



A Study on Self-Translation of Eileen Chang's *Little Finger Up* From Perspective of Translator's Subjectivity

MENG Jieru^[a]; LI Changbao^[b]*

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

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

*Corresponding author.

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Abstract

Based on both English and Chinese texts, this paper, with the help of corpus software, attempts to make a detailed analysis of translator's subjectivity as revealed in Eileen Chang's self-translation of *Little Finger Up* in terms of passivity, subjective initiative and purposefulness (self-benefiting) as well. Thereupon, the paper comes to the following conclusions. First, as the self-translator, Eileen Chang brings her subjective initiative into play in the self-translation in regard to sentence structure, proper nouns, culture-specific items, manifestation of the theme and way of expressing feelings. Second, privileged as she is, Eileen Chang is affected by both ideology and poetics. She deliberately eschews the sensitively political and warlike topic by way of omission and retains the heterogeneous elements of the source culture in the process of translation, reflecting her translator's subjectivity in the self-translation while suffering the passivity imposed by ideology and poetics. Third, Eileen Chang usually adopts various strategies in the self-translation so as to fulfill her translation purposes, in which she deliberately deletes the plots and rewrites the title so as to highlight the problem of Chinese marriage and reveal her own pessimistic attitude towards marriage, indicating her self-benefiting in self-translation. In a nutshell, the self-translation seems to be concise and comprehensive as well as natural and unrestrained, indicating that the translator's subjectivity

is much more involved in self-translation, compared with that in conventional translation.

Key words: Translator's subjectivity; *Little Finger Up*; Self-translation

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INTRODUCTION

Eileen Chang was one of the most outstanding writers in the 20th century, whose works have gained extensive popularity from all over the world. Her main achievements bunched on her literature creation and translation as well. As a translator, she is definitely a prolific one since she has translated a lot of literature works of various genres including essays, short stories, novels, poems, prose vignettes and so on and so forth. Moreover, her practice on translating her own works makes her a bilingual writer and self-translator. While in the abundant existing theses and monographs about Eileen Chang, most of them merely focus on her being a writer and rarely pay attention to her role of a translator. Furthermore, the related researches are limited to several famous works like *The Golden Cangue*, *Shame*, *Amah! The Rice Sprout Song*, *The Naked Earth*, *The Rouge of the North and Stale Mate*, and the self-translation of her work *Little Finger Up* has been ignored by scholars for a long time and no valuable research on it has been made.

Little Finger Up is a short story written by Eileen Chang which came into sight in 1944. This novel described people's suffering conditions full of twists and turns in the occupied area during World War II where women lost their spiritual strength and their whole life had been an endless, timeless and hopeless waiting. Eileen

Chang emigrated to the United States in 1955, during her stay in the United States, she attempted to be included in the ranks of English writers through English writing, so she began her Chinese-English self-translation activity afterwards. In 1957, her self-translation *Little Finger Up* was collected in *The Orient Review and Literary Digest* edited by Schenkman & Lal and published by Nabajiban Press in Calcutta, India. Compared with its source text, there are some deletions, additions and rewritings, etc. in the target text.

Up till now, the previous researches on Chang's translations go deep mainly in the perspectives of translator's subjectivity (Liu, 2013; Li, 2013), feminism (Chen & Zhang, 2007; Wang, 2009) as well as comparison between self-translation and conventional translation of Chang's works (Li & Huang, 2015; Wang, 2014). Nevertheless, no research has ever been made on her self-translation of *Little Finger up* from the perspective of translator's subjectivity. Therefore, this paper, by way of corpus software as well as comparative analysis, aims to explore how the self-translator exerts her translator's subjectivity in the process of translation. According to Zha and Tian (2003, p.22), the subjectivity is realized through the dialectical unity between passivity, subjective dynamics and purposefulness (self-benefiting).

1. PASSIVITY AS REVEALED IN THE SELF-TRANSLATION OF *LITTLE FINGER UP*

Translator's passivity is the precondition for the translator's subjectivity. The objective conditions always make constraints on the translator's translation activity, which includes objects, objective environment and objective rules (Zha & Tian, 2003). In translation activity, the object is the source text; objective rules are translation rules. Any discourse is concerned with politics and ideology (Liao, 2001, p.317). Translation, which cannot be done without discourse, therefore, is closely related to politics and ideology, affecting not only the translator's choice of the source text, but also the translation strategies adopted in the process of translation to deal with the discourse associated with politics or ideology. The translator will employ different translation strategies and methods under restrictions of the objective environment, embodying the translator's subjectivity (Li & Huang, 2015, p.30). Ideology runs through the whole process of translation. Wang (2003, p.17) points out, "translation, in essence, is a process of ideological transmission from the foreign culture to the native culture. This is a kind of cultural infiltration which is an action of destruction and subversion of the native culture." In the face of different ideologies communicating and colliding with each other, the translator is supposed to bring his/her subjectivity into full play in seeking a balance between two kinds of social

ideologies. In the translation process, the political or warlike discourses can affect the strategies adopted by the translator in dealing with the related topics. At that time, the topic of war was very sensitive to both Chinese and Americans. Therefore, Eileen Chang had to deliberately eschew this sensitive topic by the method of omission so as to ease the possible discomfort and disgust of the target readers.

