural, literary and linguistic stances remained consistent, how Lin self-translated *Between* was influenced by the wider literary agenda during the war time China.

5 Text analysis

The tendencies identified in text analysis are related to the three areas that Lin's subjectivity works on: the comparative difference between English and Chinese, Lin's expressionist poetics and the translation project. This chapter presents the findings of the text analysis based on the two corpora.

5.1 Changes above sentence level

Macro-structural changes are found in both corpora.

5.1.1 Re-ordering

The CV1 in both corpora are found to contain groups of sentences that are re-ordered compared with the EV: these occasionally coincide with omissions and/or insertions. The two sub-sections in this section respectively take stock of the re-orderings in the two corpora.

5.1.1.1 Re-ordering the Little Critic essays

Decisions on re-ordering are found in fourteen out of the nineteen essays in the Critic corpus, on a scale ranging from across the text to within a paragraph. This subsection is mainly dedicated to the re-orderings that reflect an awareness of the differences in reading expectations, which account for half of the total re-orderings.

One type of re-ordering decision underpinned by the motivation of adjusting the text conventions on a cultural level can be found in the social satire 'A Hymn to Shanghai'. Both the EV and the CV1 feature hymn lines concerning various social images and fashions, but the EV includes three introductory paragraphs (EV [1], [2]) which are partially omitted in the CV1. Part of the remaining contents is re-allocated to the middle of CV1 ([8] and [9]), and part to the end ([21] and [22]), as the arrows in the following table show:

Table 10 Macro-structural re-ordering 1

EV	CV1	CV2
[1]…Shanghai is terrible in her strange mixture of eastern and western vulgarity […] in her emptiness, commonness, and bad taste, […]		[1]上海之所以龌龊，是因为有东西两方污质的合流，[……]，是因为有那种空洞、平凡、俗气。[……]
[2]		[2]
[3] O Great and Inscrutable City. Thrice praise to thy greatness and to thy inscrutability!	[1]伟大神秘的大城！我歌颂你的伟大与你的神秘！	[3] [4]哦，伟大不可稽考之城。今为汝之伟大三呼，为汝之无稽三呼！
[4]	[2]	[5]
[5]	[3]	[6]
[6]	[4]	[7]
[7]	[5]	[8]
[8] Great and inscrutable art thou!	[6]你是何等的伟大与神秘！	[9]呜呼，汝诚伟大不可稽也！
[9]	[7]	[10]
[10]	[8]我想到这中西俗陋的总汇——想到这猪油做的西洋点心，与穿洋服的剃头师父；	[11]
[11]	[9]我想到你的浮华、平庸、浇漓、浅薄……	[12]
[12]	[10]	[13]
[13]	[11]	[14]
[14];	[12]	[15]
[15]	[13]	[16]
[16]	[14]	[17]
[17]	[15]	[18]
[18]	[16]	[19]
[19]	[17]	[20]
[20]	[18]	[21]
[21]	[19]	[22]
[22]	[20]	[23]
[23]	[21]你这伟大玄妙的大城，东西浊流的总汇。[…]	[24]
[24]	[22]我歌颂你的浮华、丑陋、凡俗与平庸。	[25]
[25]		

From the point of view of genre, the CV1 can be seen as an introduction into Chinese of the Western hymn style, although the Classics of Poetry (诗经) sections, the *Greater Odes* and *Lesser Odes* (大雅 and 小雅, c. 1000) are commonly *referred to* as Hymns in English. Following the EV, the CV1 has all its lines versed in a quasi-biblical style, keeping the form of

short verse lines and addressing Shanghai in the second person. Following the original structure would be acceptable, and re-structuring a few lines could be seen as editorial adjustment. However, from the point of view of the structural role of the re-ordered lines, and how insertions and omissions work for the revised structure, this re-structuring can be more convincingly defined as cultural as shall be explained in detail.

The hymn part in the EV opens with the exclamation 'O Great and Inscrutable City' ([3]) and then at [8] repeats this line with a slight adaptation, while the rest of the lines parallel each other in the sense that no progression of thought is displayed. By contrast, along with a large amount of omission and insertion, CV1 shows a progression of thought threaded by line [1], [6], [8]/[9] and [21]/[22], and consequently, a new motif that Shanghai's terribleness lies in 'her emptiness, commonness and bad taste' due to 'her strange mixture of eastern and western vulgarity'.

The re-organised four lines display a structure that is more characteristic of the traditional Chinese texts, namely raise-sustain-transit-conclude (起-承-转-合). CV1 [1], corresponding to EV[3], declares the topic, and CV1[6], corresponding to EV[8], reiterates the topic, with the hymns so far following the original. Then, while the EV dwells on the topic and continues with images specific to Western culture, a new focus is developed by CV1 [8] & [9], which originally assumed no structural significance.

This 'transit' of focus is supported by a large number of insertions and omissions, beginning with the insertion immediately after CV1[8], that 'I think of the Western-style snacks made with lard, and the barbers dressed up in Western-style suits'. Most inserted images, like most omitted ones, mark the hybridity of the modernizing Shanghai. However, while most omitted images are more familiar to readers living closely attuned to Western existence in Shanghai - featuring *China Critic*'s mainstream readers including foreigners and Western educated Chinese, most inserted images are more familiar to ordinary Chinese readers.

Moreover, in support of the new focus, that Shanghai is 'a strange mixture of Eastern and Western vulgarity' and a city of 'emptiness, commonness and bad taste', most insertions, like the first one, juxtapose contrasted images: unkind foreigners and deprived natives, prosperity and poverty, laughter and tears, etc. Finally, with a slight re-phrasing, lines [21] and [22] close the hymn by reiterating [1], [6], [8] and [9], corresponding to the 'conclude' phase, a

'head-and-tail correspondence', a literary skill honoured by critics.

According to Wang's (2010) stock of Chinese text structures, raise-sustain-transit-conclude is the most prominent type among the four-part structures. The four phases were originally put forward to regulate poetry composition, and were gradually applied to other artistic forms including music, drama and prose, especially where an idea is expressed. The topic is presented at the start and then re-enforced, hence providing a solid ground for the central idea to be developed in the 'transit' phase. This structure is historically appreciated for bringing out the beauty of logic, for offering pleasure in reading and as a way to approach the art of composition. In this sense, the macro-structural changes can be seen to originate from a new creative thought and are realised first through re-structuring and then through the accompanying insertions and omissions.

Some re-orderings can be associated with different reading expectations as well as with communicational concerns, as can be seen in the following extract from 'On Freedom of Speech' (henceforth 'Freedom').

Table 11 Macro-structural re-ordering 2

EV	CV1	CV2
This liberty of speech is a foreign notion, for there has been no such thing in China. With our great common sense, we have always praised silence rather than speech. As one of our sayings goes, "All diseases come in through the mouth, as all troubles go out from the mouth (病从口入祸从口出)".The Chinese officials have always been careful to "dam the people s mouths more than they dam the river (防民之口甚于防川)".[…]	三、言论系讨厌的东西 中国向有名言道：病从口入，祸从口出，**又谓知人秘事者不详**，又谓防民之口甚于防川。由此可以推知言论是讨厌的东西，岂容你自由？**所以好言人是非者，人家必骂为狗："狗嘴吐不出象牙。"只有称赞颂扬的人，人人喜欢，奉为象。[…]不过天生人有口，就是要发言论。若大家守口如瓶，结果必变成一个闷葫芦。**我们须知，言论自由是舶来思想，非真正国产。[……]	言论自由是西方人的一种观念，在中国是从来未见过的。我们富于常识，喜静默而不喜言谈。譬如我们有一句古语说："病从口入，祸从口出"。中国的官僚向来善于堵塞民口，而不去堵塞泛滥的河流于是民口就常被堵塞着。

As the crossed arrows in the table indicate, the opening and ending sections in the EV extract are reversed in the CV1. The EV opens by claiming that freedom of speech is a foreign notion to the Chinese psychology, and goes on to support this conclusion with two Chinese idioms,

whereas in the CV1 this conclusion is postponed until after the two idioms from the original plus one idiom and several statements. In other words, the deductive logic in the EV gets reversed in the CV1.

According to Wang's (2010) account of Chinese essay structures, both deductive ('总分法') and inductive ('分总法') belong to the four types of two-part structures. While both structures exist with abundant evidence in classical texts as well as modern essays, comparative studies of Chinese and English discourse patterns (Scollon & Scollon, 2001) tend to suggest that Chinese discourse is typically inductively regulated, while English discourse is characterised by deductive logic. This contrast is sometimes seen as part of the bigger picture of the inductive *vs.* deductive contrast between Asian and Western thinking models, and regarded as being moulded by geographical, social and ideological factors, as well as moulding in turn the thinking and communicational patterns of the language users.

It might be Lin's decision to postpone the conclusion to comply with the collective Chinese expectation that a conclusion is not reached until the surrounding issues have been clarified. In this sense, this reversal seems to be culturally motivated to suit the rhetorical norms. Views can also be drawn from considering the differences in medium of the EV and CV1, and the implications of this for Lin's text decisions.

According to Lin's foreword to the CV1, the original article was a speech that he delivered in 1933 at the China League for Civil Rights. One of the possible impacts of the different medium is on the informational requirements of the audience. There is already a difference in readers' knowledge background between the EV and CV1 of the Critic articles, and the difference in this particular article may be greater, since the audience for the speech, the League members, was inevitably more knowledgeable on this subject area. For readers of the CV1, i.e. normal Chinese readers, it is likely that Lin considered that more significance should be placed for them on freedom of speech, especially its past and current condition in China.

From the looks of the CV1, this significance is mainly projected through a large number of macro-structural insertions (to be accounted for in 5.1.3), compared with many fewer omissions (see table). This reversal is also part of the relevance-establishment effort, setting off from common sense before coming to the conclusion that freedom of speech is a nuisance, and indicates Lin's attention to readers' expectations through adapting the Chinese discourse

pattern.

Re-orderings that are culturally motivated but not necessarily related to textual conventions can be seen in the following table, in which both the CV1 extracts have the presentation of people promoted to the beginning of the paragraph from its original location at the end.

Table 12 Macro-structural re-ordering 3

EV	CV1	CV2
Attitude 4. "What! Bugs exist in China? Bugs don't exist in England. Hence, I demand extra-territoriality." This is represented by the diehard.	第四类：（帝国主义者）"什么！中国有臭虫？我们英国没有臭虫。我要求治外法权。"	第四种意见："什么中国有臭虫？我们英国没有臭虫。因此，我们要求治外法权"。这是代表不要命的之意见。
My house-boy is a real "boy",[***] so we will call him Ah Fong, because this isn't his name.	我家里有个童仆，我们姑且叫他阿芳，因为阿芳，不是他的名字。[**]。	我家里的童仆是一个真正的仆欧，[***************************************]所以我们姑且叫他阿芳，因为这不是他的名字。

The first example is from 'Do Bed-Bugs Exist in China?', a social satire founded on an imaginary question as the title suggests and featuring attitudes from ten walks of life. Whereas the attitudes in both the EV and CV1 are presented through quoted speeches, the holder of the attitude is located differently. In the EV, the person is revealed at the end of each quote using a similar pattern: 'this is represented by…', whereas in the CV1, the person, bracketed and in the form of a brief reference, is placed before the quotation.

An editorial element may be part of this re-ordering. This is also reflected in the extract, the second in the table, taken from the opening paragraph of 'Ah Fong, My House Boy', which gives a sketch of the house-boy: his background, age, talent and cleverness. In the EV, the house-boy is referred to as 'he' until the last sentence where he is nicknamed 'Ah Fong', while in the CV, the naming is re-allocated to the beginning and the name is used subsequently.

The factor of text structure does not greatly influence this case, although a loose link can be drawn from the formatting of the quotation: a quote in English often precedes the articulator, whereas in Chinese the articulator precedes the quote, especially in classical texts. Nor does the

issue of communication seem to apply, although it can be argued that using brackets for the relocated person re-distributes more focus to the articulated views per se.

A more convincing explanation can be found in the Chinese cultural psychology relating to names, as influenced by the Confucian doctrine of 'the rectification of names' (正名). Apart from facilitating communication, naming is believed to configure social relations and structures, and to prevent a failure of the understanding of reality. At a national level, part of the ritual for the establishment of a new dynasty is to confer on it a new name, whilst on a daily basis, naming someone is a pre-condition for constructing a reality for this person. In this latter sense, the motivation promoting the naming of a person can be seen as cultural, giving prominence to the collective psychology of Chinese.

Some re-orderings cannot be explained by any obvious purpose - either to fit Chinese textual conventions or to facilitate communication - other than Lin's decision to revise the original, as can be seen in the following example.

Table 13 Macro-structural re-ordering 4

EV	CV1	CV2
The economic conference has failed. The disarmament conference has failed.	军缩会议失败了。经济会议也失败了。	经济会议失败了。军缩会议失败了。

An element of randomness can be argued in this change, because the re-ordering of the two sentences, with their paralleled meanings, makes no difference either to local coherence, to the leitmotif or to the text structure. However, this re-ordering cannot be passed over as an unconscious change, as the adverb '也' (also) is inserted in the CV1, whereas the CV2 follows the wording of the EV does not contain the word for 'also'. Like other revisional re-orderings, it bears a limited link to the rest of the macro-structural changes.

In contrast to the CV1, nowhere throughout the CV2 are re-orderings found, and this can be interpreted to indicate the non-self-translator's inclination not to change the pre-set structure of the text.

5.1.1.2 Re-ordering Between

The *Between* corpus contains only one re-ordering, from the section 'Defence of Courtesy', which argues for governing by courtesy and sets off, as the following extract shows, to illustrate the central concept of Confucian teachings, *li*, namely courtesy, introducing the didactic function of courtesy and pointing out the marks of civilisation that distinguish the Chinese nation from the surrounding barbarian tribes.

Table 14 Macro-structural re-ordering 5

EV	CV1	CV2
[……] The Chinese call their country "The Country of Courtesy (*li*) and Accommodation (*Jang*)". 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 ("apres vou"), 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. We alone knew when to bow once, when to bow twice, and when to bow three times. We called it the mark of civilization.[……]	[……]华人自称为"礼让之邦"，盖言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已；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。[……]这礼貌就是我们所认为文明礼教之象征。对古代蛮夷言，惟有我们懂得一鞠躬，再鞠躬，三鞠躬的规矩。[……]	[……]意思就是说与四圍蛮族鈄照之中國文明，乃因注重礼让之美德而得文明之称，而当时東夷西戎南蛮北狄只知争先恐后毫无让先之文化。 只有我们才知道什么时候一鞠躬，什么时候二鞠躬，和什麼時候三鞠躬。我们称之为文明表象。[……]

The last two sentences in this extract have their order reversed in the CV1. Since in both the original and the translation, 'the mark of civilisation' refers to the content immediately before it, hence the reversal, accompanied by the combining of paragraphs, leads to a change of reference, namely, from 'knowing when to bow once, when twice, and when three times' to 'letting the senior fellow get in first' as presented in the CV1.

Without affecting the argument, the difference in reference, together with the combining, indicates Lin's inclination to trust Chinese readers, in the case of Chinese culture related content, with less assistance for their understanding. For English readers, 'the mark of civilisation' can be more visualised when referring to 'knowing when and how many times to bow', and the understanding is further helped by the break of paragraph, which in effect makes the reading easier; whereas for Chinese readers, Lin might have reckoned that 'knowing when

and how many times to bow' may not be significant enough to be regarded as 'the mark of civilisation', and is better used in a complementary function.

This re-ordering is therefore communicatively motivated, and is accompanied by the increased concreteness in one of the courtesies: 'let other people get in first' is rendered as '让长者先行' (literally 'let *senior* fellows get in first'); and in the more descriptive translation of the 'fighting one's way through' into '挥拳攘臂，不逊不悌' (literally 'wave one's fists and throw one's arms, showing no modesty and respect').

The difference in concreteness indicates Lin's general strategy to promote the accessibility of culture-related elements to both readers: reducing the concreteness for Western readers while increasing it for Chinese readers. Like the CV2 of Critic, no decision reflecting reader-consciousness is found.

5.1.1.3 Summary

The number of re-ordering decisions in both corpora is presented in the following table:

Table 15 Data on macro-structural re-ordering

	systemic	expectancy norm based	communicative	optimisational	revisional
Critic	-	13	-	-	11
Between	-	1	-	-	-

Lin's re-ordering decisions, as presented above, are analogous with those of the self-translating authors' in Jung's study, in that both re-structured their originals to comply with the collective psychology of the target readers on the textual and cultural level. Also, in both studies, no re-orderings are detected in the non-self-translated versions. But unlike Jung's findings, nearly half of Lin's re-ordering decisions are revisional. This means it makes no difference to the meaning had the original order been maintained.

