

A Study of Eileen Chang's Old People and Her Translation from The Perspective of Feminist Translation Theory

Jiixin Lv

Beijing International Studies University Beijing, China

Abstract: The feminist translation theory is used in this thesis to analyze Eileen Chang's translation of *The Old Man and the Sea*. In contrast to earlier studies, this one emphasizes Eileen Chang's translation of *The Old Man and the Sea* and highlights the significance of both her feminist manipulation and her ethnic background. The thesis will next examine how the specific intervention strategy was applied to Eileen Chang's translation of *The Old Man and the Sea* in order to determine how she differs from traditional western feminist translation theory. This study is meant to provide one more angle to view Eileen Chang's translation and other works, which is not only confined to *The Old Man and the Sea*. No matter in her work nor translation, the feminist conscious is supposed to be noticed. However, for the feminist translation theory, it cannot be regarded as a perfect one, the drawbacks and limitations need to be emphasized too.

Keywords: Feminist translation theory, Eileen Chang, The Old Man and the Sea, Interventionist strategies.

1. Introduction

Best known for her role as a writer, Eileen Chang has become a star in Chinese literary world. Scholars rank Eileen Chang as one of the top writers of Chinese literature during this period because of her fiction works that concentrate on the conflicts between couples. However, this is exactly the reason why people pay less attention to other characters of Eileen Chang, as a female and a translator. No translation effort could serve as a better illustration in this case than her translation of *The Old Man and the Sea*. This is *The Old Man and the Sea*'s first translation into Chinese, but for a variety of reasons, it was unable to be published in mainland China and has not received the attention it merits. According to Chen Zishan, a renowned expert who has done extensive research on Eileen Chang, "Her translation of *The Old Man and the Sea* is supposed to get special attention because it is the first Chinese translation version of *The Old Man and the Sea* because of Eileen Chang's important status in the Chinese literature history of twenty centuries." (Chen Zishan, 2004).

Originating in the middle of the 20th century, feminist translation theory emerged in the 1980s as a crucial research proposition. Ever since the 1990s, the gender perspective in translation had attracted the unprecedented attention, Canadian feminist translation researcher Luise von Flotow became one of the leaders for her intervention translation strategy. The three intervention translation strategies that Flotow describes—supplementing, prefacing, and hijacking—occupy a significant place in the research on feminist translation theory. Many translators take a study on it and put it into their own translation practices. Furthermore, it has a high quote rate in international translation field.

As a whole, this essay attempts to treat Eileen Chang's translation of *The Old Man and the Sea* as an equal object based on the feminist translation philosophy. With the contrast analysis of various translation versions, the author wants to find out Eileen Chang's feminism thinking, which will be shown clearly with actual instances in the text. In the meantime, this essay seeks to conduct an analysis based on

Eileen Chang's translation of *The Old Man and the Sea* in order to identify the precise representation of the feminist translation within that translation version, taking into account both the widespread acceptance of feminist translation theory, particularly the intervention strategy, and the presenting drawback of feminist translation theory.

2. Literature Review

In order to better understand the characteristics of this translation perspective and the role it plays in directing translation practice, this section first reviews the development of feminist translation theory. Then, it looks back at domestic research on Eileen Chang's translation of *The Old Man and the Sea* and identifies the gap in earlier studies.

2.1. Feminist Translation Theory

2.1.1. The Development of Feminist Translation Theory

Feminist translation theory was originated from the latter half of the 20th century, and became an important research object since 1980s. The research mainly targeted the feminist literature of France, America and Canada where possessed with bilingual environments. At this stage, the practice of feminist translation theory was aimed at the conclusion of translation experience. But when it comes to 1990s, feminist perspective was highly noticed by scholars and translators, which created a diversified situation. There were three aspects throughout the whole scope:

Firstly, question the male-centred discourse in translation practice. The conventional translation theory of "fidelity" was questioned by feminist translation theory. The author of *Gender and the Metaphorics of Translation* (Lori Chamberlain, 1988) notes that the classic translation theory of faithfulness uses the translation as a metaphor of a weak female. There is also a depression of female translator caused by male-centred discourse in fidelity translation theory. Therefore, feminist translation theory criticizes the situation that put both translation and female into the bottom of the society and a passive situation. Second, a compilation of the history of feminist translation theory, including its reflection

on the past and the identification of feminist translators. Thirdly, the researches of feminist translators and their works, including the interpretation of female images in male translations. (Wang Xiaoying, 2015)