Example (1)

这拔号的是个少爷模样, 穿件麂皮外套, 和庞先生谈到俄国俱乐部放映的实地拍摄的战争影片: "真怕人, 眼看着个炮弹片子飞过来, 一个兵往后一仰, 脸一皱, 非常痛苦的样子, 把手去抓胸脯, 真死。死的人真多啊!"

庞先生睁眼点头道: "残忍真残忍! 打仗这样东西, 真要人的命的呢, 不像我这推拿, 也把人疼得叽哩哇啦的, 我这是为你好的呀!" 他又笑又叹息。

青年道: "死的人真多, 堆得像山。"

庞先生有点惋惜地叹道: "本来同他们那边比起来, 我们这里的战争不算一回事了! 残忍真残忍。你说你在哪里看的?"

青年道: "俄国俱乐部。"

庞先生道: "真有这样的电影看么? 多少钱一个人?"

青年道: "庞先生你要看我替你买票去。"

庞先生不做声, 隔了一会, 问道: "几点钟演? 每天都有么?"

青年道: "八点钟, 你要买几张?"

庞先生又过了一会方才笑道: "要打得好一点的。"

庞太太在外间接口道: "要它人死得多一点的——" 嗨嗨嗨笑起来了。庞先生也陪她笑了两声。(张爱玲, 《等》)

Example (1) involves the historical background of the story during the World War II, Shanghai was a highly complex field where the old were intertwined with the new and the good fought the evil. Moreover, there existed competitions for economic interests as well as fights for political power. Being full of strives and struggles, conspiracies and betrayals, Shanghai in wartime was a mirror that reflected the complicated international situation. The people of the occupied area enjoyed a moment of peace, being content with temporary ease and comfort. The soldiers who died for their countries in the cruel wars should be respected. However, Mr. and Mrs. P'ongs, who regarded the war as a kind of entertainment material, claimed that they wanted to see the bloody war movies. In the self-translation, Eileen Chang completely deletes this part with a view to diluting the political and warlike color so as to remove the hidden troubles possibly caused by politics and wars on one hand, and avoiding disclosing the apathy of human nature and creating the negative images of the Chinese people on the other hand, which obviously manifests Eileen Chang's subjectivity in the self-translation while she is suffering the passivity imposed by ideology.

Poetics, also called “literary tradition” or “literature view”, is another influential factor in the translational action which contributes to the translator’s passivity in some way. In Lefevere’s opinion, poetics is composed of two components: One is an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols; the other a concept of what the role of literature is, or should be, in the social system as whole (Lefevere, 2010, p.26). Dong (2010, p.91) figures out that it is essentially the most distinct norm formulating what the right literary works are and determining directly the production of translation works. Thus, the poetics of translation (or manipulative norms) is closely related to the translational action stipulating the style, genre and wording of the translation literature, influencing the translator’s choice of the source text and translation strategies through literary concepts. Han (2005, pp.105-107) argues that poetics could affect the translator’s strategies on whether the heterogeneousness shall be retained in the target text. To keep the heterogeneous elements in the translation will enrich the target culture and promote the fusion of two languages and cultures in the process of translation. Considering the restrictions of the traditional poetics of translation on the translator, he or she usually adopts the method of literal translation or free translation to make the target text more faithful to the source text in some way. However, the translator, who is of subjective consciousness, will retain the heterogeneous elements of the original and try to “display the vigor of characters in the novel as much as possible” (Chang, 1992, pp.172-173).

