

A Study of Translation Strategy in Eileen Chang's *The Golden Cangue* From the Perspective of Feminist Translation Theory

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Abstract

Eileen Chang is an outstanding female writer in Chinese literature history because of her unique writing style. What's more, she was not only a successful writer but also a translator which was seldom known or studied by others. She self-translated a great number of works including *The Golden Cangue* and *The Rouge of North*.

Feminist translation theory came into being with the development of feminist movement. As a combination of feminism and translation, it developed under the background of "cultural turn" aiming at enabling the society to hear the voice of women through creating and rewriting strategies by the feminist translators. The feminist translators are devoted to translating the works under the value of feminism.

This paper intends to study the translation strategy through comparing the original book and the translation script based on the prefacing and footnoting, supplementing and hijacking strategies proposed by the Canadian translation researcher Louise Von Flotow.

Key words: Feminist translation theory; Eileen Chang; *The Golden Cangue*

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1. INTRODUCTION

After the 1980s, the translation theorists began to focus more on the area beyond linguistic. Along with the emergence of "cultural turn" in the west, Chinese translation theory has made a significant progress. Rather than being merely attached to the study of the form of text, language translation or techniques began to attach importance to the ideological and global outlook as well as many other issues. This change enriched the width of the study of translation theory. Among all, the emergence of feminist translation theory provided a new perspective for translation studies.

As an outstanding writer, Eileen Chang's works have a significant position in the history of Chinese literature. The publication of her work influenced the society at that time a lot, with many special studies carried out on the works of Eileen Chang by scholars. However, people usually focused on her eminent literary works of high achievements, neglecting the study of her self-translated works. In fact, many of Eileen Chang's works is self-translated employing feminist translation strategies. *The Golden Cangue* was one of them.

2. PURPOSE OF THE PRESENT STUDY

According to the views above, the thesis, studying Eileen Chang's self translated work *The Golden Cangue* aims to achieve two objectives. The first is to make an analysis of the strategies of feminist translation and development of it.

The second is explore the literary value in the process of Eileen Chang's translation which is how she used the strategy into her translation script.

3. METHOD OF THE STUDY

The research used case study for *The Golden Cangue*.

Firstly, the thesis studied the early life and experience of Eileen Chang in order to find out her potential feminist

thought. It is known that the strong feminist thought in the works and translation of Eileen Chang has a close connection to her life experience.

Secondly, by comparing different versions of the book, the study tries to find out the differences between a male writer and a female writer when translating the same source text. In this way, the gap between male translators and female translators can be revealed.

Thirdly, based on *Gender in translation: Culture and Identity and Politics of translation* written by Sherry Simon and *Translation and Gender Translating in the Era of Feminism* written by Luise Von Flotow, it can be found that feminist translators used various feminist translation strategies to cry for their voice. Luise Von Flotow proposed in her book three feminist translation strategies namely prefacing and footnoting, supplementing and hijacking. Based on the examples of *The Golden Cangue*, the thesis compared the source text and the translation script to identify how Eileen Chang used the three feminist translation strategies in her self-translated work.

Finally, in her book *Gender in translation: Cultural Identity and the Politics of Transmission*, Sherry Simon (1996, p.2) proposed that “for feminist translation, fidelity is to be directed toward neither the author nor the reader, but toward the writing project—a project in which both writer and translator participate.” In the book *The Golden Cangue*, Eileen Chang herself has two identities: a writer and a translator. So her self-translated work is analyzed to find how she participates in the source text and the translation process.

4. STRUCTURE OF THE STUDY

The paper consists of four parts. In the first part, some basic aspects about the research are introduced, including research background, purpose of the present study, method of the study, and structure of the study.

The second part is devoted to the relationship between women and translation as well as the current research situations concerning feminist translation theory and practice at home and abroad.

The three part is the most important part, includes the case study of the self-translated *The Golden Cangue* by Eileen Chang. It focuses on the feminist rewriting, displayed in Chang’s translation strategies including alteration, omission, emphasizing.

Finally is the conclusion which illustrated major findings and shortcoming of the research.

5. LITERATURE REVIEW

5.1 An Introduction to the Feminism

The human history is created by the men and women together, but the world is dominated by men for a long

time. Ever since the time of patriarchal society, women were suffering from being slaved and pressed deprived of their freedom of speech and voice. Whether in the east or in the west, women were always considered as “the second gender”. In the *Bible*, Eve was described as a rib of Adam. In China, an old saying went like “Husband is heaven” in Song dynasty.