Gender in Translation: Cultural Identity and the Politics of Transmission (Sherry Simon, 1996) and Translation and Gender: Translation in the “Era of Feminism” are two academic works from the 1990s that can be regarded as turning points in the development of feminist translation theory (Luise von Flotow, 1997). The first thorough examination of feminist problems in translation theory and practice is Gender in Translation. Sherry Simon demonstrates how female translators have always served as literary activists, opening up fresh channels of communication and weighing in on current cultural discussions. And Simon shows how a cultural studies perspective might enhance translation study by examining the role of gender in translation. In Translation and Gender: Translation in the ‘Era of Feminism’, Luise von Flotow examines the influences of feminist thought and writing, concludes the theoretical development and presents critical work on translation. Moreover, she discusses some of the criticisms addressed to work that combines gender issues with translation researches, as well as some remarks on future perspective. Significantly, the intervention technique is illustrated in Translation and Gender by three feminist translation theory practice strategies—hijacking, augmenting, prefacing, and footnoting.

2.1.2. Intervention Strategy

In her essay Translation and Gender: Translation in the “Era of Feminism”, Luise von Flotow closes her discussion of the three main strategies—hijacking, augmenting, and footnoting—by putting forth the intervention strategy. The supplementing strategy represents the translator’s intervention in the text, which is used to make up the difference between languages, such as English and French. The complementing method is demonstrated by the example of feminist translator Barbara Godard in Translation and Gender: Translation in the “Era of Feminism”. When she translated the novel *L’Amèr* of Nicole Brossard, (*L’*=the, *Amèr*=mère-mother + mer-sea + amer-bitter), Godard put “the” in the left and put “e”, “our”, “mothers” in the right. Between the two sides, there was a capitalized “S” which represents “sea”, making the title into:

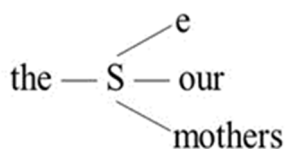


Figure 1. (Xiaoqin, Ge, 2003)

“These Our Mothers” or “These Sour Smothers”, this intervention made the feminist mind clearer on the base of the original title. Hijacking means that the feminist translators deprive or appropriate the original texts which are not possessed with feminist intention. For example, in *Lettres d’une autre* by Lise Gausin, (Lotbinière-Harwood, 1989)

Harwood corrects many masculine words into feminine, such as the correction that change “Quebecois” into “Quebecois-es”. (Luise von Flotow, 1997) Prefacing and footnoting, in Flotow’s view, is the regular method applied in the feminist translation theory, which can be used to explain translator’s intention, so that the reader would comprehend the translation process better. Still, Harwood writes in her prologue to her translation of *Lettres d’une autre*:

“My translation practice is a political activity aimed at making language speak for women. So my signature on a translation means: this translation has used every possible feminist translation strategy to make the feminine visible in language.” (Sherry Simon, 1996)

2.2. Translation Practice of The Old Man and the Sea in China

The Old Man and the Sea, over the years, keeps prosperous in Chinese literature market. According to the current database, Eileen Chang translated *The Old Man and the Sea*’s initial Chinese translation in Hongkong in 1955. *The Old Man and the Sea* was first translated into Mandarin in mainland China in 1957 by Hai Guan. Shanghai New Literature & Art Publishing House released this edition. However, the study of American literature in China did not get much attention due to the Korean War of the 1950s and the close cross-Straits contacts. *The Old Man and the Sea*’s retranslation was delayed until the late 1980s as a result of the Cultural Revolution in the 1960s, which made the situation worse. Four Chinese translations were published in 1987 and were done by Wu Lao, Zhao Shaowei, Li Xiyin, and Wu Junxie. After entering the twenty-first century, multiple of Chinese version sprang up. There were nearly twenty versions within few years. Currently, we more than fifty Chinese versions since it was published. The following are the Chinese versions that could find until now:

2.3. The study of Eileen Chang’s translation of The Old Man and the Sea at home

According to the record of CNKI, there were 67 papers which concerned with Eileen Chang’s translation of *The Old Man and the Sea* published from 2007 to 2020, including 14 Master theses and 53 journals. In these total 67 papers, 21 of them are contrast researches, for example: 《量性结合的<老人与海>及其六译本风格对比考察》(2017)by Liu Zequan and Wang Mengyao, 《张爱玲、吴劳<老人与海>文化词汇译风比较研究》(2015)by Yuan Jian; 14 of them are comprehensive researches, such as 《张爱玲<老人与海>译本研究》(2016)by Wan Li, 《张爱玲翻译的<老人与海>》(2011)by Wang Jing and Luo Xuanmin; 32 of them are the researches which based on specific theories, such as 《张爱玲<老人与海>译本的生态翻译学解读》(2015)by Zhang Yue and Huang Jianfeng, 《从功能对等理论看张爱玲<老人与海>中译本风格的传译》(2014)by Guan Jingjing. But in the 32 papers, there are only 6 researches focus on the Eileen Chang’s female perspective or on the feminist translation theory.