Nevertheless, the contrast between the two corpora is obvious, with *Between* containing only one re-ordering at this level (and a micro-structural re-ordering; see 5.3.2.5).

5.1.2 Omission

5.1.2.1 Omissions in the Critic corpus

For the sake of making an easy contrast, the omissions and insertions in each of the *Critic* essays, with their subtypes, numbers and percentages, are arranged in one table as follows:

Table 16 Omissions

Title of the EV with word count	Number of omission (s)	motivation(s) identified	word count of each type of motivation and its percentage	Title of CV1 with character count	Number of insertion (s)	motivation(s) identified	Character count of each type of motivation and its percentage
A Hymn to Shanghai (951)	12	Revisional	503/53%	上海之歌 (932)	7	Revisional (7)	245/26%
Do Bed-Bugs Exit in China? (1177)	7	Revisional (4) Communicative (3)	149/13% 71/6%	中国究有臭虫否？ (1998)	4		
In Memoriam of the Dog-Meat General (1015)	11	Revisional (11)	775/76%	悼张宗昌(710)	5	Revisional (5)	309/44%
Confessions of a Nudist (1525)	9	Revisional (6) Communicative (3)	176/12% 155/10%	论裸体运动(2755)	14	Optimisational (4) Revisional (10)	447/16% 439/16%
Hirota and the child (1019)	1	Revisional (1)	6/<1%	广田示儿记(1992)	9	Optimisatinal (4) Revisional (4) Communicative (1)	14/1% 72/4% 170/9%
I Like to Talk with Women (1167)	1	Revisional (1)	20/2%	女论语（2350）	2	Revisional (2)	255/11%
In Defense of Gold-Diggers (1176)	3	Revisional (2)	111/9%	摩登女子辩(3160)	9	Communicative (5) Revisional (4)	1328/42% 148/5%
Let Women rule the world (1033)	1	Revisional (1)	24/2%	让娘们儿干一下吧！(1305)	-		
On Freedom of Speech (1460)	5	Revisional (6)	310/21%	谈言论自由(1656)	13	Revisional (7) Optimisational (4) Communicative (1)	
On the	9	Revisional (7)	441/35%	叩头与卫生(1795)	9	Revisional (8)	718/40%

Calisthenic Value of Kowtowing (1270)		Communicative (3)	93/7%			Communicative (1)	30/2%
Spring in my Garden (1673)	2	Revisional (2)	171/10%	纪春园琐事 (2158)	1	Revisional (1)	22/1%
The Beggars of London (947)	10	Revisional (10)	513/54%	伦敦的乞丐(1001)	5	Revisional (5)	
The Lost Mandarin (1215)				思满大人(2809)			
The Monks of Hangzhou (1566)	4	Revisional (4)		春日游杭记			
What I have not done (1065)	8	Revisional (8)	246/23%	有不为斋解(1635)	3	Revisional (3)	585/36%
What I want (1266)	3	Revisional (3)	102/8%	言志篇(2433)	6	Communicative (1) Revisional(5)	402/17% 144/6%
An Open Letter To M. Dekobra: A Defence of the Chinese Girl (1609)				与德哥派拉书 ——东方美人辩			
On Crying at Movies				论看电影流泪			

In my analysis as shown above, most omissions are of a revisional nature, and like revisional re-orderings, are an improvisational note to Lin's self-translational strategy. Revisional omissions sometimes concur with omissions of different natures, and with insertions, as can be shown in the following extract from 'On the Callisthenic Value of Kowtowing' (henceforth 'Kowtowing'):

Table 17 Macro-structural insertions and omissions in 'Kowtowing'

EV	CV1	CV2
The drawing in is as sonorous and leisurely as the spitting out is quick and decisive. Now if one repeats this (1: 2: 3.) movement successively, it could be esthetically very satisfying. **And try to transcribe the punctuated beats of a Chinese gentleman's laughter. The "attack" of the successive *"ha! ha! Ha!'* is extremely artistic and ingratiating, and there is usually a perfectly executed *crescendo,* losing itself in a generous broadening volume.** And when a gentleman is displeased and leaves the room, it is generally preceded by that movement of jerking his sleeves, known in literature as *foxiu*（拂 袖）. **The Chinese gentleman's sleeves are often rolled once up for work, resulting in the so-called "horse-hoof sleeves."** When a gentleman is displeased, he generally gives his right-hand sleeve an energetic jerk downwards, which makes the folding come down, and with a rhythmic sweeping gesture of his arm, he waddle out of the room. **No doubt his long gown helps to convert the jerky movements of his legs into a series of rounded and continuous hyperbolic movements. This is known as *duo fangbu* (踱方步). In comparison with this gait, a foreigner's pantalooned movement is jerky and vulgar.**	第三拍把痰吐出，其去也急而促，第四拍停。这样一，二，三，停——一，二，三，停，相继周而复始，便成最悠扬之音调。再看往时官绅或现代名角之"拂袖"——或曰"拂袖扬袂而去"——是如何的动人。当其"马蹄袖"一拂，鼻孔里一哼，眼角里一瞟，踱方步，扬长袂，不慌不忙而出，何其雄壮也！旗女打千也是如此，她出堂时，见了一群朋友，一手垂直，一膝屈着，借着脚跟做枢钮，把身向来人一转，总拱一个揖，也是美丽而雅观的。此外之例不胜枚举。	吸进时尤开响亮，吐出时清快简捷。如果你动作几次一、二、三的这种动作，你会觉得那是很满意的一种运动。**一个中国君子大笑时也是一样。** "哈、哈、哈！"这种笑法很有滋味，笑时的那种声浪，一节高于一节。如果一个君子不欢而去，先是"拂袖"示意。君子人作事的时候，衣袖只用往上一卷，于是乎有所谓"马蹄袖"。一个君子人感觉不快的时候，他先用右手把袖子用力下拂，然后胳膊一闪，出站而去。因为他穿着长袍，他的腿部动作显得非常吃力。这就是所谓"踱方步"。外国人的穿子长夸的步伐是比较粗野一点的。

Three blocks of content (boldface) are omitted from the EV in the CV1 above. The first omitted block (the first bold section) illustrates the gesture of 'laughing', while the other gestures, 'spitting', 'leaving the room in outrage' and 'walking' that the EV draws upon to

illustrate slow, rhythmic Chinese stage gestures, are maintained. The omission might be because Lin considered 'laughing' to be too obvious to be exemplary for Chinese readers. But it is not clear why 'laughing', not the 'spitting' before it, is picked on, since both are basic gestures.

By contrast, the omission of the other two blocks clearly indicates Lin's awareness of readers' expectations on both sides. For the English reading public, the two blocks are informative since they *introduce* rather than *probe* the two Chinese stage elements, the 'horse-hoof sleeves' and the *duo fangbu* gaits; moreover, they contain comparative remarks on the difference between *duo fangbu* and its foreign counterpart, the 'pantalooned movement'. For Chinese readers, however, those introductory contents may be superfluous, hence the omission, and with a change of perspective in the CV1: the 'horse-hoof sleeves' are presented as the starting point for illustrating the movements with such sleeves, and *duo fangbu* is only noted in passing for the illustration of a more sophisticated movement that is inserted (to be brought up in the next section, as if to compensate for the 'information loss'.

In other words, some elements are omitted or deprived of their informational status to avoid being trite, so that the CV1 may meet Chinese readers' expectations or be more informational.

Another reader-conscious trend of omission pertains to Western culture-related content. Consider the following extract from 'The Lost Mandarin' (henceforth 'Mandarin'):

Table 18 A re-ordering decision in 'Mandarin'

EV	CV1	CV2
…The speaker was at home in ethics and in political problems. **For the Chinese mandarin was not just a courtier of the French type. […] He was courtier and scholar combined.**		言者精通伦理与政治问题，中国的清吏不是法国式的侍臣。……他是混合侍臣与学者而成一种人物。

The omitted content (boldface) first makes an analogy between a Chinese mandarin and a French courtier, and a few lines later, reaches a conclusion. It might be Lin's consideration that this analogy does not make as much sense to Chinese readers as to readers of the EV,

since the former may not have much idea about a French courtier.

Still, some communicative omissions have a particular relevance to the English reading public, as the opening and closing paragraphs (p1 and p10) of 'Confessions of a Nudist' can show:

Table 19 Omissions and insertions in 'Nudist'

EV	CV1	CV2
(P1) **So nudism has come to America, as one book title tells me. Let it come! I just fail to see what harm it can do. I have been a nudist all my life without my knowing it.**	(p1)世上的事，本来物极必反；[……]	(p1)有人告诉我裸体主义已经风行美国。让他风行吧，我并不觉得有什么妨害。有生以来我自己就是个裸体者，只是我自己没有发觉。
(P2)	(p2)本篇只是就裸体运动讲讲"物极必反"的道理罢了。[……]	(p2)
(P3)	(P3)	(P3)
(P4)	(P4)	(P4)
(P5)	(P5)	(P5)
(P6)	(P6)	(P6)
(P7)	(P7)所谓物极必反，是这么一回事的。	(P7)
(P8)	(P8)	(P8)
(P9)	(P9)	(P9)
(P10) **So I say, if nudism comes, let it come! It can do no harm. I have full confidence that our human sense of the beautiful has not all gone to the dogs and will not as a natural deterrent against excesses.**	(p10)	(p10)所以我要说，假使裸体主义要来，就让它来好了。不会有什么妨害的。我有十二分的确信，人类对于美的感觉没有完全跑到狗身上。对于过度行为将会自然的加以阻止。
(P11)	(p11)到那时候，物极就反了。	(p11)

The verb 'come' in the EV [1&10] indicates Lin's intention to bring himself closer to his American readers, and this 'targeting' might be regarded as off focus to Chinese readers. Instead of the mutually reflecting opening and closing paragraphs, CV1 takes on a different framework through four insertions, which shall be looked at more closely in 5.1.3.

The motivation for Lin's omissions in his Critic articles mainly stems from communication and revision. Since omissions are re-structuring decisions that alter the information framework of the original text as well as local coherence, they indicate Lin's

desire to alter the information status of certain parts of the original to suit his readers' expectations, or simply to re-access the original creativity.

Not unexpectedly, such motivations are not observed in the CV2. But the CV2 does share with the CV1 one type of omission. Lin included in his EV two Chinese idioms, first in-text and then in brackets in Chinese, and for both idioms, only the Chinese versions are kept in the CV1 as well as in the CV2. They are Chinese idioms and a Chinese version cannot possibly keep both, hence a necessary omission. In fact, such culturally necessary omissions occur consistently in both corpora.

5.1.2.2 Omissions in the Between corpus

Three macro-structural omissions are found in the *Between* corpus, and can be organised in the following table:

Table 20 Omissions in *Between*

EV	CV1	CV2
[…..] I really wish Hitler were a Buddhist He would have been a little more subtle. **What the Germans never really understand is metaphysics, all Teutonic tomes to the contrary.**	[……]我真可惜希特勒不信佛，不然他倒要聪明些。	[……]我真希望希特勒是一个佛教徒。他将更有点不可捉摸，德国人未曾真正明瞭的便是形而上学，而条顿民族的卷册上则相反。
The English rulers were still silent. What would you have the Indians do? **Address more prayers to stones?**	然而英人仍是兀然不动。你要叫印度人如何是好呢？	[belonging to the omitted sections]
For so are the nature and function of government and the nature of domestic, national, and world peace conceived:		那就是政府的性质与功能及家、国、天下和平的性质：

What is omitted in the first example is the complementary remark that Germans do not understand the metaphysics which they boast of, and it might be the case that Lin considered this piece of information too abstruse to make equal sense for normal Chinese readers as it did for readers with a Western knowledge background.

The same consideration is found in the second omission, a rhetorical question, that metaphorically describes the desperation of the Indians. Lin's consideration here seems to

be that the metaphor of 'stones' relating to the stone statues of gods typical of Indian material culture does not create the same ironical effect for Chinese readers as for English readers, hence the omission.

In the third EV, before the extract from the *Li*, one of the five Chinese classics, there is a leading sentence that introduces the central points of this extract. Despite some reflective thinking contained in it, this sentence might be considered redundant for Chinese readers for whom the text is more familiar and can speak for itself, hence the deletion.

Although the cultural features of these three passages differ, bearing a close relevance either to the Western or to the Chinese context, the omissions are communicatively motivated, to avoid incomprehension or redundancy.

The most significant omission, and also the most significant macro-structural change, is found in CV2. From the EV to CV2, several paragraphs throughout Chapter 1 and then the whole of Chapter 4, 5 and 6, are omitted, including two of the extracts above. What the omitted contents have in common is their Western-related issues: America's false assistance towards China (chapter 1), the fall of Greece (chapter 4) and Britain's attitude toward the issue of freedom for Indians (chapter 5). It might be Song's reader-consciousness perceiving that ordinary Chinese readers do not have the same knowledge basis in order to follow and to appreciate Lin's argument, hence the omission.

The initiators of such editorial changes are thought to include all the agents concerned, and typically, such agents in the target context include the translator, the publisher and the editor. The typical explanation is that the relevant agents would make changes where they reckon the translation may fail to conform to the norms of the target context, especially the ideology. This is how Lefevere (1992) discussed the re-construction of the image of Anne Franks by her German translator and publisher. By comparison, Song's omission is more reader-oriented than ideological.

5.1.2.3 Summary

The motivation to revise underpins more than half the omissions in the Critic corpus, whereas communication is the main motivation for *Between*. Lin's communicatively motivated omissions in both corpora are associated with the two reading publics that do not

share the knowledge that is usually specific to the opposite culture. This comes close to Jung's (2002) finding in this respect, that omissions by academic self-translating authors are always skopically motivated, although some are more obviously so than others.

Jung's finding that non-self-translated versions maintain nearly all the content is also shared. As shown, omissions in the CV2 in both corpora are not only by far outnumbered by omissions in the CV1, but also free from the communicative and revisional motivations. The only exception is the editorial deletion in the CV2 of *Between*.

Lin's self-translation of the Critic articles contains overwhelmingly more omissions than his of *Between* does.

5.1.3 Insertion

5.1.3.1 Insertions in Critic

A macro-structural change tends not to appear alone. As previously mentioned, as a replacement for the omitted contents, a paragraph of sophisticated content catering to Chinese readers who are better informed in the subject concerned may be inserted (e.g. in 'Charismatic'); new images may be inserted in support of the new motif (e.g. in 'Hymn') realised by the re-structuring; more fundamentally, a framework indicating a new flow of thought may be inserted (e.g. in 'Nudist').

These examples are indicative of the profile of Lin's insertion decisions: they are mainly communicatively and optimisationally motivated, and often share the same motivation as the relevant re-ordered or omission decision, if any. But this section focuses on those largely independent insertions.

A prominent aspect of insertions is to supply the local context with elements from Chinese culture. Two examples are discussed in this regard. One can be recycled from Table 11. As mentioned in 5.1.1, the EV was a speech script, and to achieve eloquence means, apart from rhetorical reasons, avoiding delay or repetition around a point. Working on the basis of an oral presentation, therefore, allows Lin to re-assess the original creativity, and by the looks of the CV1, this means for Lin, firstly, as is discussed later in this section,

adding text organisers, and secondly, as discussed immediately, to elaborate a point with details that add to the comprehensibility for Chinese readers.

Immediately before the extract in Table 11 is a paragraph on what Bernard Shaw called 'the liberty to squeal when hurt'. Through quoting Shaw, Lin states that what China lacks and needs is just this animal level of freedom. While the EV proceeds to note, as shown in the extract, that freedom of speech has never been part of Chinese spiritual wealth, in CV1 a paragraph is inserted (not included in the table), that approaches the statement from the opposite perspective: the consequence of not being able to 'squeal when hurt' and to 'remove the conditions which hurt them', and draws relevance from a prevalent fallacy that civil rights are secondary to livelihood, something which has been reduced to bare survival for the masses. Instead, Lin notes that civil rights, the right to squeal when hurt, consolidate, at least, the animal essence of humans, and should be prioritised over livelihood. Then, the deed of a pioneer of Chinese civil rights is narrated and this is followed by the conclusion that officials only have ears for praise not criticism.

This inserted paragraph relates 'the liberty to squeal when hurt' more closely to the current Chinese society, and provides better grounds for the CV1 to proceed to the next point with an inserted title 'speech is a nuisance', an optimisational insertion to be considered again later in this section. Besides being re-ordered, as explained in 5.1.1, this part of the article is elaborated in the CV1 with an almost doubled paragraph length, consisting of two idioms from the EV, a new idiom and additional remarks, all exposing the common sense fallacy and clarifying the underlying logic of suppressing liberty of speech.