With the social development, feminism came into being. It is a range of political movements, ideologies, and social theories which share a common goal which is to define, establish, and achieve political, economic, personal, and social rights for women. The aim of the movement is to establish equal opportunities for women in education as well as employment.

Feminist movements have campaigned and continued to fight for woman’s rights, for instance, the right to vote, get employed, earn the same salary as men, own property, receive education, enter contracts, and have equal rights in marriage.

Feminist campaigns are generally considered as a mainstream behind major changes for women rights, particularly in the West. The feminists began to examine and understand a woman’s socialized difference from man, and their concomitant cultural and political powerlessness.

The statement of feminist was not established out until the end of 19th century. Feminist theory, which emerged from feminist movements, aims to understand the nature of gender inequality by examining woman’s social roles and living experience; it has developed theories in a variety of disciplines in order to respond to issues concerning gender.

Nowadays, many scholars have explored the field enormously and deeply, having harvested abundant thoughts and theories of Feminism.

5.2 The Combination of Feminism and Translation

After the feminist movement came into being at around 1970s in the United States, it has posed a deep influence on the academic as well as art development. The popularization of the feminist thought has accelerated the development of language. The feminist thought and language integrated with and promote each other. At the same time, the translation study has been included in the cultural study. From then on, the issue of the expression of the gender in translation emerged.

Feminists believe that gender refers to the sociocultural construction of both sexes rather than the biological one as reported in Flotow’s book. Feminists realized that women were excluded from language parts of public academic life. Therefore, they challenged the traditional knowledge and scholarship by rewriting history, literary history, sociology and psychology from women’s point of view.

5.3 Feminist Translation Studies

5.3.1 Development in Western Countries

The feminist consciousness could be traced back to the time when the concern for women's role emerged in the earlier ages. And then from 1970s, a number of scholars and translators became interested in the feminism and translation studies. They did research which led to a great influence on the original concept of translation. Meanwhile, the feminist translation theory came into being. Two famous feminist translation researchers are Sherry Simon and Louise Von Flotow. Their major studies are *Gender in Translation: Cultural Identity and the Politics of Transmission* (1996) and *Translation and Gender: Translating in the "Era of Feminism"* (1997).

Sherry Simon put the gender of translation comprehensively. Her purpose is to indicate that translation is not just related to linguistic issues in a narrow sense, but instead, the range of issues related to gender should also be concerned. That is gender issues in translation should be broadened. In that way, a bridge can be built up between the translation studies and the cultural studies with regard to gender. Sherry Simon believes that there are two goals to achieve in feminist translation theory namely: To identify the tangle of concepts and to criticize what debases both women and translation in the social and literary aspects. She paid attention to the discussion of a theoretical examination of Canadian feminist translation during 1970s and 1980s through studying some specific cases especially on the history of feminist theories of language and translation studies.

Just a year after Sherry Simon's work was published, another book in the same area named *Translation and Gender: Translating in the Era of Feminism* was published. Written by famous scholar Louise Von Flotow, this book introduced a thorough and deep research on feminist issues in the field of translation study. Some major perspectives in the feminist translation were elaborated. Firstly, she introduced the development of feminism. Secondly, she provided some issues for gender-related discussion. Thirdly, she referred to gender and translation. The most important contribution she made is the feminist translation strategies.

5.3.2 Development in China

The feminist theory was introduced to China in 1981 after Professor ZHU Hong introduced the thought of feminist theory. There were two outstanding feminist works produced by Chinese female writers, *On the Same Horizon* by Zhang Xinxin and *The Ark* by Zhang Jie. On one thing, they have marked the awakening of feminist consciousness. On the other, they expanded a new period for Chinese female writings. Both of them centered on fighting against a world dominated by male by presenting an outburst of feminist consciousness in gender clash. In

the middle 1980s, when feminist theory was widely spread in China, another Chinese female writer, Wang Anyi presented feminism in her works, *Love in a Small Town*, *Love on a Barren Mountain* and *Love in Brocade Valley*. These books enabled readers to witness how women began to be awake of their rights.