Example (2)

……他倒说得好：“谁叫你救我出来？拿钱不当钱，花了这么些，我在里面蛮好的。”……（张爱玲，《等》）

Self-translation: ... He said “Who told you to get me out? Spending such a lot of money, treating money like dirt. I was perfectly comfortable there.”... (Chang, *Little Finger Up*)

We usually use such expressions as “treat money like dirt” in the Chinese culture and “spend money like water” in the English culture to mean extravagance and waste. In Example (2), Eileen Chang translated “拿钱不当钱” into “treat money like dirt”. As known to all, the fishery and maritime industry are very important in Western culture and “water” plays a vital role in the economic activities, therefore, a large number of idioms are related to navigation and fishing. “Spend money like water” is a typical case of that. While China is an agricultural country where the Chinese people rely on the land from generation to generation. “Land” is an indispensable part of their existence. In the self-translation, foreignization method is used to retain the

heterogeneous elements of the source culture. In this case, the translator tends to show the “vigor” of the original under the influence of poetics, manifesting her subjectivity in translation.

2. SUBJECTIVE INITIATIVE AS REVEALED IN THE SELF-TRANSLATION OF *LITTLE FINGER UP*

Subjectivity includes purposefulness, autonomy, initiative and creativity, in short, the subjective initiative—the most outstanding characteristic of subjectivity (Zha & Tian, 2003, p.21). According to Fang (2011, p.90), the translator’s subjective initiative, one of the most pivotal aspects of translator’s subjectivity, runs through the whole translational action of all time. The translator chooses a source text according to the specific purpose; reading the original is a process of interpretation, and the translator, thus, possesses the right to translate according to his/her own understanding. Varied translation methods are adopted in view of content and writing style of the source text and translator’s translation thoughts and attainment. To some degree, translators are readers, elucidators and rewriters of the source text, with a lot of subjective initiative (Xia, 2004). The translator, the subject of translational action, is the most active factor. In the process of translation, taking into great consideration the object (the source text), the objective environment and the objective laws (translation norms), the translator enjoys the right to express the intention of the source text according to his/her own understanding, and chooses different translation strategies catering to the target readers’ needs and interests to ensure the creative faithfulness of the translation.

With the help of the text analysis software WordSmith Tools 6.0, firstly, the source text of *Little Finger Up*, its self-translated version as well as the conventionally-translated texts in English literature are compared in terms of types, tokens, type / token ratio (TTR), mean sentence length so as to find out whether the translators have brought their subjective initiative into play in the translation process. Secondly, the source text of *The Sing-song Girls of Shanghai* and its English version translated by Aileen Chang are selected as the comparable texts. As a result, it is found that there really exist differences between conventional translation and self-translation as shown in Table 1 and Table 2:

Tokens are all the word forms in the corpus, a total number of all words in the text. Types are the non-repetitive words, the total number of the different words in the text. TTR (type / token ratio) can reflect the lexical richness of the text and the flexibility of wording and phrasing by the author to a certain degree. As far as Dong Na’s concerned, “the higher the TTR, the richer

Table 1
Comparison of Types, Tokens, TTR and Mean Sentence Length Between the Source Text of *Little Finger Up*, its Self-Translation and the Conventionally-Translated Texts in English Literature

	Types	Tokens	TTR	Mean sentence length
Source text of <i>Little Finger Up</i>	1489	7894	18.86	17.17
Self-translation of <i>Little Finger Up</i>	1270	4195	30.27	10.48
Conventionally-translated texts in English Literature	64340	4945301	13.01	24.09

Table 2
Comparison of Types, Tokens, TTR and Mean Sentence Length Between the Source Text of *Sing-song Girls of Shanghai* and Its Conventional Translation

	Types	Tokens	TTR	Mean sentence length
Source text of <i>Sing-Song Girls of Shanghai</i>	1647	6435	26.03	15.10
Conventional translation of <i>Sing-Song Girls of Shanghai</i>	1435	6429	22.32	12.29

the vocabulary is in the text and vice versa.”(Dong, 2010, p.76). In other words, the higher the TTR, the more flexible the author’s or translator’s wording and phrasing are in the text. To begin with, seen from Table 1, the TTR of self-translation of *Little Finger Up* is much higher than that of the conventionally-translated texts in English literature, that is to say, the vocabulary in the self-translation is richer and the wording and phrasing are more flexible than those of the conventionally-translated texts in English literature. From Table 2, the TTR of the source text of *Sing-Song Girls of Shanghai* is a little bit lower than that of its conventional translation. Eileen Chang, both the translator and the writer of the text, will naturally try to fully convey the content and style of the source text and tend to manipulate the translation in the aspects of wording and phrasing, reflecting more subjective initiative in the self-translation. While translating the works written by others, Eileen Chang seems to comply with the source text in terms of lexical variation. In addition, Table 1 shows that the mean sentence length of the self-translation of *Little Finger Up* is 10.48, which is shorter than that of its self-translation and

the conventionally-translated texts in English literature as well. Moreover, in Table 2, the mean sentence length of the source text is 15.10, which is nearly the same as that of its target text by Aileen Chang. Therefore, it is safe to conclude that in the self-translation, Eileen Chang endeavors to make sentences shorter and simpler by bringing her subjective initiative into play. However, in the process of conventional translation, Eileen Chang is somewhat subservient to the source text in terms of sentence structure.