Insertions are also used to strengthen a point that is not rooted in the Chinese context; consider the following example from 'On Crying at Movies':

Table 21 An insertion in 'Crying'

EV	CV1	CV2
Isadora Duncan once spoke of a woman as a musical instrument, and compared a woman who had only one lover to a musical instrument which	邓肯女士说得好，女子如一架琴，情人如鼓琴者。一个女子只有一个情人，如一架琴只有一人弹过。**伯牙无良琴则无所用其**	邓肯曾说女人像是一个乐器；只有一个情人的女人，好像一件只被一个音乐家奏过的乐器。每个不同的伟大情人，

had been played upon only by one artist. Every great lover makes a different sweetheart from the same woman, as every artist elicits from the same instrument a different music.	技，良琴不遇伯牙则不能尽其才。同一女子，遇一种情人便有一种变化；同一架琴，一个琴师弹为便有一种音调。	能使同一个女人变成不同的情妇，好像每个不同的音乐家，能用同一乐器奏出不同的音乐。

This insertion (boldface) alludes to the Chinese legendary figure Boya, a string musician, and literally means 'without a fine instrument, the musical talent of Boya could not be displayed, and without Boya, the supremacy of this musical instrument could not be fully demonstrated'. The interactive, intimate relationship of a woman and her lover, an analogy with that of a musical instrument to the artist, is therefore echoed by the reciprocal relationship of Boya to his musical instrument. This is a widely cited legend, and its essence is actually about soulmates, i.e., that of Boya and Ziqi, the music critic and appreciator of the former. Appearing with a new focus, this legend seems to have become easily comprehensible but just to Chinese readers and makes the local context speak especially to Chinese readers.

Judging from the relevance to Chinese culture of the point being made, these insertions can be described as communicatively motivated; while from the fact that the arguments have become more strongly supported, these insertions are optimisational.

Apart from being Chinese-reader-oriented, these insertions also optimise the local text. In the case of the analogy concerning Duncan, this alludes to the argument (which immediately follows the extract) that 'Every work of art is a matter of response between the artist and the material or instrument of creation', thus including evidence from Chinese culture helps to make this argument more universal.

Such an insertion is essentially identical to expectancy-norm motivated omissions (Table 4), since both determine the maintenance of a piece of content based on its informational status for the readers.

Another type of communicative insertion serves as an extension to the immediate context, taking the form of explication, complement and/or exemplification. An example of an explicating insertion is found in the opening to 'On Freedom of Speech':

Table 22 An insertion in 'Freedom'

EV	CV1	CV2
[…]Society can exist only on the basis that there is some amount of polished lying and that no one says exactly what he thinks.	[……]社会之存在，都是靠多少言论的虚饰，扯慌。**我们所求的不过是随时的虚饰及说老实话的自由而已。**	[……]社会之所以存在，就是因为大家彼此伪造装作不肯说出实话。

Inserted at the end of the opening paragraph, the sentence in boldface does not say anything new, but carries on from the previous clarifying statements to explicate the type of freedom of speech to be considered, i.e. literally, 'what we pursue is but constant rhetoric and the freedom to say the truth'. This insertion is one of the frequent communicative macro-structural changes to this article, including the re-ordering previously discussed, that seeks to facilitate the Chinese readers' understanding of this non-traditional notion.

The insertion of complementary remarks can be seen in the following extract from 'Nudist':

Table 23 An insertion in 'Nudist'

EV	CV1	CV2
[…] These people should hasten to call themselves the real, sensible and reasonable nudists with me.	[……]凡是赞同以上所述的人，都可自称为真正的，合理的，近情的，**中庸的**裸体主义者。**我便是这样的裸体主义者之一。**	[……] 这些人该赶快跟我一样，叫他们自己是真实的，敏捷的合理的裸体主义者。

Previous to the extract above is a list of Lin's approved nudist behaviours, and the insertion (boldface), literally 'I am one of such nudists', together with the added fourth quality, 'of the Golden Mean', next to 'real, sensible and reasonable', re-iterates Lin's Chinese philosophy-influenced nudism stance.

A phenomenon in the macro-structure of the CV1 is that eleven out of the nineteen *Critic* articles have a new, and, for most of them, long opening paragraph, as can be seen in the new opening paragraph of 'The Lost Mandarin':

Table 24 An insertion in 'Mandarin'

EV	CV1	CV2
One of the greatest calamities of the Chinese Republic is the disappearance of the former mandarin. […]	昨天某京官来访，略叙寒暄，片刻就走，临别时还对我说声**good-bye**。走后我对黄妈说："这客人是南京的什么×长呢!" "看他的样子倒想不到。"黄妈说。"啊!现在民国真不像样子。从前做官的老爷，一出门至少带四个跟班，——一个递片盒，一个装水烟，两个开路，出门坐的是绿呢轿，有人打锣喊路，那才排场啊!你看现在一个人穿西装，拿根棍子，弓冬弓冬自己走来，也不抽水烟，谁还猜得出他是个衙门里老爷?满口说的是什么外国话，咱们听也听不懂。" 黄妈这一番议论，打动了我的心窍，使我深叹世风不古，而想到古时王公大人的风度。 西文以"满大人"**(mandarin)**一字指满清自一品至九品的官吏，代表一时代的某阶级，甚有意义。民国以来，天灾人祸，层出不穷，而这班"满大人"的幻灭，也可以算是一件不幸的事。[……]	中华民国最大的一种不幸，是把前朝的清吏失落得不知去向了。[……]

Before coming to the original opening paragraph, CV1 starts with a conversation between Lin and his housemaid, an old-fashioned woman. The conversation features the housemaid's nostalgic account together with her feeling of alienation at the modern official who has come by, and of the extravagant costume and manner of traditional mandarin officials when they were on official trips. The gracefulness of the past in the maid's account brings out Lin's appreciation for the lost style, and inspires him to write this article.

A real life scenario like this, rather than a statement, enhances the accessibility of the topic, and shares the basic role of inserted openings further contextualising the topic for

Chinese readers. In this type of insertion, further contextualisation also takes the form of including Chinese poems and Chinese historical anecdotes ('Nudist', 'I Committed a Murder'), of introducing the off-topic background to writing the article ('Hirota and the Child'), or of making a contrast/comparison between East and West on the topic concerned ('Crying', 'I Like to Talk with Women').

However, the nature of the inserted paragraph(s) is never simple. For example, in addition to communication, optimisational and revisional factors can also be identified in the last insertion: this opening caters to Chinese readers, but is not particularly culturally specific, and could have been of interest to readers of the EV and optimised the text at an informational level with concrete materials in the same way it does to CV1; also, its content is less inferable from its context than previous insertions are, hence it is also revisional.

By contrast, there is only one opening paragraph omission found, as mentioned in 5.1.1, in 'Hymn'. Published on 14 Aug 1930, 'Hymn' includes three introductory paragraphs where Lin comments on 'Shanghai, the Terrible City', an article by Quan Zenggu published a month previously in the same newspaper.

In 'Nudist', a series of insertions have been added to create a thread, and like the reordering decision discussed in 5.1.1 that threads 'Hymn' to a new motif, it concurs with other macro-structural decisions. The opening and ending paragraphs of 'Nudist', which are mutually reflective, are removed because of having less relevance to the Chinese readership. Instead, four sentences, at paragraphs 1, 2, 7 and 11 respectively, are inserted, and all include '物极必反' (things reach their limits and inevitably regress), and a new thread is formed:

That limits are met is a law that governs all things in the world, e.g. X, Y, Z

This article illustrates the law that limits are met in the case of nudism

This law, that limits are met, is real

There you arrive at the other limit
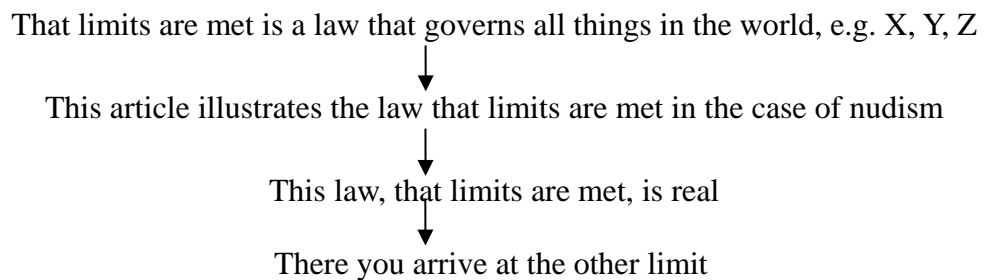
This series of insertions does not present a completely new thought to be elaborated,

but offers a different perspective on the original content, and acts as a text organiser. A more explicit form of text organiser can be seen, again, in 'Freedom'. Six subtitles are inserted in CV1:

Table 25 The insertion of subtitles in 'Freedom'

EV	CV1	CV2
	一、论人与兽之不同 二、论喊痛的自由 三、言论系讨厌的东西 四、民之自由与官之自由 五、论魏忠贤所以胜利 六、论商女所以必唱后庭花的理由	

The fact that CV1 is based on a speech draft, as mentioned in 5.1.1, throws light on the reason for this insertion. Subtitling is less of an oral text thing than a written text, since it basically provides a visual sectioning that does not have an effect in an audio context one. Lin's reader-consciousness for this particular article, as has been twice noted (5.1.1 and earlier in this section) as being characterised by improving its relevance to Chinese culture, is here demonstrated in the sectioning up of the text with subtitles. Similar optimisation is found in *Between* (4.1.3.1).

A purely revisional insertion can be found, again, in 'Bed-bugs':

Table 26 An insertion in 'Bed-bugs'

EV	CV1	CV2
-	第五类：（西方教士）"中国每省每城家家户户都有臭虫，我亲眼看见的。所以你们应该捐款让我到中国用耶稣的道理替他们灭虱。"	-

The insertion above in boldface is an attitude, expressed by Western missionaries, that is not included in the original. None of the first four motivations can be identified. It is a completely new thought that might just have been improvised at the time of self-translating, and could have contributed to the fun element in the EV had it been there, hence it is a purely revisional insertion.

5.1.3.2 Insertions in Between

Macro-structural insertions are not found in the body of the text in *Between*, but in the titles throughout its chapters: a subtitle is inserted in every chapter in the CV1. This subsection focuses on the insertion of subtitles, and necessary attention shall also be given to the translation of chapter titles which should belong in 5.3. The function of the inserted subtitles can be represented in the following two examples.

Table 27 Two inserted subtitles in *Between*

EV	CV1	CV2
KARMA	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）
II. THE METHOD THE "WHITE MAN'S BURDEN"	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	白种人的负担

In the first example, the inserted subtitle (boldface) explains the brief heading 'Karma', declaring the topic of this chapter to be spiritualism in the form of the theory of the immortality of deeds and the theory of karma, which, Lin goes on to note, are the rationale of the whole book.

The other pattern of chapter titling is the paralleling of two titles, and, as shown in the second example, with the latter title, 'The "White Man's Burden"', specifying the former. In the CV1, the former title is specifically translated, literally as anti-materialism, and is further specified in the inserted subtitle, that literally means, 'this chapter was originally entitled the "White Man's Burden", and discusses the fallacy in pursuing world peace through materialism'.

In general, the inserted subtitles do not follow a single pattern, but as described above, they function like signposts indicating the central point of the chapter, and/or they denote the status of the present chapter in the context of the whole book. Such insertions work in a similar way to bracketed annotations (5.4) in the way extra information is given. The latter

tend to deal with cultural elements, while the inserted subtitles give guidance for reading, and both are communicatively motivated. In their structural status, these insertions also are optimisational.

5.1.3.3 Summary

Compared to omissions, Lin's macro-structural insertions are generally more frequent and fulfilling more purposes: to optimise and to revise for the Critic essays, while to optimise and to be communicative for *Between*.

5.2   Decisions at Sentence level

This section examines (self-)translators' syntactic decisions in terms of the usage of punctuation on the inter-sentential and the intra-sentential level respectively. The basis of the analysis is the stock of punctuation at each level: inter-sentential punctuation includes full stops, question marks and exclamation marks, while the intra-sentential punctuation includes commas, semicolons and colons.

The wholesale differences in Lin's translation decisions in the Critic and in *Between* at the macro-structural and micro-structural levels (5.3) has an impact at the sentence level: the proportion of valid text usable for analysing sentential decisions in *Between* is much larger than in the Critic, as a result of the large proportion of insertion, omission and paraphrasing in Lin's translations of the Critic articles. For the purpose of analysis, 'A Defence of the Chinese Girls' (henceforth 'Girls') is chosen to represent the Critic corpus because it is the only article that does not include major macro-structural changes. For the same reason, the editorial omissions in the CV2 of *Between* and their counterparts in the EV and CV1 are excluded from the analysis. The following table presents the data for each type of punctuation:

Table 28 Changes to sentence borders and sentence pauses

	Number of sentence borders (full stops +	Number of pauses (commas +

	question marks + exclamation marks)	semicolons +colons)
EV of 'Girls'	72(61+8+3)	89(87+1+1)
its CV1	67(46+20+1)	170(164+0+6)
its CV2	56(49+6+1)	104(102+0+2)
EV of *Between*	1097(1006+70+21)	1499(1363+89+47)
its CV1	850(783+57+10)	1766(1672+46+48)
its CV2	755(676+60+19)	1157(1092+26+39)

The implications of the two levels of data will be discussed in the following two subsections respectively.

5.2.1 Decisions on sentence borders

This section looks at translators' inter-sentential decisions, and specifically, at how sentence borders are re-arranged, based on the data previously presented.

As the data show, the originals contain more sentence borders than either of their translations, and Lin's translation not only maintains sentence borders of the original to a greater degree, but also displays a greater tendency to adapt the type of sentence border. In other words, firstly, the CV2 displays an even greater tendency to fuse sentence borders, and this is the case for both corpora texts:

Table 29 Two examples of maintained sentence borders

EV	CV1	CV2
Two eggs were lying in the nest. The mother pigeon had been hatching again.	窠上尚有两枚鸽蛋。那只母鸽坐在窠中又在孵卵。	巢中还有两只鸽蛋，母鸽又会孵化过的。
Because the white man had guns, and the Asiatics had none. The matter was as simple as that.	因为白种人有来福枪大炮，而亚洲人没有。简简单单如此而已。	因为白种人有枪炮，亚洲人没有，这个事情就只那么简单。

The two extracts above are respectively from 'Spring in my Garden' and *Between*. Both EVs have two sentences, and their CV1s are written in the same way. By contrast, both CV2s have the original sentences combined, and this is not only divergent from what the

CV2s have been doing so far, as already discussed, i.e. following the text structure of the original, but also seems contrary to one of the principles of E-C translation, as held by translation textbooks, that a composite English sentence should be divided into several Chinese sentences.

5.2.2 Decisions on sentence pause

This section goes on to analyse translators' intra-sentential decisions over the usage of punctuation within a sentence, and comparisons will be made between the EV and the CV1, and between the CV1 and the CV2. In contrast to the reduction in sentence borders from the EV to the CVs, as the table shows, the number of sentence pauses increase, to varying degrees, from the EV to the CV1. The explanation for the increase can be understood in the following ways.

Firstly, both CVs are more likely to use commas where conjunctions are used in the EV, and in this respect, both CVs tend to be paused in a close manner. In the following table, both the English sentences run non-stop, while both of their CVs are segmented by two commas at the location of the coordinating conjunctions and relevant pronouns.

Table 30 Two examples of link word replacement

EV	CV1	CV2
Death comes and the buffoonery is over and we take the historical view.	一旦瞑目，傀儡戏就收场，而我们就运用我们的历史观。	死亡未到，笑话便过去了，我们便要利用历史的眼光。
But I am the uncle who has been to such a school himself and who knows too well the ways and ethics of such schoolchildren.	但是我是这小孩的亲叔，那个学堂已进过了，那般学生的道德行径也深知熟悉了。	可是我是他的叔叔，曾在那个学校读书，我对于那些学童的计谋及伦理知道得太清楚了。

The first English sentence consists of three main clauses linked by two coordinating conjunctions 'and'. 'And' has a wider application in English than any of its Chinese equivalents, to name just the most obvious two, '和' and '与', in that 'and' cannot be rendered as '和' when it is clauses that are being linked, because '和' never links clauses. 'And' as a clause linker is normally left untranslated, but usually the translator needs to

gauge the logic of the two clauses and to choose an adverb to express that logic. In this case, both translators have made explicit the quick succession of occurrences by using adverbs: Lin uses '一旦……就……就……', and Song uses '便' twice.