Feminist consciousness in Chinese literature works has been studied and gradually feminist consciousness in Chinese translation works attracts scholars' attention as well. Through the comparison between original texts with translated versions, feminist consciousness could be highlighted and identified in translators' rewriting of the source texts. In the field of translation, there appeared several Chinese feminist translators such as Zhu Hong, Tao Jie and Kong Huiyi who demonstrated their feminist consciousness in translation works. Tao Jie, who worked as the Deputy Director of Women's Studies Center of Peking University, demonstrated her feminist thought in translating *The Color Purple* by Alice Walker and Kong Huiyi, a famous Chinese female translator, has translated several literary works reflecting the lives of women such as *Love on a Barren Mountain* and *Love in a Small Town*.

5.4 Feminist Translation Strategies

In traditional translation studies, the key emphasis is put on how the original texts should be translated, which was mistakenly taken as the whole picture about theoretical study of translation. This practice was not challenged both in China and in the west until the 1970s when "cultural turn" began. Since then, breaking away from the limited text itself, descriptive studies on complex translation actions and environment were taken into the scope of translation theory.

As a dynamic combination of feminism and translation studies, feminist translation theory offers a brand new perspective of studies on translation. It is originated from diversification process of human culture on the basis of rich historical background and extensive academic theories. This theory is intended to overturn masculine discourse in translation so as to eliminate discrimination against women and attain gender equality. Since it was born in the last century, feminist scholars were persistently expanding the scope of feminist translation theory by endowing it with richer contents.

Feminist translation theorists stood up for their translation ideology and political intentions to create their own gender identity. They believe that translation could not be separated from ideology and acknowledge the huge power in linguist construction, which leads to their claims of abandoning "fidelity" in traditional translation theory and reinterpretation of "fidelity" as "sticking to one's own understanding" instead of being loyal to authors or target readers. In feminist translation theory, "Authors VS Source Texts and Translators VS Translations" advocated in the traditional translation

theories is disintegrated and a dual development of source texts and translation is vigorously promoted. The concept of “Gendered Translator” was also raised by feminist translators and they affirmed that different interpretations resulting from different genders could lead to the richness of connotations carried in the original texts. “Gender Awareness” offered the best platform for the combination between feminism and translation studies. Introduction of “Gender Awareness” into translation studies is making existing tricky problems more complicated. But at the same time, gender, language and translation have constituted an inspirational intersection on which there are new research results, indicating promising research prospect.

Apart from the progress made in translation theories, feminist translators have accomplished rich translation practice, of which the translation of *the Bible* and theory monographs given by French feminists are of crucial importance. During the translation process, encountering problems of translating the body and dealing with cultural puns & word play, feminist translators proposed innovative translation principles and strategies. Louis von Flotow (2004, pp.69-70) concluded frequently-used translation strategies for feminist translation as supplementing, prefacing and footnoting as well as hijacking.

Realizing the great importance of feminist translation theories to translation studies, some Chinese translation scholars began relevant researches and attempted to apply this theory into their own translation practice. In 2002, Liao Qiyi, a famous professor in Sichuan International Studies University, published a paper titled *Rewrite the Myth: Feminism and Translation* in which he applied the paradigm of feminist studies to the interpretation of the Bible and Greek myth of Pandora, pinpointing symbiosis relation between the original and the translated texts and the richness of the meaning both in the original and the translation (Liao, 2002). Ge Xiaoqin (2003), a professor in Nanjing University of International Relations, published a thesis titled *Essence of Feminist Translation* in which she analyzed feminist translation thoughts from the perspective of cultural criticism and explored its relevance with Post-structuralism and Deconstructivism. Wang Xiaoyuan (2002), in his paper *Gender, Feminism and Literature Translation*, conducted a comparison in 12 translation versions of *Pride and Prejudice* and found “Patriarchy -centered consciousness” in these translations. Chinese female translators, such as Zhu Hong, Zhang Jie and Kong Huiyi, have absorbed feminist translation thoughts and highlighted feminist consciousness in their translation of modern Chinese female writers’ works. Though feminist translation theory has been criticized for its radical thoughts, the influence brought by feminist translation theory in Chinese translation studies could not be ignored.