Translation consists in reproducing in the receptor language the closest equivalent of the source language from meaning to style. Content words can directly reflect the information of the text and its readability (Li, 2015, p.58). Table 3 shows the statistics of the normalized frequency of high-frequency content words in the source text of *Little Finger Up* and its self-translated text. First of all, the present author acquires the high-frequency content words by way of “Lemmatization” and “Stoplist”. Then normalize them, namely, the frequency of each word is divided by the total number of tokens of the text and multiplied by 1000.

Table 3
Normalized Frequency of High-Frequency Content Words in Both the Source Text of *Little Finger Up* and Its Self-translation

Rank	Source text		Self-translation	
	Normalized frequency	High-frequency content words	Normalized frequency	High-frequency content words
1	4.94	有	7.15	Mrs. Yu
2	4.81	说	6.67	Mrs. Ho
3	4.43	道	5.72	Mr. P’ong
4	4.05	要	4.05	Ah Mei
5	3.80	童太太	2.62	Day
6	3.54	去	2.38	Gown
7	3.54	庞先生	2.14	Time
8	3.54	来	1.90	Angry
9	3.42	奚太太	1.90	Dark
10	3.42	笑	1.90	Eyes

Seen from Table 3, on one hand, in terms of proper nouns, Eileen Chang translates “童太太”, “庞先生”, “奚太太” into “Mrs. Ho”, “Mr. P’ong”, “Mrs. Yu”

respectively in the self-translation which are completely different from the source text. Moreover, the normalized frequency of these proper nouns in the two texts differs

greatly: the normalized frequencies of “Mrs. Ho (6.67)”, “Mr. P’ong (5.72)”, “Mrs. Yu (7.15)” are higher than those of “童太太 (3.80)” “庞先生 (3.54)”, “奚太太 (3.42)” in the source text. In this regard, it is justifiable to say that the self-translator is entitled to rewrite with her initiative subjectivity in the process of translation. On the other hand, the high-frequency content word is one of the clues to find out the theme of the text. From Table 3, the high-frequency content words in the source text basically include verbs and nouns regarding the characters (such as “童太太”, “庞先生”, “奚太太”) and their daily activities (e.g. “有”, “说”, “道”, “要”, “去”, “来”, “笑”) rarely revealing the theme of the story. As for the self-translation, the high-frequency content words are basically nouns such as “Day”, “Time” “Eyes” and adjectives like “Angry”, “Dark”, representing the theme of the novel: When the marriage is cast into “darkness”, women in the occupied areas of Shanghai are plunged into sheer decadence in the years and finally battered down with “time” going by; although they are really “angry”

from the bottom of their heart, they have nothing to do but compromise to their fate. It again demonstrates that the self-translator actively brings the subjective initiative into play in terms of the manifestation of the theme.

Because of the differences in the aspects of geography, history, religious belief and living customs, two languages imply different national characteristics and cultural connotations. Even if the target text is faithful to the source text in terms of meaning and style, it is far from being completely understood by the readers when some culture-specific expressions are involved. Therefore, the translator has to explain the text with annotations. Just as Wang (1991, p.56) points out, “in literary translation, when encountering the expressions involving cultural customs, historical background and linguistic features of the original, the translator is bound to make explanations (annotations) in the case of “introducing” and “substituting”. The translator’s subjective initiative is to be examined by analyzing the translation of culture-specific expressions (see Table 4).

Table 4
The Translation of Culture-Specific Expressions in the Self-Translation of *Little Finger Up*

Source text	Self-translation
天狗星	Tien Kou, the Dog of Heaven
地藏王菩萨	Ti Tsang Wang p’u-sa, the Earth God
百子图	Pai tze t’u, picture of one hundred sons
血滴子	Hsueh Ti Tze, Drop of Blood
上山	Shang shan, go up a mountain
衬里的黑华丝葛薄棉对襟袄裤	Padded undies-a black silk jacket that opened in the middle and blacksilk pants
招子亮	They have sharp eyes
白洋瓷扁痰盂	The white, enamel spittoon
大小姐	Ta hsiao chieh
二夫人	Another t’ai-t’ai
讨了小	Have taken a hsiao
小老姆	Concubine