Form 1, The Old Man and the Sea in Chinese translations (from 1952-2019)

《老人与海》中译本出版信息（1952-2019）		
译者	出版年份	出版社
余光中	1952年连载	大华晚报
张爱玲	1955	香港中一出版社
张爱玲	1957	今日世界出版社
余光中	1957	重光文艺出版社
海观	1957	新文艺出版社
海观	1960	商务印书馆
海观	1978	商务印书馆
海观	1979	上海译文出版社
宋碧云	1981	远景出版有限公司
吴劳	1987	上海译文出版社
李锡胤	1987	四川文艺出版社
吴钧燮	1987	人民文学出版社
董衡巽	1987	漓江出版社
海观	1998	人民日报出版社
王晓岩	1999	延边人民出版社
方宁	2000	延边人民出版社
聂亚平	2000	台海出版社
张斌	2000	光明日报出版社
高新峰	2000	内蒙古文化出版社
符家钦	2000	湖南文艺出版社
张超	2000	远方文化出版社
付峰	2001	内蒙古文化出版社
鹏程	2001	内蒙古大学出版社
满春伶	2001	内蒙古文化出版社
李威	2001	内蒙古少年儿童出版社
董成芳	2002	中国致公出版社
吴国祺	2004	上海译文出版社
赵一洲	2004	燕山出版社
朱莉萍	2005	中国书籍出版社
林青	2006	岳麓出版社
吕庆夏	2006	浙江人民出版社
陈亦南	2007	外语教学与研究出版社
杨文贵	2007	广州出版社
蓝婷	2007	中国对外翻译出版公司
黄源深	2007	译林出版社
赵少伟	2008	长江文艺出版社
余光中	2010	译林出版社
陈庭文	2010	吉林出版社
刘浩然	2011	陕西师范大学大学出版社
赵少华	2012	长江文艺出版社
李育超	2012	人民文学出版社
李文俊	2012	浙江文艺出版社
赵西	2012	湖南文艺出版社
孙致礼	2012	人民文学出版社
马丽荣	2012	河南文艺出版社
李继宏	2013	天津人民出版社
杨照	2013	麦田出版社
刘国伟	2013	中华书局
张炽恒	2014	商务印书馆
李青泽	2016	武汉出版社
李亚飞	2016	台海出版社
王仁才	2017	中国友谊出版公司
鲁羊	2017	浙江文艺出版社
黄协安	2019	江苏凤凰文艺出版社

The Old Man and the Sea, one of Eileen Chang's translations, is evident from the data numbers above as having attracted a lot of interest from academics. But there aren't

many studies on the feminism perspective, particularly on the feminist translation theory. One of the most striking differences between Eileen Chang's translation of The Old

Man and the Sea and other translations is how strongly The Old Man and the Sea extols masculine heroism, which contrasts sharply with Eileen Chang's female identity. Consequently, conducting a thorough analysis of Eileen Chang's feminist viewpoint will largely fill the gap in the study of her translation of The Old Man and the Sea.

3. Methodology and research questions

The research questions for this work are presented in this section, along with a description of the methodology and research methods used.

Feminist translation theory, which primarily focuses on feminism and translation theories, is the theory used in this thesis. In contrast to the conventional theory of faithfulness in translation, feminist translation theory promotes interventionist translation practices and calls for a feminist recreation of translated materials, which is both radical and a challenge to the conventional theory. It holds that the original text and the translation share an equal relationship. On the one hand, language both reflects and reinforces the reality of gender inequality. Translation is not a simple mechanical language conversion, but a creative activity involving cultural coordination and intervention. Therefore, feminist translators hold a point that they can use translation as a weapon to fight for their voice in the society.

This study is based on a comparison of The Old Man and the Sea's original text with its translations by Eileen Chang, Hai Guan, and Yu Guangzhong. Through the comparative analysis of original text and different Chinese versions, Eileen Chang's feminist consciousness is presented clearly. For the other two versions of male translators, Hai Guan is the translator who at the same period of Eileen Chang, and Yu Guangzhong's version is a relatively latest one. They are both taken as the references of comparison. Hai Guan's translation version, at that time, has the highest recognition degree in mainland China. Yu Guangzhong has translated The Old Man and the Sea for three times and is armed with a clear understanding of the original text. In light of the foregoing, the major topics of this essay will be the feminist translation theory, Eileen Chang's translation of The Old Man and the Sea, and the methods used to intervene in the text. Textual comparative analysis will be taken as the major methods, supplemented by the sample collection. Eileen Chang's feminist translation approach and distinctive translation style will be outlined in this progression.