6. THE FEMINIST TRANSLATION STRATEGIES OF *THE GOLDEN CANGUE*

6.1 Eileen Chang and *The Golden Cangue*

6.1.1 Eileen Chang and Her Translation Idea

Eileen Chang was born in Shanghai on September 30, 1920 in a decent family. Her grandfather was a son-in-law to Li Hongzhang, an influential Qing court official. When she was nine her mother left for Britain after a divorce with her father. Chang’s unhappy childhood in the broken family probably gave her later works their pessimistic overtone.

Chang was renamed Eileen in preparation for her entry into the Saint Maria Girls’ School. During her secondary education, she was already a genius in literature. In 1939, she was enrolled into the University of Hong Kong to study literature. She also received a scholarship to study in the University of London, but she has to abandon the opportunity because Hong Kong fell to the Japanese in 1941. Chang then returned to the Japanese-occupied Shanghai. It was during this period when some of her most well-known works were written and her first short story was published in Shanghai in 1942.

Chang met her first husband in 1943 but got divorced three years later. She moved to Hong Kong and worked as a translator for the American News Agency for three years. She then left the Chinese main land to the United States in 1955. *The Rice Sprout Song* was the first book published after her immigration.

In New York, Chang married with an American scriptwriter in 1956 after whose death in 1967, she held short-term jobs at Radcliffe College and UC Berkeley. She was relocated to Los Angeles in 1973. Two years later, she completed the English translation of a celebrated Qing novel written in the Wu dialect. On September 8, 1995, she was found dead in her apartment. According to her will, she was cremated without any open funeral and her ashes were released to the Pacific Ocean.

Chang is no doubt the most talented woman writer in the 20th century China. She offers essays on art, literature, war, and urban life, as well as autobiographical reflections. More importantly, she captures the subtleties of the urban experience, pointedly from a woman’s perspective who enjoyed the opportunities, freedoms, and pleasures offered by urban life.

Chang devoted herself to writing and translating, which influenced each other. Her translation works and books reflected her idea of feminism. Females are the dominant in her books for instance, Old Mistress in *The Golden Cangue* and Lady Bai in *Qing Cheng Zhi Lian*. What’s more, the male characters in her works are in a negative side. In *The Golden Cangue*, the Second Master of Jiang family is disabled and the Third Master addicted to gambling. Even the son of Ch’i-Ch’iao has to obey her mother and doesn’t have his own life. So these all show the idea of feminism and agreement to women.

6.1.2 *The Golden Cangue*

The Golden Cangue is one of Eileen Chang's most famous novels. The original Chinese text was first published in a Chinese magazine in 1943. From the year 1943 to 1971, Chang spent 28 years rewriting it 4 times. It was translated into English by herself. The translation and rewriting of it played a critical role in Eileen Chang's translation and writing stage. The cangue is the instrument of torture used in ancient China. In story the cangue represents the restraint of money and love of main character, Tsao Chi-Ch'iao, a girl who sells sesame oil falls in love with a man who works in the Chinese Herb Store across the street. However, she chooses to marry the wealthy Jiang family even though her husband the second master is paralyzed.

She suffers from the dull marriage and discrimination of everyone in the Jiang family. Later, she is attracted by the Jiang's third son, Jiang Ji-Ze. Sadly, his love for her is just fake. As Chi-Ch'iao is trapped by "*the Cangue of Love*" and "*the Cangue of Money*", her personality becomes distorted and she gradually loses her grip on reality. She struggles fiercely for the money that she believes is her compensation for the unhappy marriage. As a revenge, she relentlessly torments her son, Chang-Pai, her daughter-in-law Zhi-Shou.

Eventually, having given herself over to opium, she completely dominates her son, and even breaks her daughter's love relationship. The golden cangue is an image of the shakers of feudal family, and also a symbol of power and money.

Though *The Golden Cangue* was highly regarded, the English version was seldom came into the public attention. As one of the self-translated work of Eileen Chang, the English version of *The Golden Cangue* provides a typical material for the study of feminist translation strategy.

6.2 The Problems During the Translation of Feminist Works

Through the translation of the Chinese works, there are many differences between a male translator and a female translator. In some circumstances, the male translators may ignore the female characters in the books paying less attention in translating some specific phrases or sentences. The paper intends to identify the problems of works translated by male through comparing the translated version with the original version.