Culture-specific items are unique in each language which originate from their own cultures. Some of them have equivalents or similar expressions in other cultures, while some are exclusive to a specific culture and there are no corresponding expressions. Aixelá (1996) explains that culture-specific items are

textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different inter-textual status in the cultural system of the readers of the target text. (Aixelá, 1996, p.58)

As is shown in Table 4, the strategies of translating the culture-specific items employed by Eileen Chang in the self-translation mainly include transliteration plus annotation, free translation, literal translation, transliteration, etc., differing from the methods of “transliteration, literal translation and free translation” in dealing with culture-loaded words in the conventional

translation (Xie, 2008, pp.28-29). As Chen (2009, pp.150-151) puts it, “the conventional translation focuses more on technical issues, while the self-translation is more concerned with the freedom of language use”. Compared with the conventional translation, the self-translation deals with language relatively flexibly, trying to preserve the unique cultural flavor in the source language so that the target readers are able to taste the source culture.

Punctuation serves as the carrier of writers’ attitudes and emotions. As an important part of the written language, punctuation makes up for the deficiency of the written language by endowing the tangible and limited language with the intangible and infinite emotions. Therefore, the punctuation in different context can be used to figure out the emotional information implied in the text and trace the subject’s psychological activities. With the help of Antconc3.2.4, frequencies of the question mark and exclamation mark in the source texts and their target texts are compared as follows:

Table 5
Comparison of Frequencies of Question Mark and Exclamation Mark Between the Source Texts and Their Target Texts

	Source text of <i>Little Finger Up</i>	Self-translation of <i>Little Finger Up</i>	Source text of <i>Sing-Song Girls of Shanghai</i>	Conventional translation of <i>Sing-Song Girls of Shanghai</i>
Question mark	37	24	56	56
Exclamation mark	52	29	18	27

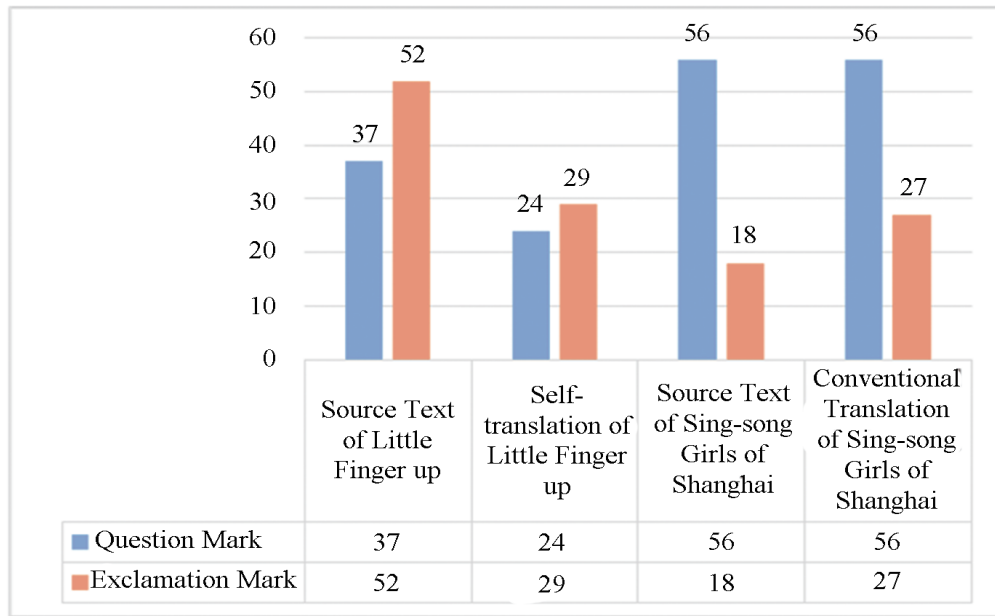


Figure 1
Comparison of Frequencies of Question Mark and Exclamation Mark Between the Source Texts and Their Target Texts

Exclamation marks are usually related to the stronger and more imperative mood in expressing feelings; and question marks are often associated with the interrogative or the rhetorical mood. According to Table 5 and Figure 1, the frequencies of question mark and exclamation mark are greatly different between the source text and its self-translation *Little Finger Up*. There are 37 question marks and 52 exclamation marks in the source text while only 24 question marks and 29 exclamation marks in its self-translation, indicating that the source text is stronger in mood and more direct in expressing feelings while its self-translation seems to tone down the language and suppress emotions to some extent. As for the conventional translation of *Sing-Song Girls of Shanghai*, the frequency of question marks is the same as that of its source text and the frequencies of exclamation marks in both the source text and its target text tend to be very close to each other, implying that the conventional translation is more faithful to the source text in the way of expression. In this sense, it seems to show once again that the subjective initiative is more overt in the self-translation than that in the conventional translation.