The second English sentence contains two 'who' relative clauses that are joined by 'and'. Like 'and', 'who' belongs not to the semantics but to the form of English, for which no functional equivalence exists in Chinese. Relative pronouns such as 'who' and relative adverbs such as 'where' are usually left untranslated and are represented semantically. Again, consistent decisions are made by the two translators, removing the distinctions from all clauses, main and relative.

Secondly, the increase in the pauses in the CV1 can be the result of the flow in the original sentence/clauses being segmented at seemingly unexpected places, and often rephrasing is involved. Consider the following example:

Table 31 An example of *yinju*–induced increased commas

EV	CV1	CV2
I have said that peace on earth is an act of faith, and without faith we shall not be saved.	我已说过,世界和平,首在起信,信念不存,走投无路。	我说过世界的和平就是信心的表现,没有信心我们便万劫不复。

The two original clauses, linked and paused by 'and', are broken into five four-character segments, i.e., *yin-ju*s, in the CV1, and literally, 'I have said that, peace on earth, initiates from faith, without faith, there is no way to go', hence three more commas. These *yin-ju* range from S-V structure, noun phrase, prepositional phrase, to topic-comment pattern; all being linked at head and tail to form a semantically integrated structure, namely *yi-ju*. The rhythm is achieved by slightly adjusting the wording to have each *yin-ju* versed in four characters, the conventionally popular form for expressing ideas. Lin thus achieved a highly aesthetic form of Chinese text.

By contrast, the CV2 contains only one comma, following the punctuation of the EV. The consequence of the extra pauses is the slowed reading speed, with a similar effect to capital letters, especially those in notices and headings, hence more attention is likely to be paid without altering the meaning.

Following on from this, expanding a semantic component across more lexical units, usually involving minor changes, is also a cause of the frequency of commas. Consider the following examples, the first from 'Spring in My Garden' and the second from *Between*:

Table 32 Two examples of semantic expansion resulting in increased commas

EV	CV1	CV2
Everyone is having a spring fever, including Chubby, my dog.	这种的不安，上自人类，下至动物，都是一样的，连我的狗阿杂也在内。	每个人都怀着春病，就连我的小狗卡贝也是如此。
Human philosophy should occupy itself exclusively with that technique of social harmony.	哲学的任务，应排斥一切，专一研求这人间伦常之道。	人类哲学就可完全包括社会谐和的技术。

In the first CV1, the meaning in the original subject 'everyone' is expanded over three components, literally, 'up to human', 'down to animals' and 'all the same', and all linked by commas. In the second example, 'exclusively' is broken up into a V-O structure '排斥一切' (reject everything) and then an adverb '专一' (single-mindedly), is used with a comma to insert a pause between the two elements.

The most dramatic increase in pauses as a result of the sense units being more diffused is in the CV1 of 'Girls', increasing from the 89 pauses in 'Girls' to the 170 pauses in its CV1, much greater increase than that of the *Between* corpus which goes from 1499 to 1766. Consider the following extract from 'Girls':

Table 33 An example of semantic expansion plus *yinju* resulting in increased commas

EV	CV1	CV2
No, M. Dekobra, we have been so bullied and bamboozled and disheartened that we can't believe anybody who says a good thing of China. We have gone so far now that when we see a foreign visitor standing transplanted and spellbound before the Temple of Heaven, we have a feeling the Temple of Heaven ought to bow its head in shame.	德哥派拉曼修，吾人遭人侮辱欺凌，固早已心灰意冷，故谁有说一句中国好话，亦不敢相信，风俗所趋，积重难返，今者吾辈见有欧人游观天坛祈年殿，魂飞魄散，恭立不语，亦觉得祈年殿应赧颜低首，觳觫屏营，不知所措矣。	是的，我们一向受辱丧气，现在如果有人称赞中国，我们是不会相信他的话的。当我们看到一个外国人虔立天坛之前的时候，我们似乎也觉得天坛应当俯首自惭。

In the extract above, the two sentences in the EV are combined into the one long sentence

in the CV1, with an increase in commas from two to twelve; by contrast, the CV2 has the original sentence borders retained and the pauses increased to four, increasing at the junctions of clauses.

The third generator of pauses is rooted in the 'topic-comment' pattern of Chinese sentences. This pattern involves most of the Chinese sentences in my corpus, and a substantial portion of them in Lin's translation take a comma. A case in point can be recycled from the last CV1, where '哲学的任务' (the task of philosophy) is marked off as the 'topic' when it is also the subject in terms of the S-V-O pattern, as the CV2 recognises it to be by inserting no comma after it.

Sometimes grammatical indicators are used in addition to a comma. Consider the following example:

Table 34 An example of grammatically marked sentence topic

EV	CV1	CV2
Peace is a condition where we may sell and sell abundantly.	和平**也者**，我们得以大量倾销利源开畅**之谓**也。	和平就是我们可以售货而售得极多的一种景况。

In the example above, the CV2, following the EV, proceeds from the subject 'peace'/'和平', via the copula 'is'/ '是', to the predicate. By contrast, firstly, the CV1 employs the topic indicator '也者' (the thing that is called), a hangover from classical Chinese, for '和平', and then a comma, indispensable in such a case, to strengthen the status of '和平' being the topic; then, the CV1 employs '之谓也', an indicator of conclusive remarks frequently used in classical texts, to clarify the status of the predicate.

Sentences composed in this more typically Chinese manner are rarely found in the CV2, not even when the syntax of the EV is suggestive of a topic-comment pattern, as in the following EV:

Table 35 An unusual case where CV2 does not follow the original sentence pause

EV	CV1	CV2
The strange thing is, common sense is so uncommon.	可怪的是，普通知识并不普通。	奇怪的是常识竟如此不寻常。

Above is one of the more unusual cases in which the CV2 does not follow the original punctuation. The comma in the EV acts like a pause before the punchline, and is naturally reminiscent of a topic marking comma. The CV2 does not have a comma, although it moves to 'common sense is so uncommon' following 'the strange thing', just as the EV and the CV1 do.

Lin's commitment to the topic-comment pattern can be best exemplified in the next two extracts, respectively from 'What I Want' and *Between*. Both English sentences are variations of the S-V structure. Since there is no formally equivalent structure for the two patterns in Chinese, it is the translator's decision on how to organise the elements.

Table 36 An example of marked sentence topic resulting in increased commas

EV	CV1	CV2
Now it is of course very easy to tear Diogenes to pieces.	自然，要爽爽快快打倒代阿今尼思主张，并不很难。	我们固然很容易把待饿泽尼扯得粉碎。
Therein lies the danger of the mechanical solution of the problem of peace.	以机械方法解决和平世治问题，危险就在此点。	于是危险就在和平问题的机械解决上。

Regarding the formal subject 'it' in the first EV, Lin's solution is to use the notion behind it, i.e. 'to neatly smash Diogenes' theory', in the subject location, and to mark it as the topic with a comma, while to put 'not difficult' in the predicate position, i.e. where the sentence weight is. In this way, the point emphasised in the EV by 'it' is retained. The solution in CV2, by contrast, is to personify 'it' with '我们' (we) and to use it as the action giver subject for which the verb-object structure 'easily smash Diogenes' follows without any pause. Judging from the end-weighting tendency of Chinese sentences, the point of CV2 becomes 'to tear Diogenes to pieces'.

The second CV1 displays the same discourse. To emphasise the point of the EV, i.e. 'therein', which is emphasised through inversion, this point is postponed to the end in CV1; while the topic, i.e. 'the mechanical solution of the problem of peace' is promoted and marked with a comma. The solution of CV2, by contrast, is to ignore the implications of the original syntax, and normalise the syntax, running from the logical subject '危险' (danger), through the predicate of location, without a pause.

Translators' intra-sentential decisions also include altering the types of marks, and this is found in both CVs:

Table 37 An example of increasing sentence pauses with dashes

EV	CV1	CV2
The emergence of Asia and I think of Russia as half-Asiatic is the one greatest single fact of this war.	亚洲的勃兴——我把苏联当做一半属于亚洲看法——是这次战争最重要的一桩事实。	亚洲的出现(我认为俄国是半亚洲的)是这次战争一个最大的事实。

Comparing the two CVs above, it can be seen that 'I think of Russia as half-Asiatic' is marked differently: with dashes in CV1 and with parenthesis in CV2. Following the EV, CV1 keeps this clause in-text, while CV2 seems to have no alternative and marks it out of the grammatical structure. The change in both CVs is closer to systematic, since obviously both translators realised that this clause does not belong to the main sentence, and they cannot fit into the CV, as in the EV, without it being marked for its parenthetical status.

But overall, changing sentential marks occurs more frequently in the CV1.

Table 38 An example of a change of pause mark

EV	CV1	CV2
My children said that a great change had come over me.	我的女儿说"父亲怎么神情大不相同了"？	我孩子们说我大大的变了。

Through adding a pair of quotation mark and changing the full stop into a question mark, the indirect quotation in the EV is changed into a direct quotation in CV1. Such changes seem to optimise the text's accuracy, but they can also be considered revisional.

5.2.3 Summary

This section summarises the two tendencies in Lin's usage of punctuation as respectively accounted for in the last two sections.

Regarding sentence borders, the tendency displayed by CV1, and also shared by CV2, is to fuse sentences.

The finding that the CV1 tends to mark the sentence topic with a comma, even when the topic is simultaneously the subject, whereas the corresponding CV2 almost always sticks to the S-V-O sentence pattern, indicates Lin's conscious decision to reformulate his original ideas within a Chinese discourse.

There are also surplus commas that are systematically motivated, and in such cases, both CVs tend to have the same arrangement of pauses, usually where the conjunctions in the EV are.

There are also insertions of pauses that cannot be explained by the linguistic differences or textual conventions, but seem only to be relevant based on the observation by Humboldt, that Chinese texts are frequently and randomly paused compared to European languages. Looking closer, some of them are tricks to gain readers' attention, and rely on the flexibility of Chinese syntax, while others reflect the translator's individual decision to strengthen the expression by expanding. These insertions lead to altered text quality. Such change is not conspicuous in CV2, and in such cases, CV2 tends to be syntactically analogous with the EV.

In the same way as macro-structural re-structuring operates, decisions on punctuation do not change *what* is being said, only *how* things are said, and transform the text on a smaller scale.

5.3   Decisions below sentence level

This section analyses the translation decisions below sentence level in both corpora, and specifically, those featuring references and clauses. That reference is the only aspect to examine under clause is because modifier changes are actually either on references or on clause meaning, hence can be included in the two levels; and that no differentiation is further made between individual nouns and noun phrases is because the two work in the same manner in forming the referential network of the text.

5.3.1   Changes to the meaning of reference

5.3.1.1 Implicitation

Examples where the denotation of the referent becomes less explicit from the EV to the CV1 share features with macro-structural omissions in that both involve a loss of information; but becoming implicit does not affect the local referential network in the same way as the latter does. The decision to be implicit can be associated with the hyponym network, and in particular, with using a superordinate term that usually brings about a generalising effect. Consider the following examples:

Table 39 Two examples of increased implicitness

EV	CV1	CV2
Chinese **farmer**	中国的**百姓**	中国农民
Diogenes, the **Corinthian** philosopher	**古希腊**有圣人代阿今尼思	希腊哥林多的哲学家待俄泽尼

In the CV1 above, '老百姓' (commoners), the superordinate of 'farmer', is used instead. Consequently, in the context of the CV1 this comes to mean that 'ordinary Chinese people dare not cry in pain as cats do'. Enlarging the range of silenced Chinese people, seemingly a loss of accurateness, in effect increases the seriousness of the issue being addressed, and accords with Lin's overall communicative translation strategy for this vocative text of raising the importance of the liberty of speech to ordinary Chinese who are the readers of in the CV1.

In the second example, 'Corinthian' is generalised into '古希腊' (ancient Greece), and compared to the first example, such culture-related generalisation is more frequent in both corpora. This is also one of the few cases where the CV2 tries to be more communicative by adding extra information, rendering 'Corinthian' into '希腊哥林多' (the Corinth of Greek), but generally, the CV2 tends not to change the semantic elements in the original.

The reduction of modifiers, which also leads to implicitation, is found, although there are not many examples in either corpora. Consider the following three examples:

Table 40 Three examples of reduced modifiers increasing implicitness

EV	CV1	CV2
a **pretty** beggar **girl**	一个乞丐[……]	一美丽女丐
I want some good friends, **friends who are as familiar as life itself,** friends, to whom […]	我要几位知心友，[……]	我要几个好朋友，如同生活一样亲切的朋友。[……]
an **overflooded** dam	堤坝	走向涨溢的堤坎

In the first CV1, from 'Nudist', '一个乞丐' (a beggar) is shorn of the modifier 'pretty' and the element 'young female' originally attached to it. In the second example, from 'What I Want', the reduced modifier (boldface) concerns the quality of the 'good friend'. The third example, from *Between*, has the modifier for the 'dam' removed.

In rare cases the reduction in modification is linked to the overall language style of the TT. Consider the address in 'An Open Letter To M. Dekobra':

Table 41 An example of culturally motivated implicitation

EV	CV1	CV2
Dear Mon. Dekobra	德哥派拉曼修	亲爱的德考贝拉先生

In the CV2 above, the salutation 'dear' is rendered with its obvious equivalent '亲爱的', while the element of 'dear' is absent from CV1. The first explanation can be found in the *yuluti* style that this particular CV1 is composed in, and this could mean adopting the classical form of address in letters, namely, 'name plus title', and this is the form adopted in the CV1.

Then, from the point of view of etymology, '亲爱的' came to modern mandarin with the translation of Western texts, particularly those of the form of address for people. But more than showing friendliness as 'dear' normally does, '亲爱的' indicates more of an affectionate attitude toward the addressee, and in 1930s it still carried an exotic flavour. It can thus be assumed that Lin understood the relatively stronger implications of '亲爱的', therefore dropped it when this was not the appropriate context.

Keeping the Chinese format of a letter is also evident elsewhere in Lin's bilingual texts. For example, from 'How to Write Postscripts' to '怎样写"再启"', 'Dear President' is

rendered as '某某校长大鉴', and 'Dear Mr. Zhang' as '蔚兄', with 'dear' removed in both cases.

Compared to the scale of the change toward explicitness that constitutes the weight of the next section, change toward implicitness, as displayed above, is but sporadic and usually affects only individual reference and not the intention or the style of the text.

5.3.1.2 Differentiation

Compared to the decisions on implicitness, abundant examples are found, especially in the Critic corpus, where the same concept is referred to in a more sophisticated way, or domesticated, in the CV1 compared to the original. This subsection examines textual decisions that differentiate the meaning of a reference.

5.3.1.2.1 Adding modification

The addition of a modifier shares features with the macro-structural insertions in that they increase the amount of information; this also shares features with the removal of modifiers in that they do not make a difference to the local referential network. The following two examples are taken from Critic and *Between* respectively.

Table 42 Two examples of added modifier

EV	CV1	CV2
a human brother.	一位**聪明而无愧**的同胞	一个同胞
small men	**硁硁然**小人	渺小的人物

In the first CV1, '同胞' (human brother) gets modified by the added adjective '聪明而无愧' (intelligent and innocent). The motivation behind this is essentially the same as that behind the reduction of modifier discussed in Table 43, that Lin decided authorially at certain points to reduce or add values to certain elements, hence the change.

In the second example, the EV and CV2 bear a formal equivalence, whereas in the CV1, this equivalence is modified by '硁硁然' (boldface), which actually alludes to Confucius' analects:

ST: 言必信，行必果，硁硁然小人哉！

TT: Those who are determined to be sincere in what they say, and to carry out what they do, are obstinate little men.

The onomatopoeia '硁硁然' describes the sound of crashing stones, and here it metaphorically describes the quality of being stiff and stubborn; '小人' in Confucius' time denotes lower rank gentlemen, and does not necessarily imply 'trivial' or 'morally low' as it does nowadays. By rendering 'small men' as '硁硁然小人', it is clear that Lin had a definite vision of the quality of 'small men' as being 'obstinate', therefore its connection with its context becomes more understandable:

But it is exactly such generated voltage that our diplomats and army men despise and ignore when they start out like **small men** to direct the greatest campaign of world history.

By contrast, the apparent equivalence offered by CV2, literally 'trivial figures', strays from Lin's original thinking. For Lin, adding this modifier cannot be seen to have made a change to his original thinking, but drawing on terms from this Chinese classic adds to the style of the translation language, and hence results in an optimisation of text quality.

A typical communicative addition of modification, which is more frequently found in the *Between* than in the Critic corpus, can be exemplified in the following extract:

Table 43 An example of communicatively motivated addition of modifier

EV	CV1	CV2
Heinrich Heine	德国诗人海涅	海茵(Heinrich Heine)

The change to the name 'Heinrich Heine' in the EV, displayed by the CV1 above, is the added modifier '德国诗人' (German poet). Such a culturally-rooted situation, similar to the second example in Table 42, is the only situation where a communicative change is also opted for by CV2. Here in CV2, the transliteration of the name of the German poet is annotated with his German name in brackets, a reader-conscious solution with minimum disturbance to the original flow of information.