Example 1:

可惜现在军队里不委任女人做将领, 不过何婷照样可以当一个不亚于任何男人的常胜将军。(张洁, 1998, p.23)

Too bad there has never been a female general in the army. She's confident she could do as well as any man. (Zhang Jie, 1989, p.26)

The original text is a description of a heroine's inner world. Chinese phrase "现在" implies that there has been a female general in the army, and that is true in Chinese

history. But Howard Goldblat has adopted the negative word "never" which implied his gender bias.

Example 2:

唉, 嫁男人可真有点像在押宝! (张洁, 1998, p.68)

For women, marriage is a gamble at best. (Zhang Jie, 1989, p.70)

This is a monologue of the heroine He Ting, which indicates her understanding of the traditional relationship of men and women in China. Howard Goldblat used literal translation method to imply the marriage concept in China which admitted that women were in a passive position in a marriage.

6.3 The Feminist Translation Strategies of *The Golden Cangue*

Although Eileen Chang never claims herself to be a feminist translator, her feminist identity was ubiquitous in her translations by using some feminist translation strategies, including supplementing, hijacking, prefacing and footnoting.

6.3.1 Supplementing

Supplementing is a strategy used in Eileen Chang's translation. According to Luise von Flotow, supplementing calls for interventionist moves by the translator. In order to highlight the female identity, Eileen added supplementing in the translation which is absent in the original source texts. In the feudal society, women were regarded as inferior to the man. So in Chang's translation, she applied the supplementing strategy to emphasize the female's status.

Example 1:

"她哥哥嫂嫂大概从来没想到在她身上赚一笔钱一直当她是赔钱货。" (张爱玲, 2003, p.2)

"She was the goods you lose money on, what they call daughters." (Eileen Chang, 1998, p.3)

In the translation, Eileen Chang supplemented "what they call daughters" in order to indicate the lowliness of the status of daughters. Under that social background, a daughter is considered as a thing, a good in her brother's eyes because daughters will soon leave their families and marry others. The traditional Chinese family thought that the son is the continuation of the family. So under that circumstance, Eileen Chang puts the words in the translation in order to arouse the attention of the readers for the gender consciousness.

Example 2:

"妈怎么先回来了? 没有不舒服?" (张爱玲, 2003, p.19)

"How is it Mother came back first? Feeling all right?" He sat down pretending to be calm. (Eileen Chang, 1998, p.18)

Through the life of Eileen Chang, Women's inferior position to the men has posed great influence on her. Born

in such a male-dominated society, Eileen awarded that it was a must to fight for the freedom as a woman. In the translation, the son of Ch'i-Ch'iao Ch'ang-Pai sits down and tries to keep calm. The translator supplemented the inner world of the son skillfully showing the scare of the son. The son tries to please his mom which indicates the status of Ch'i-Ch'iao now in her family.

Example 3:

七巧道：“我稀罕你？等我有了钱了，我不愁你不来，只愁打发你不开。”嘴里虽然硬着，熬不住那呜咽的声音，憋了一上午的满腔幽恨借着这因由尽情发泄了出来。（张爱玲，2003，p.15）

“What do I care?” Ch'i-Ch'iao said, “When I have money, I won't have to worry about your not coming, only how to get rid of you.” Despite her harsh words she could not hold back the sobs that got louder and louder. This quarrel had made it possible for her to release the frustrations pent up all morning long (Eileen Chang, 1998, p.14).

In the translation Eileen Chang supplemented “got louder and louder” in order to indicate the emotion of the heroine. With the usage of supplementing, Chang vividly presented the image of Ch'i-Ch'iao. By using the method Eileen Chang tried, in an implicative way, to show her sympathy for the heroine. Money is anything. This accords with the character of the heroine. It is also a hint for the life of Ch'i-Ch'iao, suffering anything to get the money.

6.3.2 Hijacking

Hijacking is another important strategy suggested by Louise Von Flotow. Hijacking is certainly a very visible and explicit form of intervention. In Eileen Chang's translation, she employed hijacking to correct the sentences which imply hostile meaning to women.

Example 1:

玳珍站起身来道：“我去看看。别瞧这位小姐好性儿，逼急了，也是不好惹的。”（张爱玲，2003，p.14）

Tai-Chen stood up. “I will go and see. This young lady may be good-temper, but she can fight back if cornered.” (Eileen Chang, 1998, p.15)

Eileen Chang used “fight back” to take the place of “好惹的” in the original text. “好惹的” is a word with a derogatory sense which was used by the writer to indicate that the young lady Yun-tse is not easy to cope with. However, the word “fight back” used to translate strongly indicates the notion that the women have their right to fight for their destiny.