This paper seeks to: firstly, identify the use of each specific intervention approach in Eileen Chang's translation of The Old Man and the Sea in order to draw the conclusion that Eileen Chang employed feminist translation practice in her rendition. Secondly, commencing from these feminist translation practice, this thesis wants to find out Eileen Chang's distinction from the typical western feminist translation theory.

4. Results

The Old Man and the Sea by Eileen Chang was translated into this part, which will examine the use of intervention tactics from feminist translation theories and attempt to distinguish Eileen Chang's theories from more traditional Western feminist translation theories.

4.1. Prefacing Strategy

4.1.1. Prefacing as An Intervention Strategy

Prefacing, as one of the necessary parts of the interventionist feminism translation, is used to offer a definition that why the author chooses the original text, as well as the method of translation employed and the objective that the translator seeks to achieve. More than that, the translator also could use prefacing to illustrate his or her feeling towards the original text, how they understand the topic expressed in the text and what they want reader to get. From the perspective of the reader, the prefacing strategy helps them to get close to the translator's ideology, so as to better understand the translation. The prefacing method is defined as "the translator's feeling of self" by Luise von Flotow in her book Translation and Gender: Translation in the "Era of Feminism"

Furthermore, she gives an example of Lotbinière-Harwood, which has been mentioned in Chapter 2, here will be given a more detailed illustration. According to Harwood, issues of sexism or the marginalization of women require conscious feminist intervention that corrects the imbalance and explicitly incorporates women into the vocabulary. For Harwood herself, it is a question of self-preservation which is also mention by Flotow. And for readers it may be a sign of the extent to which the translator's female identity or feminist subjectivity into her work. Back to her translation of *Lettres d'une autre*, according to her preface, she assumes the right to recreate what she disagrees with. Further, she categorically makes a statement of her political position and defines translation as a political practice.

4.1.2. Prefacing Practice in The Translation of The Old Man and the Sea

In the preface written by Eileen Chang in November, 1954, she expresses her affection to the original text of The Old Man and the Sea, "This is the most beloved one in the foreign books I had ever seen.....this is also because I favor it too much....." (Ailing Zhang, 1954) There is also her own understanding to the original text, "there are some sentences which looks like flat but contains a sense of bitter belonging to the life, I don't know if young friends could empathize with it." (Ailing Zhang, 1954) Obviously, Eileen Chang takes full use of the preface to express her attitude in translation process and to show her female translator identity, that's also why she writes in her introduction that "the old fishman show us an extraordinary tenacity in his war with the sea, which is not superman, but a bearing belonging to human being, as well as a spirit." (Ailing Zhang, 1954) Here, Eileen Chang concludes the "masculinity" of the old fishman as a "mutual spirit" of all human beings rather than the male. We get a reason for believing that the word "superman" is not a spur of the moment but with an intention. She used to mention in 《致女人》 that, "the vocabulary 'superman', since put forward by Nietzsche, has been cited numerous times. It's strange that in our minds, "Superman" always appears as a man. Why? It might be the superman civilization is a creation that goes further than our civilization which is masculine..... In any culture stage, women are still women." Her reproach to "superman" and the intervention used in the preface show her discontent to this term, as well as the dissatisfaction to the male-centered social civilization. Eileen Chang's endorsement of the role played by women in history can be seen in the use of "superman" in the preface of her translation of The Old Man and the Sea. Even though the protagonist in

The Old Man and the Sea, Santiago, exemplifies the spirit of a total masculinity, Eileen Chang would rather owe his success to all human beings. Therefore, as a female translator, Eileen Chang is armed with a strong gender consciousness and a pursuit of gender equality. In her preface, she illustrates her own understanding and affection of the original text by using the strategy of prefacing, which is taken as a powerful weapon to show her feminist subjectivity.