5.3.1.2.2 Using hyponyms

Another way found in the CV1 to alter the meaning of a reference is to opt for a hyponym within the hyponymic network. Consider the following cases, respectively from 'Crying', 'Freedom' and *Between*:

Table 44 Three examples hyponym change

EV	CV1	CV2
a **person** sitting next to me	隔座**姑娘**	在我旁边坐的人
cries of animals	馬鳴，牛嘶，虎嘯	(动物的)呼叫
my children	我的女儿	我孩子们

In the first CV1, a hyponym of 'person', '姑娘' (girl) is used, and the same decision can be seen in the third example in which 'my children' is specified as 'my daughters'. Both examples are seemingly the reverse of using superordinates as the examples in Table 42 do, but essentially the same concept. Like most of the changes as the result of using hyponyms, the two changes can only be associated with a revisional motivation.

In rare cases, using hyponym(s) helps to create a vivid effect, as can be seen in the second example, where the 'cries of animals' are specified as 'neigh of horse, moo of cows and roar of tigers', hence an optimisation of the text quality.

Most of Lin's text decisions towards more explicitness, like the examples displayed so far from 5.3.1.2.1, cater to the Chinese reading public, if not granting the same information status to both reading publics. Yet the *Between* corpus contains a few changes toward explicitness which are based on a generalisation decision for the English reading public. Consider one of these examples:

Table 45 Two examples of explicitation

EV	CV1	CV2
"A small injustice can be drowned in wine' says **a Chinese writer**, "but a great wrong can be restituted only by the sword," **Here** moral causes and effects are immensely real.	张山来说："*胸中小不平，可以酒消之；世间大不平，非剑不能消也。*"《幽梦影》在这种地方使我们看见伦理上的因果关系，十分显然。	一个中国作家说过：「*小不平可沉于酒，而大错须复以刀。*」这里道德的因果是无限的真实。

The extract above features a quote in support of the universal presence of karma, and the two unnamed references (in boldface) in the EV above become named in the CV1. Judging from the CV1, it is clear that Lin was familiar with the name of this Chinese writer and the title of his book at the time of writing the EV, and the fact that the name and title are presented in indefinite forms in the EV is a communicative decision initially. This particular writer and his book are not significant in the Chinese literary scene, and it is in the quote that the significance lies in this part of *Between*. Therefore, the indefinite reference in the EV can be seen as being underpinned by concern for the lower information status of the English-reading public. But as manifested by the CV1, Lin did not have such concerns for the Chinese reading public. The two proper names are specified, and the CV1 is presented in a such way that it seemed to have been originally written to address Chinese readers.

However, indefinite references like these can pose difficulties for translators, for whom the hunt for the exact lines can be complicated when the only clue is the mediated meaning of the lines. Here it is clear that Song somehow did not identify this particular writer from Lin's English translation. However, Song did understand that it was a classical piece, since he managed to produce a classical style of Chinese that passes for an original classical piece.

Here to achieve a more rounded analysis of Lin's text decisions on names in *Between*, a few more lines can be devoted based on another example:

Table 46 An example where CV2 chooses to be explicit while CV1 does not

EV	CV1	CV2
our greatest historian and prose writer	太史公	司马迁

As in the last EV, Lin used an indefinite reference, 'our greatest historian and prose writer', rather than Sima Qian, the name of this historian and writer. In its context, such descriptive reference is more informational than a name which has no connotation for the English reading public, and makes the analogy being made more comprehensible: contrasting Sima Qian and Aristotle regarding their views on the purifying function of tragedy. Such concern

is not necessary for the Chinese reading public, since the symbol 'Sima Qian' has rich cultural connotations. Nevertheless, Lin again granted higher information status for Chinese readers by using '太史公' (the Grand Historian) instead, originally an official title that has come to be associated with Sima Qian; to some extent, knowledge of Chinese history, although on a basic level, is being tested. Such an unnamed reference is a slight obfuscation of the fact, but nevertheless adds to the style of the text and is capable of leaving Chinese readers a sense of being treated as culturally proficient, hence the reason to consider this decision as both communicative and optimisational. It might be Song's consideration that the 'greatest historian and prose writer' has so conventionally been associated with Sima Qian that the most concrete reference, his full name, is preferred.

5.3.1.2.3 Explanation

To be explicit inevitably involves occasional disruption of the conventionally associable meaning of words, and when it comes to abstract terms the semantic components of the original can sometimes be completely disregarded and replaced by a detailed explanation of the connotation. Consider the following two cases:

Table 47 Two examples where CV1 opts to translate connotative meaning

EV	CV1	CV2
daze	惝恍迷离，如在梦寐间	晕眩状态
a rhythm and a pattern of things	消长起伏之机	一种韵律和一种模式

In the first example, Lin explained 'daze' in detail as literally 'absentmindedness, dizziness, like being in a dream', whereas in CV2, 'daze' is rendered as literally 'the state of dazed', which is the E-C dictionary explanation.

In the second example, the EV in CV1 becomes literally 'the mechanism of growing, declining, flowing, ebbing', whereas in CV2 it is plainly rendered. Actually, 'pattern of things' appears twice in the corpora, and in both cases is rendered as '消长' (grow and decline), a term typically associated with the Taoist image of the *yin-yang* rotation. This indicates that the connotation of 'a rhythm and a pattern of things' for Lin is 'the growth and decline of *yin* and *yang*', whereas Song, like normal translators, usually stops at the

semantic components of the original.

Lin's such decisions are creative, but cannot be considered revisional, since even a detailed explanation does not bring up a completely new thought. Rather, explanations usually bring forward a more stylised text language compared to the EV, in which certain concepts, especially Chinese culture-related concepts, may not be stylishly presented, hence the motivation to optimise.

5.3.1.2.4 Shifting to a different hyponym

In addition to the two kinds of decisions relying on a hyponymic relationship (5.3.1.1 and 5.3.1.2.2), the final kind found here is the choice of a new hyponym or the selection of one among the several hyponyms, as the following example from 'Monks' illustrates:

Table 48 Two hyponym changes

EV	CV1	CV2
his young daughter of six	六岁少爷	六岁女儿
[…] the kind you see before Buddhist or **Catholic** altars.	[……]最好挂一盏佛庙的长明灯	[……]挂着一盏和尚的油灯，就如你在佛坛或天主教登坛前所看见的那种。

It is clear from the context that only one child, aged six, is being talked about. While it is a 'daughter' in the EV, it becomes a 'son' in the CV1, a change even more unexplainable than the other two kinds. Shifting within a hyponymic relationship can be purely linguistically motivated when translating into Chinese, typically when rendering relations like 'sister' and 'brother', which have no equivalents but an army of hyponyms in Chinese, and it is left to the translator to ascertain from the context which hyponym to use. However, none of Lin's relevant decisions can be considered linguistic. The only possible explanation is linked to the narrative linguistic features of the local text, where Lin decides to correct his earlier memory.

5.3.1.2.5 Trope change

Rhetorical devices are frequently adopted in Lin's oeuvre to touch on a wide range of

topics including religion, gender, social customs and politics, and below the sentence level, the weight of rhetorical devices are trope and scheme, which are looked at respectively in this subsection and 5.3.2.6. The first three of the following four examples are from *Between* and the last one is from Critic:

Table 49 Four examples of trope change

EV	CV1	CV2
…look like a **madhouse**	…像一座**疯人院**	…像**疯人院**
profitable	收**他山之效**	有益
Materialism is **the very stuff and fibre** of modern thinking	近代思想**整个骨子里**就是物质主义	物质主义是现代思想的**含质与纤维**
fig-leaf	衣服	一片无花果树叶

In the first example, both CVs have the original trope, 'madhouse' and the simile indicator 'like', retained. In the second example, the CV1 features a trope that is not in the original, and the plain adjective 'profitable' turns into 'receive benefit from other mountains', which is based on the idiom '他山之石，可以攻玉' (stones from other mountains may serve to polish jade).

The third response is to adapt the original trope to a trope that is commonly used in Chinese, and like this third example, to what literally means 'throughout the bone marrow (of modern thinking)'. In the fourth example, the figurative reference to clothes, i.e. 'fig leaf', is replaced by clothes in its literal term, hence from trope to non-trope.

A general tendency in Lin's decisions on trope is to maximise the expressiveness of his translation language by employing tropes wherever appropriate, and in particular, tropes that are more familiar to the Chinese reading public. Similes, either Chinese or Western culturally coded, are usually retained together with their indicators, since the indicators help to prevent misunderstanding of the trope as a literal expression. When it comes to a metaphor or a literal expression that can be idiomatically expressed in Chinese, this Chinese metaphor tends to be used, as can be seen in the second and third examples. The removal of a trope usually occurs with Western culturally coded metaphors.

Tropes are closely rooted in culture and Lin's text decisions on tropes are mainly

communicatively motivated, with the subsidiary motivation of optimising text quality. By contrast, such motivations are rarely found in the CV2, where similes and metaphors are rendered semantically.

5.3.1.2.6 domestication

The translational change to domesticate is typically linked to culturally coded terms, and a relevant example can readily been found in the third example in Table 53. Nevertheless, this subsection focuses on the domesticating changes based on the more literal usage of language, starting from the most prominent strand, that of referencing people. Consider the following examples:

Table 50 Two examples of domesticating names

EV	CV1	CV2
(I am going to resign and hand over the government of the world to) the **Broadway babies** and **older girls like the deceased wife of President Harding**	(我自己是预备下野，而把政权交与)陶老三，富春楼老六，郑毓秀，张默君之同性。	(我是要辞掉而去，把治世之权交让予)百老汇路的儿童与年纪校长的女子。
Horatio	鑫云伯	我的诗人

In the first CV1, the two types of people (in boldfaces) are adapted to four influential or legendary female figures in the contemporary Chinese context, and such domesticating changes, not necessarily restricted to notable names, are a phenomenon in the Critic corpus. By contrast, such changes are scarce in the *Between* corpus, and the only one found is the second example, changing from a normal English name to a normal Chinese name. In both examples, the name(s) is/are listed not to make a theme of this person, but to be exemplary of the immediate theme.

Other domesticated references include time and ordinary objects. Consider the following examples:

Table 51 Three examples of domesticating ordinary objects

EV	CV1	CV2
the first decade of the twentieth	光绪年间	二十世纪初叶

century		
Women are satisfied with **rolling pins**	女人最多拿**扫柄**相打	女人只用厨杖足矣
take up my **pen**	濡墨下**笔**	提起笔

The domestication in the first example is from AD chronology to that of the reign of a Mandarin emperor. This change, like the example in Table 49, starts from the original. It was not until 1912 that AD began to be used in China as one of the chronologies, and in the publishing context in China, when it comes to referring to times and periods back in the feudal dynasties, which ended in 1911, the chronology of the reign of an emperor is still commonly used even nowadays. Using AD in the EV to refer to an event in China, therefore, can be viewed as a communicative conversion, and converting the time back to the traditional format

The immediate context of the second example is about the limited damage caused by women fighting typically using nonfatal weapons like a rolling pin, and the change from rolling pin to '扫帚' (broom) can be accounted for by the popular associations of the two utensils respectively in the two cultures. An angry housewife wielding a rolling pin as weapon is a cliché in English culture, whereas the traditional image of a Chinese housewife is of using a broom.

The third example is taken from the very beginning of *Between*, and different scenarios are depicted for how Lin sets off to write this book: in the EV, Lin takes up his pen, while in the CV1, Lin grinds an inkstick and dips his brush in the ink. Depending on the context, 'pen' in EV denotes an ink-based writing instrument, while '笔', when mentioned with inkstick, clearly refers to the ink brush used for Chinese calligraphy, giving an image of Lin being a cultured Chinese and the text, although originally written in English, was written to address the Chinese public.

5.3.1.2.7 Defamiliarising

As a contrast to the general tendency to make the text familiar to Chinese readers, a few changes to create unfamiliar effects are found in the Critic corpus, and none in *Between*. Transliterating proper names is a way to defamiliarise, and is the case with the example in

Table 46. Nevertheless, this subsection focuses on defamiliarising decisions for references that are not proper names.

Table 52 Two examples of defamiliarisation

EV	CV1	CV2
[…] and calling him her "**darling**" in public	[……]但有人偏要在公众之前叫一声"**达而铃**!"	[……]在大庭广众之间叫他（或她）为心肝宝贝
The Lost **Mandarin**	思**满大人**	遗失的清吏

The first example is one where an English culture-specific term is neither equated to a Chinese one, nor has only its pragmatic meaning rather than its semantic element retained, but is transliterated. Two considerations can be raised to explain Lin's decision. First, 'darling' is, and is also presented as, an utterance, therefore rendering its sound adds to the sensation of the text. Arguably Lin might have assumed that the affection in the address can be identified from the context, therefore it would not be incomprehensible. Secondly, Lin might want to add some Western colour to the translation.

Adding to the expressiveness through defamiliarising a reference is also found, although rarely, occurring to Chinese cultural coded references, as can be illustrated in the second example. Instead of using the standard reference 'Manchu officials', as CV2 does, 'mandarin' is rendered as a coined word '满大人', which spells the pronunciation of 'mandarin', and at the same time, retains to a large extent the meaning of 'mandarin' as 'Manchu masters'.

Coining a word inevitably generates a certain feeling of strangeness on the part of the readers, but this is soon eased with the help of the context and a sense of knowingness is generated. Here an analogy for this change can be found in Lin's creative translation of 'humour' as '幽默'. Retaining both the linguistic form and connotation is often a matter of luck, nevertheless Lin's translation decision seems to display a tendency to test the potentiality of the Chinese language to connect with English both in form and meaning.

5.3.2 Changes to sentence meaning

This section looks at the change of sentence meaning as a result of translational decisions below sentence level, and specifically, decisions on non-referential phrases, clauses and the sentence as a whole (exceptions are included in 5.3.2.4, as shall be explained). Based on my corpus, the meaning of original sentences is changed as a result of the reduction and/or addition of non-referential components, the change of scheme, and in the case of macro-structural insertions, of being extended and re-ordered. But less similar to the types of changes presented so far, the meaning of the sentence is also affected by the paraphrasing decision, with the addition or removal of disjuncts.

5.3.2.1 Reducing non-referential sentence components

Reducing sentence elements is comparable to macro-structural omissions and reducing modifiers in nominal phrases. It is nevertheless a separate strand in that the reduction alters neither the text structure nor the referential network, but the meaning of the sentence. One type of reduction is in the relevant sentence element. Consider the following from *Between*:

Table 53 A reduction in time element

EV	CV1	CV2
Tsai Kung-shih, Chinese Foreign Commissioner at Tsinan **in 1928**	山东交涉员蔡公时，一个中国外交官	一九二八年在济南…中国外交特派员蔡公时

The background here is the 'Jinan Incident', in which the murder by the Japanese army of Cai Gongshi, a negotiator commissioned by the Chinese Nationalist government, was one of the crimes. In the CV1, the element 'in 1928' is omitted. This omission can be considered both expectancy-norm motivated and revisional. On the one hand, Chinese readers did not need to be given every clue to be reminded of this incident. On the other hand, why it is the time element, and not the location or identity of Cai, that is omitted, is purely down to Lin's individual decision.

Some reductions are associated with the re-wording of the sentence, which is often the

result of a locally altered focus. Consider the following example:

Table 54 A loss of sentence element as a result of re-wording

EV	CV1	CV2
soap with the most exquisite perfume is obtainable even at the five-and-ten-cent **stores**.	上等异香馥郁的香皂五分钱就可买到。	香味极芬芳的肥皂甚至在「五分一角商店」(five-and-ten-cent store)都可以买到

The EV is about 'where' to obtain soap, i.e. at a cheap 'five-and-ten-cent store', whereas the CV1 is about 'how much', i.e., as cheap as five cents ('五分钱'), hence the reduction of the 'shop' element in the CV1. The change cannot be considered revisional since it has emphasized, following the original, the prevalence of soap in America. But it can be viewed as a communicative change because shops of this type were unheard of in China at the time, as well as an optimisation on the original sentence structure. By contrast, the CV2 displays a linguistic change by retaining every semantic element, as well as a communicative change by including a bracketed annotation on the English name of the shop.