Example 2:

“做新娘子的起来的晚了，那还用问是怎么回事？尤其像她，男人身体这么坏，这是新娘子不体谅，更见多么骚。”（张爱玲，2003，p.19）

“Late rising could only mean one thing, especially with newly-weds. In her case with the bridegroom in

such poor health, the bride must be really rapacious and inconsiderate.” (Eileen Chang, 1998, p.20)

Eileen Chang translated “更可见多么风骚” into inconsiderate in order to avoid the readers' misunderstanding of the female characters. Gender awareness in translation practice poses question about the links between social stereotypes and linguistic forms. Eileen Chang have identified sexuality as the factor underneath the stereotypes and at the same time, she responded by breaking the stereotype by using hijacking.

Example 3:

“油麻店的活招牌，站惯了柜台，见多识广，我们拿什么去比人家？”（张爱玲，2003，p.3）

“She was the big attraction at the sesame oil shop, standing at the counter, and dealing with all kinds of customers. What have we got to compare with her?” (Eileen Chang, 1998, p.2)

Here, Eileen translated “见多识广” into “dealing with all kinds of customers”. It used to be a positive word, but here, Eileen Chang used it as a negative word to satire those people who were jealous of the heroine when doing business. They said these words to reach the balance. It further indicates the tragedy of the heroine.

Example 4:

老太太上了年纪，有些聋，喉咙特别高些，有意无意之间不免有些话吹到阳台上的人的耳朵里。（张爱玲，2003，p.7）

Old Mistress, being of advanced age, was a little deaf, so her voice was especially loud. Intentionally or not, the people on the veranda heard much of the talk. (Eileen Chang, 1998, p.7)

Eileen Chang translated “老太太” into “Old Mistress” which raised the status of the Old Mistress who was respected a lot in the family. “The advanced age” is a euphemism to imply the high status of the character.

Example 5:

“七巧的病渐渐痊愈，略略下床走动，便逐日骑着门坐着，遥遥的向长安屋里喊道：“你要野男人你尽管去找，只别把他带上门来认我做丈母娘，活活的气死了我。”（张爱玲，2003，p.43）

Ch'i-Ch'iao, convalescing, could get out of bed a bit and would sit astride the doorway and call out toward Ch'ang-An's room day after day, “You want strange men, go look for them, just don't bring them, just don't bring them home to greet me as mother-in-law and make me die of anger.” (Eileen Chang, 1998, p.43)

As we know, Ch'i-ch'iao became the spokesman of the patriarchal society as her husband and mother-in-law died. Since Ch'i-Ch'iao's daughter, Ch'ang-An had an engagement with T'ung for several months, Lan-hsien came to Ch'i-Ch'iao as T'ung's deputy and asked her to set a date for the wedding. However, in Ch'i-Ch'iao's

mind, T'ung was after her money and she attempted to disturb her daughter's marriage by all manner of means. In this example, Ch'i-Ch'iao scolded her daughter as a woman who had no virtue as she wanted wild man. Language played its role as a legitimating tool of patriarchal authority. However, Eileen Chang adopted hijacking as her translation strategy which carried no derogatory color in her translation. Thus, women's images were enhanced.

6.3.3 Prefacing and Footnoting

Prefacing and footnoting served as a normal routine in feminist translation according to Von Flotow. Prefaces and footnotes draw attention to the translation process which are used to show translators' identity and their involvement with the source text. Meanwhile, it sparks out the portrait of the intended reader. It's a proper way to show Eileen Chang's attitude towards translating and to present her female identity. She uses the prefacing to illustrate the thoughts as well as express the infatuation of the original texts. However, prefacing and footnoting are not a major technique for her to express herself in the translation.

Example 1:

“年轻人想着三十年前的月亮该是铜钱大的一个红红的湿晕，像朵云轩信笺上落了一滴泪珠，陈旧而迷糊。”(张爱玲, 2003, p.1)

To young people the moon of thirty years ago should be a reddish-yellow wet stain size of a copper coin, like a teardrop on the letter paper by Toyün Hsüan, worn and blurred.