3. PURPOSEFULNESS AS REVEALED IN THE SELF-TRANSLATION OF *LITTLE FINGER UP*

Self-benefiting refers to the translator’s purposefulness. Any literary translation activity has its own purpose and any translation made in the target language is target culture-oriented (Zha & Tian, 2003, p.2). As far as Nord is concerned, the key principle determining any translation process is the purpose throughout the overall translational process in order to achieve the intended purpose or goal (2001, p.27). The ultimate aim of translation is to make it acceptable by the target languages and target readers, which serves as the most important link in the translational action determining whether the translation is a success or a failure. Thereupon, self-benefiting is a significant embodiment of the translator’s subjectivity (Li & Huang, 2015, p.30).

In the self-translation, the title of the source text is translated into *Little Finger Up*, which is closely associated with the scene that Ah Mei holds up a little finger when she is loathing Mr. Kao’s mistress.

Example (3)

Self-translation: After they were gone, a lady asked carefully, "Was that Mrs. Kao?"

Ah Mei **held up a little finger** significantly.

"I thought so," said the lady. "I certainly hope that the real Mrs. Kao wouldn't act so cheap." (Chang, *Little Finger Up*)

As is known to all, a literary work, an epitome of the writer's (or translator's) emotional world, is usually endowed with the sentimental elements including pleasure, anger, joy, sorrow, anxiety, indifference, etc., mainly resulting from the writer's (or translator's) own. Eileen Chang has experienced a failed marriage in which she is so insignificant that "becomes lower and lower in position as a woman, even into the dust" (Hu, 2003, p.172). Additionally, her husband's dissolute life and betrayal to their marriage deeply hurt Eileen Chang. The translator freely adapts the title of the source text into *Little Finger Up*, which is imbued with implications and sentiments, revealing the fact that the self-translator has infused her new emotions into it, implying her pessimism and disappointment about her own marriage. The gesture of "little finger up" is considered as the symbol of concubines. The word "cheap" in the self-translation reveals the speaker's condemnation of the concubine's immoral qualities and a bitter irony of her frivolous image as well. Therefore, it is clear that the title *Little Finger Up* focuses on the Chinese marriage, through which the translator intends to direct the target readers' attention to women's misfortune in the novel: Mrs. Wang excessively pleases Mr. Gao in order to improve her status and economic condition; Mrs. Yu can do nothing but tolerate her husband's marital infidelity and worries about her aging appearance and fading youth, waiting in anxiety and despair; Mrs. Ho, in the face of her husband's betrayal, is caught in an endless compromise to the miserable marriage since she could not escape the nightmare of fate no matter how hard she struggles. All ladies' sharing a similar life of sorrowfulness and despair in the novel seems to reflect Eileen Chang's own story full of painful feelings due to the translator's rethinking of the source text with her sentimental color. In terms of self-benefiting, Eileen Chang translates the title into *Little Finger Up*, attempting to resonate with the target readers by revealing the theme of the novel and conveying the implied information of the source text. Besides, the translator deletes, on purpose, some characters irrelevant to the theme of marriage: Mrs. Wang who lives in a peace lane, poor-looking Mrs. Bao who is a servant with a crying child, etc.. There is no doubt that her own marital experience has a great impact on her writing and translation. Eileen Chang deliberately deletes the plots and translates the title by way of free translation, which is to highlight the problem of Chinese marriage, revealing her own pessimistic attitude towards marriage. Compared

with the source text, there are some adaptations and omissions in the self-translation which can truly serve her purpose of translation. From this standpoint, it is thus clear that nothing else but self-benefiting controls Eileen Chang in self-translation.

Example (4)

他重新又把朱先生的优点加以慎重考虑, 不得不承认道: "他还有一点: 每天啊, 吃过中饭以后, 立下规矩, 总要读两个钟头的书. 第一个钟头研究的是国文——古文罗, 四书五经——中国书. 第二个钟头, 啊, 研究的是现代的学问, 物理啊, 地理啊, 翻译的外国文啊……请的一个先生, 那真是学问好的, 连这先生的一个太太也同他一样地有学问——你说难得不难得?" (张爱玲, 《等》)

Self-translation: Pausing to reconsider, he finally admitted, as if grudgingly, "He has another good point. Every day, after lunch, he makes it a rule to study for two hours."... It was common knowledge that Mr. Chou smoked opium, but he didn't know about his other habits. (Chang, *Little Finger Up*)