5.3.2.2 *Adding non-nominal sentence components*

The added non-referential components are found to mainly fulfil two purposes: to modify the predicate of the sentence, which is similar to modifying references, and to recount a conceivable fact. Nevertheless both strands are to enhance the expressiveness of the text language, hence optimisational. Consider the first strand first:

Table 55 Two additions of adverbial elements

EV	CV1	CV2
the sparks that are set forth produce a beautiful pattern	**不期而然**喷出奇丽的火花	发生的火花一定很美
Soap is plentiful	香皂**确已**充实丰富了。	肥皂很充足。

In the first CV1, '不期而然' (unexpectedly) is added to describe the verb '喷' (set forth). In the second CV1, '确已' (indeed and already) is added to strengthen the state of

being '充实丰富', which is itself a strengthened form to render 'plenty'.

Unlike the first strand, the second strand of additions displays neither obvious communicative concerns nor the motivation to improve text quality, and is more likely to be found in the narrative part of the corpus text. Consider the following two examples, respectively from 'Garden' and *Between*:

Table 56 Two additions of clauses

EV	CV1	CV2
I had come back from the trip to Anhui	**我未到浙西以前，尚是乍寒乍暖时候**，及天目回来，	我由安徽旅行归来以后，
…came home, and ransacked the refrigerator, and laughed	…回家，**入厨房**，开冰箱，放声而笑	…回到家里，搜索冰箱的食物并大笑

In the first CV1, the added two clauses (in boldface) briefly describe the weather before Lin made the trip to Anhui, as is mentioned in the EV. Such addition abounds in the Critic corpus, but is only scarcely found in *Between*, and the second example is one of the few. Apart from the sequence of three actions in the EV, another action (in boldface), literally 'entered the kitchen', is added in the CV1. Such insertion is only relevant to Lin's individual decisions, and therefore can only be considered revisional.

5.3.2.3 Extension

A strand of change that is abundantly found in the Critic corpus, and occasionally in *Between*, is that some sentences are extended, usually not to provide a new idea, but to contain phrases that are from, or allusive to, the Chinese classics, or to provide explanation, reinforcement or conclusive remarks to the immediate context. Compared to the changes accounted for in the previous two subsections, extended contents bear a looser grammatical link to the originally existing part of the sentence, and are less inferable, but they nevertheless add to the explicitness of the text, hence the reason for them to be considered optimisational. Yet they are also communicative since all the extensions seem to address Chinese readers. Consider the following examples:

Table 57 Three examples of extensions by adding clauses

EV	CV1	CV2
The standards of morality, particularly of international morality, in this decade are notoriously at a low ebb	此十年间人心道德，尤其是政治道德，降至低点，**灭天理，穷人欲，为众所公认**。	道德标准，尤其是国际道德标准，在这十年间已经是昭然衰落。
Whatever "exercise" there may be consists of harmonious movements calculated to normalize, but not to excite, one's bodily regimen.	咱们中国人凡事总是以中和为主，不要为之太甚，**或在柳堤上看荷花，或者饭后走四五百步，都是好的，于身心有益的**。	不论何种运动，全都包含着和谐的动作，使人体人于常态的发展，而不使它受到激动。
We must realize, therefore, that all speech is a nuisance	因为言论是讨厌的东西，**所以自己要说话而防别人说话，是人的天性**。	所以我们应当知道，一切的言论都是讨厌的事，

In the first example, the judgment on moral standards in the EV becomes expressed (in boldface) by what literally means 'the law of nature is abolished, the desires of man are over-exploited, as is universally acknowledged'. The lines in this extension allude, in terms of both image and pattern, to the rationalistic slogan '存天理，灭人欲' (observe the law of nature and eliminate the desires of man) by Zhu Xi the Song Neo-Confucian philosopher, but has the original meaning reversed. Through this extension, the abstract judgment is conveyed through concepts more familiar to Chinese readers.

In the second CV1, the extended part (in boldface) illustrates the previously expressed principle of citing familiar activities of Chinese people, followed by a positive remark about these activities.

Some extensions bring about a change of focus of the sentence. In the third example, 'all speech is a nuisance', the point in the EV, is presented in the CV1 as background information, and is extended with what literally means (in bold) 'therefore it is human nature to speak and to suppress the speech of others.' This extension is part of the general tendency in 'Freedom' in the macro-structural decisions and in other decisions below sentence level to concretize the notion of freedom, which was then still alien to Chinese readers.

5.3.2.4 Paraphrase

Unlike the rest of the changes, paraphrase cannot be categorised at *one* text level since it is found in the CV1 at the level of reference, phrase, clause, sentence, to that of inter-sentence, which is the case with some highly revised sections in the Critic corpus. In such cases, paraphrase often coincides with changes both above and below the sentence level. Many fewer paraphrases are found in the CV2 in both corpora and this is largely because the CV2 in general keeps closer to the original wording and most text changes are linguistically motivated.

This subsection looks at two examples that are representative of the paraphrase decision.

Table 58 Two examples of paraphrase

EV	CV1	CV2
an existence behind a veil	不即不离，若有若无	...存在于面罩后面...
Persistently these shapes come to haunt us.	朝朝暮暮这神女要来临，可望而不可即。	这些形体永远与我们作祟。

In the first example, the metaphor is paraphrased into a description which can be literally rendered as 'neither close at hand nor far away, seemingly both there and not there'. The second CV1 displays a paraphrase at the sentence level, having the pragmatic meaning of the original sentence, but with none of its semantic elements retained. The original sentence contains a metaphor of 'the idea of equality and freedom' earlier in the immediate context involving 'shape', and in the CV1, this 'idea' is more visually metaphorised into 'goddess'. Further, 'persistently' is paraphrased as '朝朝暮暮' (morning and evening) and 'come to haunt us' as '可望而不可即' (can be expected but not accessed). By contrast, 'faithful' translations can be found in the CV2.

As a result of the paraphrase, the CV1 displays a higher expressiveness based on the meaning in the original, hence the change of optimisation.

5.3.2.5 Re-ordering information flow

The re-ordering decisions at the clause level display two purposes: to adjust to the cultural

facts, and more commonly, to adjust to the conventional Chinese sentence logic. The first strand is comparable with some of the macro-structural re-orderings in conforming to the Chinese cultural psychology or text conventions. A relevant case can be found in *Between* in the section 'Government by Music' in the chapter 'The Method' that seeks a philosophy of world peace.

In the previous section, the cause of world wars is attributed to materialism, which breeds material pursuits that can hardly be satisfied and leads to the Western, 'mathematical' way of governing. As the title of this section indicates, music is offered as a peace-making method, and this section sets off with the point that the essential manifestation of peace lies in harmony in social relationships.

Table 59 A re-ordering of clause in *Between*

EV	CV1	CV2
Where China utterly differs from the West are the three contempts: the contempt for the soldier, the contempt for the police, and the contempt for lawyers.[…]	中国与西方绝对不同者有三：一曰排律师、二曰排巡警、三曰排兵卒。	中国与西方大不相同的地方乃三种「鄙视」：鄙视兵士，鄙视警察，及鄙视律师。
Evidently, here is a new approach. The Chinese believe that when there are too many policemen, there can be no individual liberty, when there are too many lawyers, there can be no justice, and when there are too many soldiers, there can be no peace.	于此可见，中国对于治术观法，显有不同。中国人认为法繁则无公理，警多则无自由［"扰民"］，兵众则无太平。	实在的,这是一个新观点。中国人相信假如警察太多，那便没有个人自由，假如律师太多，便没有公平，假如兵士太多，便没有和平。

When it comes to the extract above, a contrast between Western and traditional Chinese attitudes toward the three professions of soldier, policeman and lawyer is made. The three professions appear twice. It is not clear why the sequence of the three professions gets reversed when they re-appear in the EV, but neither of the two sequences is followed in the CV1. Instead, in the CV1 the three professions appear twice and both times in the order of lawyer-policeman-soldier.

This change involves re-arranging the sequence of the three professions according to their importance in the collective Chinese psychology, thus ranking lawyer to be the most

contemptible profession. The Chinese government used to take both administrative and judicial roles, and a legal system in the Western sense was unheard of in traditional Chinese society, consequently the profession of lawyer did not exist until after the First Opium War (1839-1842) with the development of foreign trade. There had always been soldiers and policemen. However, although the two professions assumed a relatively low social profile in the scholar-bureaucrat oriented society, they were not as low as lawyers. Although the differences between the three professions in the Chinese context is not the point being made, starting with the most prominent contrast might be regarded as a way to create more relevance for Chinese readers.

The other strand of re-ordered clauses concerns basic sentence logic patterns, and in my corpus, these are mainly cause-effect, means-purpose, condition-result, assumption-conclusion, and the chronological sequence of occurrence. Consider the following examples:

Table 60 Three clause re-orderings

EV	CV1	CV2
[…] they dare anything to shock the public.	[……]只要能迷男人，她们廉耻也不顾。	[……]她们敢做任何使震惊的事。
I can safely report this fact, because General Zhang Yi is dead.	现在张毅已死了，所以我报告此事，十分安全。	现在我可以公开宣布这种事实，因为张义现在已经作古。
One must live in mortal terror of the peace to refuse to think about or discuss the postwar problems.	一个人连战后和平问题都不敢着想讨论，必然是昕夕惧怕将来。	一个人必须在和平必死的恐怖中生活而不得思及或讨论战后问题。

The logic of means-purpose in the first EV gets reversed in the CV1 with a local adaptation in both the purpose and means part, and the adverb '只要' (as long as) is added in the purpose part.

The second example, from 'Freedom', contains two reverses: a general reverse of the 'effect-cause' sequence, and a further reverse in the result part, with '十分安全' (completely safe) being relocated at the end as the consequence of me reporting this fact. An alternative way to interpret the logic of this CV1 is from the earlier occurrence (the death of Zhang Yi), to the later occurrence (me reporting this fact), and then to the

conclusion (it is safe).

In the third EV, the logic of the original conclusion-assumption is reversed in the corresponding CV1, and is strengthened by the added adverbial structure of '连……都不' (even…not) in the assumption part.

Organising the information flow as displayed by the examples in Table 65 is first based on grasping the point made in the original, and this is not always the case in the CV2. The purpose 'to shock the public' in the first EV is made implicit in the CV2 as 'anything *that* shocks the public'. Even worse is the third CV2, where the 'must' is understood to express necessity rather than opinion, as a result, completely losing the conclusion-assumption logic in the EV. Second, the reversal made by Lin is based on a clear understanding of the Chinese sentence logic, hence the reason for it to be considered an expectancy-norm motivated change.

5.3.2.6 Alteration of scheme

Alteration of schemes in various forms are frequent in the CV1. They add to the expressiveness through working on the sentence pattern, hence the reason for them to be considered optimisational.

Table 61 Two changes to rhetoric scheme

EV	CV1	CV2
Wang Chonghui hasn't got to be told.	王宠惠还要等我说穿吗？	我当然不会告诉王宠惠的。
He who goes for exactness must sacrifice subtlety, and vice versa.	取精确者必舍玄妙，取玄妙者，亦必舍精确。	一个人要求精确就须牺牲微妙，反之亦同。

The first example displays a scheme change from a negative statement to a rhetorical question. The second scheme change is that of repetition, or coupling. Instead of the obvious equivalent, '反之亦同', to 'vice versa', which the CV2 uses, the CV1 expresses explicitly this phrase through retaining the syntax of former clause. Coupling has been a classical rhetorical feature that aims at producing a balanced reading aesthetics for Chinese texts, and in effect, the coupled sentence structures have an enforced expressiveness that a single one might not have.

5.3.2.7 Disjuncts

This subsection focuses on the translation of disjuncts. The syntactic status of disjuncts, according to Quirk et al (1985), is that they are more detachable, and they seem to assume a super-ordinate role over the rest of the sentence, while their semantic role is to express the attitude of the articulator. Their equivalent structures in Chinese functions similarly. In this sense, how self-translating authors render disjuncts, and particularly, whether they render, insert or delete disjuncts, indicates whether they are on or off the stage of the two texts.

Disjuncts are found throughout the EVs in the two corpora, and a tendency to omit the disjuncts is found in in Critic, while a tendency to retain and add disjuncts is found in *Between*. The following table contains extracts from Critic where disjuncts are taken out in the CV1:

Table 62 Two additions of disjuncts

EV	CV1	CV2
But, **so far as I know**, you are the first man to come out and openly declare that the Chinese girls are beautiful.	惟曼修而外，未有公言中国女子之美者。	但是据我所知道的，你还是第一个公开认识中国女子美丽。
I am sure that, in a world where nudism has become conventionally respectable....	在一普遍裸体的社会，[……]。	我敢断言，在一个裸体主义传统被人尊敬的世界里[……]。

The first disjunct (in boldface) signifies a certain modesty, suggesting that the statement that no foreigners have publicly recognised the beauty of the Chinese girl might not be accurate; while the second disjunct (in boldface) conveys Lin's positive attitude over his judgment on a presumptuous nudist society. In both cases, the disjunct is removed from the CV1, and no explanation can be drawn on cultural, rhetorical convention or communication grounds. Viewed separately, these omissions can be described as being revisional, as it is largely Lin's on-site decision not to state his attitude for Chinese readers. Viewed generally, however, these omissions are closer to optimisation, since they make a change to the text quality as a the whole, with the addition or omission of assuredness.

One of the few disjunct insertions in the Critic corpus can be seen in the following example from 'Freedom':

Table 63 An insertion of a disjunct in 'Freedom'

EV	CV1	CV2
This liberty of speech is a foreign notion, for there has been no such thing in China	**我们须知**，言论自由是舶来思想，非真正国产。	言论自由是西方人的一种观念，在中国是从来未见过的。

The inserted disjunct (in boldface), literally 'we must recognise', can be associated with the fact that the CV1 is rendered from a speech draft, and because of this, it is not only expressive as most of the Critic essays are, but also operative. Operative texts, as mentioned in 3.7, allow for adaptive translation methods so that an equivalent effect can be achieved, while operative texts translated by the author may allow for greater liberties, as this chapter has been showing. Even greater liberties can be expected from hetero-skopical self-translation like this article, and this insertion of a disjunct is a sign of Lin being emphatic for Chinese readers.

From the sense of it also being a persuasive text, it is understandable that most of the disjuncts in *Between* are retained, and that new disjuncts are added in the CV1:

Table 64 Three insertions of disjunct

EV	CV1	CV2
All that glitters is not gold	**俗语固然说**："闪烁未必尽黄金"	所有灿烂的东西不见得都是黄金
Whence arose that great moral force…	**试问**[…]这种精神上大力量何由而来？	从何处来的大道德力量…
The present world spectacle may be tragic.	**我承认**现代世界戏场是悲多乐少。	现在世界上的景象是神秘的

The first EV features an English idiom, and in CV1 a disjunct is added that literally means 'indeed, as the saying goes'. The major role of this insertion is to notify readers of the idiomatic nature of this statement, and this purpose is strengthened by the quasi-idiomatical wording of this idiom and by the quotation marks. Then, including the

adverb '固然' (indeed) in the insertion suggests that this idiom is being used beyond its conventional implication that glorious appearance does not necessarily indicate true grandeur, and helps the quotation to add to the irony of this brazenly materialistic age being depicted: non-gold metals like antimony and tungsten would undoubtedly be appreciated, not because they are glittering, but they are as expensive as gold. The reader-consciousness of this insertion is thus clear. By comparison, the CV2 displays none of the above concerns, and this idiom is just faithfully rendered.

The second inserted disjunct, '试问' (it can be questioned that) is typically used as a question indicator, and with this disjunct, the manner of argument is strengthened, hence the text quality is optimised. The same motivation can be seen in the third inserted disjunct, '我承认' (in boldface; literally 'I admit'), and together with the deletion of 'may' in the original, Lin changes his attitude on 'the present world is tragic' from being his speculation to being a fact.

These inserted disjuncts establish a relationship between Lin and the intended information, a relationship that usually adds Lin's voice to the CV1. The only exception, the omission of a disjunct, is the following:

Table 65 An omission of a disjunct

EV	CV1	CV2
This age is tragic, **I admit**.	这在当代是令人哀痛的。	我承认这个时代是悲惨的。

Lin's presence is lost with the omission of 'I admit', but the statement still displays the same assurance; in other words, keeping the disjunct does not add value to the CV1.

Most disjuncts are rendered with their semantic elements retained. A few are rendered with a change, and usually that involves the pronoun.

Table 66 An adapted disjunct

EV	CV1	CV2
I am sure that all "progressive-thinking" people…	**我们知道**凡是"思想前进"的人……	我深信所有「思想前进」的人……

The disjunct in the extract above (in boldface) is rendered with the pronoun 'I' changed to its plural '我们' (we), and 'sure' into '知道' (know). Because of the change, the statement it governs changes from being an assertion to being common knowledge.