Footnoting: (“Toyün Hsüan (Solitary Cloud Studio) was famous for its fine red-striped letter, popular down to the thirties”) (Eileen Chang, 1998, p.1)

Chang used footnoting to show her identity as a feminist translator for she care about the reader. Through the skillful use of Solitary Cloud Studio, Chang transferred both the formal beauty and artistic conception. “朵云轩” is a thing which Westerners are unfamiliar with. By the footnoting, western readers could understand it is not only a concrete name of a letter paper workshop but part of the integrally poetic and symbolic image through translation which form a “worn and blurred” picture and background. Thus a penetrating story takes place. Chang ensures integrity of poetic scene while providing enough information of the object for the readers to refer to through footnoting.

CONCLUSION

From the discussion in the above, the conclusion can be safely drawn that Eileen Chang really used feminist thought and strategies skillfully in translation. By closely studying her translation work *The Golden Cangue*, it can be indicated that she uses the strategies, prefacing

and footnoting, supplementing and hijacking which are usually adopted by feminist translators in the west.

As a woman, a writer as well as a translator, Eileen Chang exercised the feminist translation thought and theories to a full extent. She tried to present a positive female character vividly which indicated the gender partiality of the female translator.

The above examples and analyses clearly show that when dealing with texts related to women, Chang tries to protect the image of women if the texts imply derogatory meaning of women or be faithful to the original texts if texts are positive to women. Though the conclusion is drawn that Eileen Chang's feminist thought can be found in translation, there still exist some differences between her and the western feminist translators. Sherry Simon said,

Translation, which is supposed to be a form of representation of language, is destined to be a process of inter-linguistic transfer. In this process translators do play a crucial role in making an original text available to a target language public by communicating, rewriting and manipulating? Thus translators can use language as cultural intervention, whether at the level of concepts, of syntax or of terminology. (1969, p.9)

So it can be concluded that Chang's feminist thought in translation is not as radical as that of the western feminists.

The underlying reason is that there has been a long time that Chinese translators worked under the influence of the concepts of “faithfulness”, “expressiveness” and “elegance” and therefore the first principle Chang took in her translation is still “faithfulness”. In addition, different from western feminist translators who claim they are feminist and intervene into the original texts explicitly to express their feminist view, Chang never declared that she was a feminist or claimed that she had feminist thought. However, all her literature works are very much feministic. Actually, her feminist thoughts were closely related to her family life, especially her father and mother. According to the analysis of the feminism in her literary works and the relationship between her feminism thought and her life experience, we can see that she bore feminism in her thought. In this sense, the main difference between Chang and the western feminist translators is that the feminist thought of Chang is potentially shown in translation, while that of western feminist translators is subjectively shown. In the translation process, in the first place, Chang tried her best to be loyal to the source text, but when dealing with texts related to women, her feminist thought was inevitably and potentially shown. As Meng Xiangzhen concludes in her paper,

According to the strategy and method the translators adopt in the process of translation, they can be categorized into two schools: the mild and the radical. Feminist translators in China mainly belong to the first, who insists on the principle of “fidelity”. (2002, p.32)

From the analysis of the thesis, we can know that Zhang Ailing is a female translator with mild feminist translation thought.

The thesis found that there are feminist thoughts in Chang's translations. This finding is a complement to the analysis of Chang's translations and also beneficial to the research of Chang.

LIMITATIONS

There are some shortcomings in this thesis. For one thing, Eileen Chang seldom wrote down her own point of views upon translation. For another, the existing materials for her comments on translation or prefaces of her works of translation are not accessible. In these cases, her translation thought cannot be examined deeply in all directions. The original works and translation strategies should also be paid attention to while looking deep into her feminist translation strategies. So, the research needs further exploration of her "translation project".

Though the paper it is an attempt to combine the feminist translation theory and the analysis of translation practices of female translators in China, more efforts should be made into this field. Research of this filed can be done in wider extent and from different directions, for example, whether female translators utilize different strategies to deal with texts related to women, such as the gap between female translators with apparent feminism thought and those without that.

Moreover, studies on Eileen Chang's translation should also be done in a further extent in the future. For instance, how her writing strategies and translating strategies

influence each other and the exploration of feminist translation thought of Chang should also be developed in the future.

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