In the source text, Mr. P'ong tells the story of Mr. Chou's habit of reading two-hour's book in the afternoon at great length: firstly, he studies the traditional Chinese classics such as ancient Chinese prose and Four Books and Five Classics; secondly, he is immersed in the modern sciences including physics, geography, translated books and so on. While in the self-translation, Eileen Chang boldly deletes the detailed information of books in which Mr. Chou is interested. As is known to all, the translators have their own intended readers who play a significant role in the process of translation. The readers of Eileen Chang's self-translation are people whose mother tongue is English and those who almost know little about the Chinese culture at that time. Because the ancient Chinese prose and Four Books (*The Great Learning*, *The Doctrine of the Mean*, *The Confucian Analects*, and *The Works of Mencius*) and Five Classics (*The Book of Songs*, *The Book of History*, *The Book of Changes*, *The Book of Rites* and *The Spring and Autumn Annals*) are unique to the Chinese culture, the tedious amplification in the English version is unnecessary which might create barriers to receptors' comprehension. Thereupon, Eileen Chang subjectively deletes the information related to Mr. Chou's reading materials so as to remove the western readers' difficulties in understanding the text and make her translation acceptable by catering to their reading habits. The deletion in this case has a lot to do with the translator's self-benefiting in the self-translation.

Example (5)

"……从前我要管他的呀, 他怕得我血滴子相似, 难后来不怕了, 堂子里走走, 女人一个一个弄回家来. 难现在愈加恶了——放松得太早的缘故呀!" 她叹息. (张爱玲, 《等》)

Self-translation: "... Before that I used to keep him in check, and he was as terrified at the sight of me as if I were a **Hsueh Ti Tze, Drop of Blood.**" **The Hsuen Ti Tze were a band of trained assassins credited with superhuman powers, with whose aid the Emperor Yung Chung had eliminated all his rivals to the throne. Mrs. Ho was familiar with their exploits as she had seen the serialized Peking opera "Hsueh Ti Tze" which had been running for years.** "Then afterwards he's not scared any more. Made his rounds in the singsong houses and took them home, one woman after another. And getting nastier than ever now-all because I let him loose too early!" she concluded regretfully. (Chang, *Little Finger Up*)

"Hsueh Ti Tze" is an artistic image loaded with the traditional Chinese culture. The legend goes that "Hsueh Ti Tze", the representative of "secret killer", was the bloodiest weapon in the Qing Dynasty since people portrayed the Emperor Yung Chung as a wily schemer, who had killed countless innocent people in order to fight for the throne and had trained a group of swordsmen with a weapon named "Hsueh Ti Tze" which could take the enemy's head away instantly. However, this cultural story leaves a total blank in the target readers' cognitive system that they fail to catch the implied meaning of "Hsueh Ti Tze". Eileen Chang, under the circumstances, transliterates "血滴子" into "Hsueh Ti Tze" in the first place and then adds its explanation of the related culture. Eileen Chang's strategy of "transliteration plus explanation" is probably, on the one hand, due to her motive of making the text easier to understand, and on the other hand, is likely to express her sympathy towards women and thus evoke the perceptual sympathetic response from the target readers by informing them that Mrs. Ho struggles to free her husband from the prison but finally she is regarded as "Hsueh Ti Tze", an enemy whose world looks like a piece of rag, leading a bleak and desperate life. In this way, the translator's self-benefiting, to some extent, is realized.

Example (6)

".....现在坏真坏, 哦? 从前有两个算命的老早说了, 说我是地藏王菩萨投胎, 他呢是天狗星投胎, 生冤家死对头, 没有好结果的. 说这话的也不止这一个算命的. (张爱玲, 《等》)"

Self-translation: "...It's awful nowadays, isn't it? A fortune-teller told me long ago, he said I'm the incarnation of **Ti Tsang Wang p'u-sa, the Earth God**, and my husband is the incarnation of the **star of Tien Kou, the Dog of Heaven**, and the two are deadly enemies. That's why we'll come to no good end. And he's not the only fortune-teller who said that." (Chang, *Little Finger Up*)

"Ti Tsang" is a merciful and compassionate Bodhisattva. According to the Buddhist scriptures, since