The use of disjuncts is regarded a pragmatic phenomenon, and discussed as a subtype of metadiscourse (Crismore 1984; Hyland 1998). Metadiscourse is the study of the non-referential elements of linguistics, and its aim, Crismore believes, is to 'direct rather than inform the readers' (Crismore 1984:280).

To briefly conclude, Lin is more offstage in his self-translation of the Critic essays, and more onstage in that of *Between*. His staging is mainly communicatively driven, i.e. to clarify the nature of the idiom, and optimisationally driven, i.e. to add to the rhetorical effect and to objectify the information that is presented in the EV as a personal opinion.

5.4   Bracketed annotation

Footnotes, bracketed comments and glosses by translators are referred to by Chesterman (2000) as a visibility change that foregrounds the translatorial presence, alluding to Venuti's discussion (1995) of the translator's invisibility. Footnotes and glosses are found in the remaining twelve sections of *Between* which are not included in my corpus, but quite a few bracketed annotations are included in the CV1 of *Between*. The data, as usual, mainly comes from my corpus, but at certain points, relevant data from the other twelve sections as translated by Xu is also availed of as a contrast.

One subtype of annotation is to give extra information for a reference, be it a person, a place, or a concept.

Table 67 Three in-text annotations

EV	CV1	CV2
Dr. J. B. Watson	瓦特生［**行为论的心理学家**］	华生博士（Dr. J. B. Watson）
the "karmatic" currents	业流的声浪（**Karmatic currents**）。［即"羯磨流"，自造新名词。］	「因果流。」

The phrase "inferiority complex," trite as it is, involuntarily crops up.	潘女士之豪迈不肯示弱，正是外强中干，西俗所谓 Inferiority comlpex 也。	"自卑心理"这个名词，虽然它是老生常谈，但是可以用在此地。

In the first CV1, the transliteration of 'Watson' is followed by a bracketed annotation, i.e. literally 'behaviouristic psychologist'. In the second CV1, the translation is followed by two annotations, respectively quoting the original term and then noting that this term has been made up by Lin himself after he gives a literal translation of the term. Such annotation depends on what additional information the translator considers relevant to assist readers' understanding, and in this sense resembles some of the extensions discussed 5.3.2.2. In this regard, Lin's decision can be compared with both those in Xu's translation and in the CV2.

For one thing, such annotation is fairly observable in Xu's translation, although bracketing the original term makes up the majority of such cases. The commonality can be explained by Xu's collaborative relationship with Lin in translating *Between*, hence it has higher authorial status than normal translators and is consistent in strategy, while the contrast can be explained by Lin's subjective role. For the other, the annotations in the CV2 in my corpus go only as far as bracketing the original term, as the first CV2 shows. In other words, while all translators annotate by bracketing the original, the higher their authorial status, the more explicit they are in displaying their consideration for the readership in their annotations.

A similar annotation concerns semiotic aspects:

Table 68 Two examples of annotations

EV	CV1	CV2
is what we want	是我们 [科学时代] 所要求的	是我们所需要的
…we hate to…	…我们 [讽西洋] 最恨…	…我们最恨…

The first annotation, literally 'scientific era', clarifies the connotation of 'we'. The second annotation, literally 'a satire on the West', switches 'we', which could have referred

to Chinese readers, to people in the West. Annotating to limit an otherwise general reference to a designated connotation or to clarify the purpose in certain references is in effect sharing the role of meaning generator.

Another subtype, as the following example shows, is to annotate an internal reference, which reflects the inclination of the text producer to view the text as a whole.

Table 69 An annotation of internal reference

EV	CV1	CV2
…	… ［参见齐物篇］…	**…**

The annotation above literally means 'see also the section on "Science to the Rescue"'. In the CV2 such annotation is not found, whereas in Xu's translation an equal number are assembled, and the format is consistent with those of Lin's self-translation, beginning with '参见' (literally 'see also'), as the following example shows:

Table 70 An example of annotation in Xu's translation

EV	Xu's translation
	[参见穷理篇第二十二]

The next subtype of annotation is to echo the original phraseology with a quote from the classics or an idiomatic saying:

Table 71 An example of annotation by quoting an idiomatic expression

EV	CV1	CV2
a philosophy of peace	一种和平的哲学 ［**和气致祥**］	和平哲学

The CV1 above is a literal translation of the EV plus a phrase in brackets that is taken from the Book of Han (literally 'Amiability brings auspiciousness'). Like the previous two subtypes, no such annotation is found in the CV2, but annotations of similar effect are observable, although rarely, in Xu's translation. Consider the following example:

Table 72 An example of annotation in Xu's translation

EV	Xu's translation
…in the Asiatic Mediterranean	亚洲地中海[**南洋**]

Here the proper noun of place is annotated with how it is commonly referred to in China.

The next subtype is to comment on the immediate context:

Table 73 Two examples of commentary annotation

EV	CV1	CV2
…	…[科学理论所不容]。	**…**
	［反情和志，乃反人情之正，使意志相和，故译为"to create harmony by are discovery of human nature"。］	

In both brackets above are Lin's comments on what has just been said. The first comment means 'scientifically intolerable', and in the second bracket, Lin explains his understanding of a piece of Confucian teaching that has just been quoted, and presents his English translation of this teaching in the original. Although seemingly superfluous, the latter annotation can be understood as a reminder to the readers of the existence of the preceding EV, hence creating a higher profile of the translator's presence. Quite naturally, such commentary annotation is not found either in my corpus or in Xu's translation.

5.5   Concluding remarks

This section draws a conclusion to the translation changes from the visibility of the translator's profile in those changes. It is obvious that some translation changes reflect a higher profile than others, and the difference is most relevant with the authorial status of the translator. Conclusive remarks focuses on the three translators who have contributed to the two corpora, but Xu, the co-translator of *Between*, shall be commented on briefly.

The lowest visibility goes to the translators of the CV2s in my corpora. This can be

seen first in the fact that CV2 tends to be more structurally and semantically analogous with EV. The only macro-structural change contained in the CV2 is in Song's *Between*, in which two chapters and chunks of paragraphs are omitted. This omission shows a consciousness of the less relevant information to the Chinese reading public, but nevertheless is not as authorial as the macro-structural omissions in CV1 are, since unlike in CV1s, nowhere in Song's text are compensations found for the loss of information. Neither do CV2s show most of the micro-structural changes, and their annotations, of a small number, are also limited to being editorial, in the sense that anyone, typically the editors, with a proper source of information can come to basically the same text decision.

By contrast, Xu, the co-operative translator of *Between*, displays a higher authorial profile in his translation of the rest of *Between*, which can be seen in the added subtitles of each chapter in the same format of Lin's, as well as the annotations. Xu's annotations, although mostly editorial, include a few internal references, which is an indicator of his panoramic view to the original information structure.

The highest visibility goes to Lin's translational decisions. Above sentence level, the revisional motivation is found to underpin most of Lin's decisions to insert and to omit, and some of those to re-order. This is indicative of Lin's transcendence in self-translation over the original information structure, to the creative thought that precedes this structure. The fact that Lin was able to work with his earlier creative thought is, therefore, explanative of his other self-translational motivations, i.e. to optimize the original information structure, to alter his earlier thought regarding which information to provide that is in relevance with the information status of the reading public, and in a few cases, to conform to the Chinese text logic.

The motivations to optimise and to revise, which underpin many referential changes, are linked to the fact that Lin's could access his earlier creativity, since many of these changes point to a hyponymic network that refers to the same functionally equivalent object, and to a network of images, which although may be coded in different cultures, nevertheless are pragmatically equivalent.

When it comes to non-referential sentence elements, Lin's text decisions seem to have the original meaning of the sentence transformed rather than transferred. In most cases, the

transformation brings about a change in meaning, usually that toward more explicitness. In fact, explicitation by far outnumbers implicitation in Lin's text decisions both at macro- and microstructures, and this can be contrasted by the few changes toward explicitness in the CV2s. Nevertheless, how far this tendency ascribes to Lin's authorial voice needs to be gauged in the light of the discussion in translation studies on explicitation as an inherent feature of translation, in the sense that there exists a higher degree of explicitness in translated texts than in texts originally written in the same language (Klaudy 2011). Also, Chesterman discusses explicitation a long-recognised law of translation (2000:71).

In Klaudy's account of the general research condition in this respect, explicitation is now recognised to cover three sub-types: obligatory, optional and pragmatic obligations. Obligatory explicitation is caused by the systematic difference of the two languages in concern, optional by the difference in stylistic conventions, while pragmatic by the difference in cultures, such as adding the category of an object which might be meaningless in the target cultural context (ibid).

According to this subcategorization, no explicitations in the CV2 are beyond the three subtypes; this means that they can be inferred from the context, hence being editorial. In contrast, most explicitations by Lin are much more individualised than the pragmatic type and can only be explained by the existence of a thought behind the meaning as presented in the original.

Still, in some cases, the transformation brings about a change to the sentence type, clause order, and/or a total removal of the semantic elements in the original, while the basic fact retained. This is the change to, not *what*, but *how* to represent an original creativity, and in most cases, such changes are to optimise the quality of the translation language.

Lin's annotations in *Between* include not only background information and inter-cultural reference, but also a large amount of comments that make his authorial voice heard.

6 Discussion

This chapter draws conclusions on the relevance of the motivational pattern reflected in Lin's text decisions as accounted for in Chapter 5, and attempts to create a link between each of the relevancies and certain aspect(s) of Lin's translatorship as discussed in Chapter 4.

6.1   Relevance of English and Chinese contrastive findings

Decisions motivated by the contrasting features of the two languages are found in both Lin and the allograph translators, and those relevant decisions are found at the macro-structural and the sentence levels. Nevertheless the contrast is not always absolutely rigid, and the different levels of rigidity seem to bear witness to the ideals being applied to Lin's translation decisions. This section discusses Lin's translation decisions in the rigid and less rigid aspects of the contrastive differences.

6.1.1   Rigid principles of Chinese syntax

Where Lin's decisions are largely consistent with the allograph translators' is when the contrastive feature in Chinese is absolute, and according to my corpora, this remains at the sentence level. As shown in Tables 32 and 33, both translators chose to replace the clause conjunction 'and' or relative pronouns with a comma, or to separate the sentences using 'and' to connect the clauses into independent sentences at the location of 'and'. The 'ungrammatical' connection is part of the 'grammar' of Chinese, as prescriptively noted by translation textbooks such as the following:

> To achieve naturalness in Chinese, it is necessary to leave untranslated articles, conjunctions, pronouns (especially personal pronouns and relative pronouns) and relevant adverbs, which are used frequently in English. (Guo 2003:56; own translation)

Indeed the grammatical elements above, which are systematically absent in Chinese, are found not to have been translated throughout my corpus. This principle is the rigid aspect of the parataxis *vs* hypotaxis contrast between the two languages. The two terms were first used by Wang (1936) to address the contrast between English and Chinese regarding the usage of cohesive elements. As Wang noted, it is more normal in natural communication not to use clause conjunctions than to use them. The same observation was made much earlier by Humboldt, although different terms were used:

> All that, it seems to me, […] [the Chinese] offer each word as if it is being initially delivered isolated for reflection, interrupting continuously their sentences and not linking words unless the location or concept absolutely requires it (1827:21; own translation)

What can be inferred from the two observations is that the parataxis *vs* hypotaxis contrast is not always rigid. The usage of the conjunction '如果' (if) as Wang noted, which also applies to Humboldt's observation, is optional, and in my corpus, not all the 'ifs' are translated. The rigid aspect of the parataxical Chinese, i.e. the systematic absence of sentence connectors, as Guo concludes, is respected by all the three translators in my corpus. The usual result is necessary adverbs being added, and an increase in punctuation, especially commas, as a way to conform to the rigid aspects of Chinese syntax.

6.1.2 Less rigid aspects in comparative studies between English and Chinese

This subsection discusses the links between the three less rigid contrasts existing between the two languages, i.e. the lesser frequency of full stops, the greater frequency of pausing, topic-comment sentence patterns and textual logic, and Lin's self-translation decisions.

6.1.2.1 Flexible Chinese sentence borders and the notion of 'translating by sentence'

As suggested in 3.4.1.3, Chinese sentences are typically longer when retrospectively

counted by full stops, and more frequently paused, while on the other hand, Chinese syntax has much greater flexibility regarding the location of sentence ends and pauses. This general tendency is reflected in my corpus, as the data in Table 31 show: CV1 and CV2 in both corpora contain fewer full stops than the original, fusing sentences like the expansion of a bamboo-like structure, a famous simile for the Chinese sentence, as long as the sentence / clause has some *semantic* link with the context.

It is optional to fuse the sentence borders, as the fused sentence can fall back on the original full stop(s) without altering the cognitive meaning. In this sense, the decisions over fusing sentence borders of all the translators under concern can be considered to be motivated, or more accurately speaking, allowed, by the contrastive differences between the two languages.

However, the fact that Lin's translations in both corpora retain more sentence borders than their CV2 counterparts must to be linked to Lin's notion of translation, and specifically the 'translating by sentence'.

The 'psychology of the Chinese language' (中文心理) indicates there is a standard for translation language, and Lin's relevant discussion is centred on using idiomatic Chinese, which is linked to his dissatisfaction with Europeanised Chinese (6.1.3). This is why this standard seems to be only addressed at the threshold level: being clear about the kind of Europeanised wording that, although barely grammatical, violates idiomatic usage.

However, in noting the *psychology* of this language, Lin certainly expected a higher commitment to what is inherently Chinese. Lin's own commitment, displayed in the different sections in Chapter 5, is to the text conventions on sentence pauses, sentence discourse and text organisation levels, as shall be discussed in the next three subsections.

6.1.2.2 The commitment to yinju

As noted in 3.4.1.3, the Chinese sentence can rely on *yinju* to achieve rhythm and to impress readers with an aesthetically pleasing reading experience. Nevertheless stylising the text with *yinju* is not essential. From a comparative point of view and for its implications for translation *into* Chinese, largely following the original wording and syntax, hence the original punctuation, does not necessarily entail malignant Europeanization. As

noted in 3.4.1.3, the flexibility of Chinese syntax allows for a modest degree of English syntax, and text language skilfully formulated in this manner can result in an enrichment of the Chinese language. It is in such an optional situation where Lin's language notions turn out to be explanatory of his text decisions.

As noted in 5.2.2, the mass of commas in Lin's translation can be partly attributed to his frequent usage of *yinju*, as the flow of the sentence/clause in CV1 is frequently segmented into rhythmic clusters of characters, and sometimes a slight adaptation in wording is also made to help form a rhythm. The most evident usage of *yinju* can be seen in the CV1 of 'Girls', as analysed in 5.2 and presented in Table 35. The main reason lies in the more classical *yuluti* in the CV1, and being written in the classical style based *yuluti* naturally means including more frequent pauses and consequently more short *yinju* than texts written in the more vernacular *yuluti* as is the case with most other CV1s.

A complementary explanation for his frequent use of *yinju* can be drawn from Lin's awareness of the aesthetics of phonetics in literary creation as indicated by his PhD thesis on Old Chinese Phonetics, mentioned in 6.1.1.

Since thought is projected on to one's language use, and the sentence is the basic unit of language use, examining Lin's inter-sentential solutions can shed light on his views on the relationship between English and Chinese, or *being-in-languages*, using Berman's term, and this view can be associated with his thinking on the unit of translation.

6.1.2.3 Commitment to the topic-comment pattern

Li and Thompson (1981: 100) are among the linguists who hold that subject and topic should be treated as different notions, for which they give two reasons. Firstly, this means categorising mandarin Chinese as a topic-prominent language, so as to further describe its uniqueness *vis-à-vis* other languages. Secondly, only through this recognition can the discourse role of the topic be explored. For Li and Thompson, the topic serves an important discourse function for Chinese in terms of how it interacts with the context, before or after the sentence, and in the way it helps to build the co-referential network of a sentence.

In this sense, whether to use a comma or not reflects the articulator's attitude over whether to present the sentence in a typical Chinese manner.

6.1.2.4 Commitment to the Chinese sentence logic

As shown in 5.3.2.5, conforming to Chinese sentence logic, as defined at the end of 3.4.1.2, is a major reason for the re-ordered information flow below sentence level in the CV1. Lin's commitment in this regard is higher than that of the comparator allograph translator's, but nevertheless not as high as the three characteristics that were focused on in the previous three subsections.

6.1.2.5 Commitment to the Chinese text flow

Lin's translation changes indicative of conventional Chinese text logic are found on the macro-structural level. The conventional text flow, or logic, focusing on raise-sustain-transit-conclude and being deductive, come to organise the CV1, as a whole or within a paragraph, as a result of re-ordered sentence groups or a new frame being inserted. For the CV1 in my corpus, a new text structure or information sequence does not alter the issue being addressed, but rather the way the issue is delivered.

6.1.3 Summary

Overall, Lin's translation decisions on the sentence level do not fit his notion of 'translating by sentence'. They are tempered by the degree of contrast between the two languages. In the most rigid contrast, Lin's decisions and those of the allograph translators' are almost identical, and both are on the sentence level. Whereas, when it comes to less rigid contrasts, Lin's decisions begin to get more distinguishable due to his commitment to Chinese text conventions, while those of the allograph translators' are being determined by the typology of the English writing.

This is also where Lin's solutions on the sentence level might run into barriers. Seeing the Chinese syntax as an almost incompatible system with English, and as a result grounding one's translation solutions in this system, potentially blocked foreign forms of expression from enriching Chinese. Languages nevertheless change. In his *History of Chinese Grammar* (Wang 1989), Wang listed six evolutions of Chinese syntax under the influence of Western, particularly English syntax, and two of them are relevant to compound sentences: the more flexible

location of subordinate clause(s), and consequently, the more explicit logical relations. The momentum of the evolution, Wang noted, is translation, and such reversed compound sentence are abundant in translations.

6.2 Relevance of Lin as a self-translator

Translation changes at the sentence level, as discussed in 6.1, do not change the general meaning; in other words, the message is largely retained. When it comes to explaining why Lin adopts solutions that change the message, his subjectivity becomes of essential relevance.

6.2.1 Horizon of Lin as a self-translator

This section discusses the relevance of the two horizons (4.3.1 & 4.3.2) and the difference in Lin's self-translation changes between the two corpora. It can be concluded that horizon projects onto the motivational patterns and translation changes as analysed in the two corpora, with the assumed readership playing a key role.

As discussed in 4.3, when Lin self-translated the Critic essays, his undertaking unfolded in a milieu where standards of modern vernacular language and modern literature were being established; with a pre-established intellectual status, Lin was in a position to assert and practise his own stance. The hunger for light literature and essays had already been witnessed among the new urban citizens, including the more intellectual class. The literary and linguistic ambience that Lin worked in allowed for projects to experiment with new manners of writing.

By contrast, when Lin self-translated Between, it was already halfway into the wartime period when the social function of written works was prioritised. This new milieu did not necessarily require Lin to discontinue his earlier inter-lingual strategy. Nevertheless, being an expat in America at the time, Lin's writing agenda had already taken on a nationalistic purpose before Between. It was more about what to tell the expected readership, rather than how to tell them, that was the central concern. Self-translating Between in this horizon,

therefore, was a socio-functional and more information oriented venture.

6.2.2 the two projects

This section discusses the contrast between Lin's translation changes, both above and below sentence level, in Critic that, while achieving greater relevance for normal Chinese readers, also optimise and revise the original, and his more determinately communicative changes to *Between*, by drawing on the relevance from Lin's two self-translating projects.

The project of self-translating Critic, which unfolded in the social milieu of the Nanjing Decade, was founded on the two aspects of Lin's authorship at the time: to establish a social identity as a critic, and to implant in Chinese society the concept of Crocian expressionism by means of literary creation. The two projects were undertaken in two media that are different in language, in purpose, and consequently, in their readership. Compared with chairing the Critic column, running, and writing for, the three Chinese periodicals involved, inevitably, a change of language, but notably, more literary skills and an adaptation to Chinese readers with a less elite background, and above all these, Lin's access to the original creativity.

The fact that Lin was working with his early creativity and exercising his literary skills is evident in the large number of optimisational and revisional changes; and for most of these changes, a consideration for the periodical readers is evident in the content of the change. From Critic to the three periodicals, readership has changed from mainly Western-minded elite Chinese (and naturally, Westerners in Shanghai) to the emerging urban citizens who were open-minded to novelty but nevertheless bearing a knowledge background and a literary taste modified by Chinese-related elements. Consideration for the different readerships was not only a factor behind those changes based on cultural differences, as discussed in the last section, i.e. changes concerning *how* to say things, but also evident in *what* to say.

By contrast, rendering *Between* was undertaken when Lin's authorship had found a new voice, in cross-cultural criticism, and *Between* is representative of Lin's long attempted leitmotif of writing to search for a philosophy of peace. Moreover, taking

Between back to Chinese readers, Lin for the first and only time claimed his translatorship beside his authorship, and he did not claim an invisible translatorship. Lin made it clear in the 'Preface', as quoted in 6.2.2, that the brackets are to indicate that the contents in them are not in the original, although this clarification is not the limit to Lin's visibility as translator and author. Lin tended to be visible by adding disjuncts and using bracketed annotations in his translation of *Between*, whereas the disjuncts in Critic tend to be reduced and the annotated comments are close in nature to his macro-structural insertions and micro-structural extensions. Lin's authorship is also frequently made clear when his text changes are contrasted with Song's; nevertheless, his translatorship outshines his authorship, and the macro-structure of *Between* is retained apart from the added subtitles to each chapter.

6.2.3 Lin's cultural stance

Lin's cultural stance explains the communicatively motivated text decisions identified in the analysis. It is especially evident in the transference of those concepts or objects that are specific to one culture and alien to the other. Lin's general strategy in this respect is to increase the relevance of this element for the target reading public, and this strategy is not limited to the process of transfer: it may kick in during the coding of the original text when a Chinese culture-coded element is being presented.

In the Critic corpus, culturally-coded elements, especially the names of people and places, tend to be completely domesticated (see 5.3.1.2.6). This accords with cross-cultural reference, a feature of Lin's home environment, as well as reflecting the influence of Gu's introduction to the Chinese classics, which finally stimulated Lin's return to Chinese culture (see 6.1.1). Cross-cultural reference as an intercultural strategy is by nature communicatively oriented, at the cost of some foreignness inherent in the linguistic form. Both Gu's cross-cultural references, and Lin's father's, the Presbyterian priest's cross-references to the Chinese classics in his preaching, were intended to get the *idea* cross to the audience. This also characterises Lin's text decisions for the heterolinguistic

texts in the Critic corpus: to express the same idea, especially when it comes to culturally-coded elements.

Cross-cultural references for culturally-coded elements also distinguishes Lin's text choices in *Between* from Song's. Nevertheless, concepts and proper names in the *Between* corpus are more likely to be literally rendered and annotated, compared with those in the Critic corpus, and cross-cultural references are contained in the brackets rather integrated into the text. This general difference can be viewed in the light of Lin's translation project as the next section will discuss.

6.2.4   Summary

In the light of a hermeneutics of translation as put forward by Berman, Lin's E-C changes above and below sentence levels are explained in terms of his subjectivity as an occasional self-translator. The horizon that the translator works to exerts a macro-control over the project, which is displayed as motivation patterns. It is between motivation and text solutions where the translator's position is manifested.

6.3   Relevance of text type

This section continues from 6.2 to address the higher creative changes in Critic from the point of view of text type.

As was concluded at the end of 4.2.3, Lin's two self-translating projects correspond to the two dimensions of language: expressive and informative, and as was explained in 3.7, dimensions of language, each covering a series of genres, drive the translation method to different focuses. From the perspective of conventional translation, the translation method for expressive texts is to take the perspective of the author, and according to Munday (2012), this means to give priority to the transmission of the original artistic form, while the translation method for informative text is to prioritise transmitting the conceptual meaning of terms.

This difference is partially reflected in my two corpora on the part of the CV1 for

Between: it is an integral translation and Lin's text decisions place weight on terms and argument: it includes a large number of annotations to names and concepts belonging to Western culture. As a result, the self-translating project prioritises the transmission of the referential or conceptual content of the original, hence there is a much lower frequency of optimisational and revisional changes.

By contrast, Lin's self-translating of Critic from the author's perspective, namely his own, often deviates from the original form, which can be seen in the large amount of insertions and omissions above sentence level. This is a liberty based, first, on Lin's notion that meaning is organised by sentence, as previously mentioned, and secondly, from the priority given to the artistic form of the original, which Lin considered should be given in the translation of artistic texts ('艺术文').

6.4   Less relevant factors

By contrast, what are commonly theorised as being shaping factors of translation, the relevant position of the two cultures in concern, does not seem to affect Lin's text decisions, hence the irrelevance of the following remark:

> […] everything depends of course on the direction of the transfer: whether it is dominant literatures that sort of 'upgrade' texts by unsung foreign heroes or rather dominated literatures that select and 'download' classics, as it were, from the catalogue of world literature (Grutman)

Also less relevant is the translator's literary ideal, which does not seem to play a decisive role in Lin's self-translational changes.

7 Conclusions

7.1 Two aspects of *tertium comparationis*

This section of the Conclusion is a reflection on the method of translation analysis through the two senses of *tertium comparationis*: firstly the practical sense used by Jung (2002), and secondly the conceptual sense used by Berman. Both have been used to inform this study.

The availability of the non-self-translated versions in parallel to Lin's self-translated texts was the first reason to convince me that there was some merit in pursuing this study. The reason that students were commissioned to produce translations of originals that had already been translated by the author, as Jung explains, is to obtain a *tertium comparationis* for gauging the '*specificity* of self-translation' (italicised by Jung), since the model of equivalence established by the authors themselves gives no information on its specificity.

The *tertium comparationis* used by Jung is actually in the sense of the 'control group' in Tymoczko's discussion of two 'important aspects in the research design in translation studies, as in all fields' (2002: 22): firstly the adequacy of sample size, and secondly:

> […] the necessity of a control group. […] In certain situations (say when one is investigating a single translation) working with a second translation of the same text will offer a small control sample and a reference point, […] (ibid)

Tymoczko goes on to acknowledge this in outlining an empirical programme of research for translation studies, while noting that being empirical does not necessarily mean being objective, and even natural science research cannot avoid being subjective. Admittedly, the non-self-translated version does not fit with the scientific connotation of *tertium comparationis* or 'control group', since it is but *assumed* to be devoid of the variables that have shaped Lin's self-translational decisions.

Moreover, according to Susam-Sarajeva's (2009) discussion on the research method of using case studies in translation studies, unlike multiple-case studies, singular-case studies,

like the present one, are in a less advantageous position to make rigorous generalisations, although the present study can be basically justified because self-translation can be counted as an 'extreme' case compared to conventional translation. Therefore, this study is not in a position to conceptualise self-translation *via-a-vis* normal translation, and enlisting this 'control group' sense of *tertium comparationis* in analysis does not illuminate the *truth* of even Lin's self-translation alone. Nevertheless, employing a 'control group' does put this study in a position to make claims concerning the *unique character* of Lin's decisions.

Analysis so far has been textual, and stopping here may fall into what Berman called 'a futile effort' (1995/2009: 31). As Berman saw it, comparative text analysis, be it monolingual or bilingual, inevitably 'leads up to "an acknowledgement of differences"' (ibid), and this is where texts on translation criticism tend to stop, however rigorous the analysis is:

> Here, there is no study of the *system* of these differences or of the *reasons* for this system. There is no reflection about the concept of translation that, invisibly, plays the role of *tertium comparationis* (ibid).

As indicated in the immediate context of the above quote, and also as considered in 3.1 and 3.2, the *tertium comparationis* lies in the translator, and particularly, in his translating position, project and horizon. This is the rationale behind the methodological significance of the translator study in Berman's 'architectonics of translation analysis'.

According to Chesterman's discussion of research models, translation studies has been addressing primarily text (comparative model and causal model), to process (process model), or, as reflected in recent trends, to translator (agent model). As far as library-based studies are concerned, text and translator are more approachable than process. Nevertheless, in my view, text and translator are often approached with rigour and in their own right, without being linked to each other in the reflections on a translation case. On the one hand, the text-weighing trend, due to the origin of translation studies in linguistics and literary studies, continues to prosper; on the other hand, later trends including cultural studies, sociological studies and the more recent Translat*or* Studies, to use Chesterman's term, all tend to de-textualise translation studies using their own virtues. The translator's

subjectivity has been abundantly explored in translation reflection, having gone far beyond its methodological role of being a *tertium comparationis*, assumed by Berman, to form the basis for reflective thinking.

In the plainest words, the virtue of Berman's architectonics that this study has adopted lies in linking people to text, reflecting on the translator's textual traits through a *tertium comparationis* that highlights the translator's intellectual traits that have been projected on to his translation practice; also, through employing the control group sense of *tertium comparationis*, the translator's textual traits can be better defined, hence producing a better targeted reflection.

7.2   Lin's intercultural discourse translating into Chinese

Lin's self-translation into Chinese, in contrast to the counterpart non-self-translated version, shows a high degree of subjectivity which reflects his general approach to cross-cultural projects, and, specifically, the motivations underpinning his translational changes in the two projects. This section assesses the significance of Lin's text decisions from his subject-position in his cross-cultural discourse, availing ourselves of what Lin noted as the two duties of translators (1933).

One aspect of the nature of Lin's translational position can be associated with what Lin regarded to be translator's primary duty: to the original author, and be linked to the form his translator-/authorship in his English publications, which falls on the following three types.

The form of translator-/authorship	Representative	Degree of Integrity	
'translated by Lin Yutang'	*Six Chapters*	integral translation	
'translated and edited by Lin	*The Wisdom of Confucius*	Compiling and translating the Confucian classic,	

Yutang'		with biographical content inserted	
'by Lin Yutang'	*Moment of Peking*	(does not apply)	Chinese-culture-embedded elements are borrowed, translated, transformed and blended into the plot

The level of liberty, as displayed above, is inter-subjectively defined in terms of Lin's recognition of his position in relation to the original author. Presenting himself as the translator is in itself an acknowledgement of the authority of the author, hence his duty to the author's previously constructed semantic sphere. By contrast, presenting himself as an editor in addition to a translator ascribes more intervention into the original text, and presenting himself as the author has allowed him to incorporate Chinese-culture-embedded elements into his creativity.

Lin's Western-oriented discourse, as can be seen, is not neutral, not only in the post-modern sense that interpretation can never be neutral because meaning is not fixed in the text, but also in the sense that Lin consciously integrated his own voice, enlarging the volume as his subject-position in relation to the author increased.

Nor is Lin's discourse in the opposite direction neutral, as can be seen in the motivations behind his text decisions as researched in this study. The factor of inter-subjectivity becomes less explicit, but is nevertheless salient: first of all, his translatorship is made visible, and mostly so through the bracketed annotations; then where his translatorship is acknowledged in *Between*, his global text decisions take much greater account of the message previously conveyed; his micro-structural decisions also display much less intention to alter his original prose.

Lin's intercultural discourse, characterised by translation, therefore comes first of all to terms with the way of thinking about translation as being 'intrinsically ethical' (Goodwin 2010: 21), since it starts from declaring a duty to the original information encoder and then fulfils it with the most suitable solutions at the time. Such ethics foregrounds Lin's text decisions.

The other aspect of the nature of Lin's subject-position is premised on Lin's translation

thinking that, apart from his duty to the author, the translator also has a duty to the Chinese readers, and this means adapting the translation language completely to the Chinese psychology (1933). This appraisal is further premised in Lin's manifesto (see Introduction) that he would introduce the two cultures to each other in a way that each is put to the trial of the psychology of the other. Underpinning this manifesto is Lin's rationality that the two cultural psychologies are poles apart, and a message cannot get across to the other side without being moulded to the way of thinking of the other. Such a rationalisation, based on a recognition of the inherent differences between cultures, in turn rationalises the subject-position of the mediator concerning factors that relate to the *form* of expression. Lin's text decisions, regardless of the project, fall back on 'Chinese psychology', including Chinese text logic and especially sentence patterns.

Despite the ever-present mutual influence of the two language and cultures, nearly a century after Lin, translation between Chinese and English still presents 'problems never imagined by translators of western languages', creating for translators a feeling that 'East is East and West is West and never the twain shall meet' (Balcom 2006:119); nevertheless, 'in today's world they must meet' (ibid 134).

Being a prominent forerunner who endeavoured to bring the two poles together, Lin's approach is first of all supported by his authorial status. Authorship, which is also manifested in the form of the translator's subjectivity in his other cross-cultural projects, does not necessarily entail deviation from the original text, and in Lin's case, he executes his authorship with concerns for the concrete project. Since the readership was Lin's major concern in his project, this authorship also assumes an ethical implication since it is intersubjective.

Nevertheless, Lin's authorship is mainly tempered by the linguistic horizon he works to. Like most writers who strive to establish a personal style, Lin indulges a poetic motive, i.e. what he understood as *xingling*/expressionistic aesthetics, in his publications; nevertheless, such a poetical stance does not seem to work across the monolingual sphere: in this respect, Lin's self-translation assumes a wholly different agenda from Beckett's. It is his conceptualization of the two languages that closely informs Lin's self-translation changes.

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