"Ti Tsang" has been through ordeals so as to rescue his mother in the hell and save all living beings as well, "Ti Tsang" is closely related to the respected virtues of filial piety and benevolence. On the contrary, "Tien Kou", an animal in folklore of ancient Han nationality, the earliest recorded history of which is in *The Classic Book of the Great Wilderness*. Later on, it is used to stand for comets and meteors which are regarded as signs of ill omen. Afterwards, "Tien Kou" becomes the symbol of adversity. Thereupon, "Ti Tsang Wang p'u-sa" and "the star of Tien Kou", incompatible as fire and water, respectively represent Mrs. Ho and his husband who are leading a cat and dog life in the novel. In the self-translation, "地藏王菩萨" is translated into "Ti Tsang Wang p'u-sa, the Earth God"; "天狗星" is translated as "the star of Tien Kou, the Dog of Heaven". Here, literal translation with annotation, a compensatory method, is employed so as to convey the original semantic meaning and its style as much as possible, and is an auxiliary means to achieve equivalence in the process of translation. It is also an ideal method in cultural translation which plays an active role in cross-cultural exchange by making the target readers understand the source culture thoroughly (Peng & Chen, 2007, p.18). In this case, the Buddhist images and folk tales and myths in the original are retained, which enables the target readers to learn more about the source culture. In addition, "heaven" in the west is always connected with the religion, mystery and transcendentalism, full of supernatural colors, which accords with the idea expressed in the source text. Eileen Chang translates "天" into "heaven" instead of "god" in English in order to express the mysterious concept of "天狗星" in the Chinese culture. This kind of foreignization in translation is an attempt by the translator to convey the "vitality" of the source text with her self-benefiting.

Example (7)

奚太太也笑, 但是庞太太只当没看见她, 庞太太两盏光明嬉笑的大眼睛像人家楼上的灯, 与路人完全不相干. (张爱玲, 《等》)

Self-translation: As she was almost bending over Mrs. Yu, the latter looked up smiling, half expecting that she would say something. But Mrs. P'ong ignored her completely. Apparently she had been classified among the poorer patients. (Chang, *Little Finger Up*)

Example (7) is a description of Mrs. P'ong's spitting the water into the spittoon at Mrs. Yu's feet. In the self-translation, Eileen Chang adds the psychological depiction of Mrs. Yu when she is looking up and smiling piteously, "half expecting that she would say something" to inform the target readers of Mrs. Yu's wretchedness. In addition, Eileen Chang also adds the sentence of "apparently she had been classified among the poorer patients" to describe Mrs. P'ong's image of arrogance and aloofness. The contrast between the two strengthens

Mrs. Yu's tragedy: She suffers a lot from her failed marriage and longs for a happy life that is out of reach. Besides, she is even bullied by Mrs. P'ong. Moreover, in the description of Mrs. P'ong's facial expressions, Eileen Chang uses vivid words and sentences in Chinese, but when it comes to English, she chooses to delete the sentence of “庞太太两盏光明嬉笑的大眼睛像人家楼上的灯，与路人完全不相干” because Chinese people usually prefer the detailed information which can help to create the needed atmosphere of the novel but the English readers are most likely to puzzle over it. Obviously, on one hand, the translator employs the method of addition to fully portray the characters of abundant psychological activities in the novel and express her dissatisfaction with the material world; on the other hand, the translator adopts the method of omission for the sake of making it easy for English readers to understand the novel. By doing so, Eileen Chang strives to invite readers' resonance. In this regard, we can say that the end justifies the means, reflecting the translator's self-benefiting.

CONCLUSION

By studying the self-translation of *Little Finger Up*, this paper finally holds that the self-translated version seems to be concise and comprehensive as well as natural and unrestrained, indicating that the translator's subjectivity is much more involved in self-translation, compared with that in conventional translation.

Firstly, on one hand, translation is closely tied to political ideology, affecting not only the translator's choice of the source text, but also the translation strategies adopted in the process of translation. Eileen Chang has been deeply affected by the factors of political ideology and thus, she deliberately eschews the sensitively political and warlike topic by way of omission so as to ease the possible discomfort and disgust of the target readers. On the other hand, poetics is another influential factor in the translational action which contributes to the translator's passivity in some way. Eileen Chang, with her subjective consciousness, retains the heterogeneous elements of the source culture in the self-translation.

Secondly, it is safe to conclude that in the self-translation, Eileen Chang endeavors to make sentences shorter and simpler by bringing her subjective initiative into play. However, in the process of conventional translation, Eileen Chang seems to be somewhat subservient to the source text in terms of sentence structure. Besides, Eileen Chang exerts her subjective initiative in the self-translation in regard to proper nouns, culture-specific items, manifestation of the theme, way of expressing feelings and so on.

Thirdly, the self-translator usually adopts various strategies in order to fulfill his/her translation purposes. Eileen Chang deliberately deletes the plots and translates

the title by way of free translation so as to highlight the problem of Chinese marriage, revealing her own pessimistic attitude towards marriage. Compared with the source text, there are some adaptations, omissions and additions in the self-translation which can truly serve her purpose of translation.

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