4.2. Hijacking Strategy

4.2.1. Hijacking as An Intervention Strategy

Hijacking, in a word, is an intervention strategy that powers the feminist translators a right of “manipulating” the original text so as to let them heard both socially and politically. In her book *Translation and Gender: Translation in the “Era of Feminism”*, Luise Von Flotow provides a thorough explanation. In this book, we could know the pioneer of hijacking intervention strategy is Lotbinière-Harwood. In her translation, she openly put feminist translation into practice. No translation or writing is, in her view, neutral, and a feminist rewrite is a deliberate act that

“Put its card on the table from the very beginning. Its goal is to infuse translation practice with feminist consciousness [...] as a result, translation is transformed into a political action with the aim of ensuring that women are present in both language and society.” (Luise Von Flotow, 2004:11)

In other words, Harwood hold a point that issues or female’s silencing are supposed to not only be pointed out, but to be handled with deliberate feminist intervention that fix up the imbalance female into the language, which is precisely where the hijacking strategy comes from. To interpret this intervention strategy, it is “the paradox of censorship in the name of feminism.” (Marier,1985:4) By means of hijacking strategy, Harwood intervene the original text which is “generic” writing, writing in French that employs ‘universal’ terms of French language and grammar, seemingly including references to women in the obviously masculine forms of words. “Making female visible and resident in language and culture” is the goal being pursued.(Luise Von Flotow, 2004:29). According to Simon Sherry, Luise Von Flotow’s illustration of hijacking means the appropriation of the original text whose intention is not feminist by feminist translator.

4.2.2. Hijacking Practice in The Translation of The Old Man and the Sea

This chapter mainly talks about Eileen Chang’s hijacking strategy used in her translation of *The Old Man and the Sea*, with the comparison of original text, Hai Guan and Yu Guangzhong’s version.

Example 1

Source text: It is what a man must do.

(*The Old Man and the Sea*, Ernest Hemingway, 2001:21)

Hai Guan: 男子汉就应该这样。

(*The Old Man and the Sea*, 海观, 1955:16)

Yu Guangzhong: 男子汉应该这样。

(*The Old Man and the Sea*, 余光中,2012:16)

Eileen Chang: 活总是要干的。

(*The Old Man and the Sea*, 张爱玲, 1954:16)

Example 2

Source text: I wish I could show his what sort of man I am...let him think I am more than I am and I will be so.

(*The Old Man and the Sea*, Ernest Hemingway, 2001:60)

Hai Guan: 我希望我能够让他看看我是什么样的

人.....让他把我当作比现在的我更有男子汉气概些吧,事实上我一定会那样的。

(*The Old Man and the Sea*, 海观, 1955:41)

Yu Guangzhong: 我希望我也能让它看看我是何许人物.....让它把我幻想成 更伟大的人物吧,我也会兑现的。

(*The Old Man and the Sea*, 余光中,2012:40)

Eileen Chang: 但愿我能够给他看看我是怎样的人.....让他想着我是个胜过我的人,我也就会超过我自己。

(*The Old Man and the Sea*, 张爱玲, 1954:40)

Example 3

Source text: And pain does not matter to a man.

(*The Old Man and the Sea*, Ernest Hemingway, 2001:80)

Hai Guan: 痛苦在一个男子汉不算一回事。

(*The Old Man and the Sea*, 海观, 1955:53)

Yu Guangzhong: 男子汉不在乎吃苦。

(*The Old Man and the Sea*, 余光中,2012:54)

Eileen Chang: 疼痛是不碍事的,并不伤人。

(*The Old Man and the Sea*, 张爱玲, 1954:53)

The translation of "man" in the first three examples is where translators' differences stand out the most. Both Hai Guan and Yu Guangzhong translate “man” into “男子汉”, which is coincidence with the intention of source text to express the masculine spirit of the old man. But Eileen Chang translates it into “人” or makes her translation vague, which is more general rather than focusing on the single gender. The words of Eileen Chang in her prologue, "the old fishman show us an astonishing endurance in his fight with the water," are also connected to this translation, which is not superman, but a bearing belonging to human being, as well as a spirit.” (张爱玲,1954) According to the Oxford Advanced Learner's Dictionary, "man" is defined as follows:

- (1) an adult human male;
- (2) human beings in general;
- (3) particular type of man;
- (4) soldier or worker;
- (5) form of address;
- (6) husband or boyfriend;
- (7) strong or brave person;
- (8) servant;

The translations of Hai Guan and Yu Guangzhong focus on the first definition, which could emphasize the perseverance and unyielding image of the old man. Eileen Chang, with the intervention strategy of hijacking, grammaticalize the translation of “man” of Example 1 into “活” and put the translations of the latter two into “人” which is an all-inclusive language including both male and female with her intention. By applying hijacking strategy, Eileen Chang makes female visible by breaking the gender boundaries and arbitrary male discourses.

4.3. Supplementing Strategy

4.3.1. Supplementing as An Intervention Strategy

Supplementing, which is also called “compensation”, is an intervention strategy to fill up the differences between different languages, especially the language which has a gender system. As the above chapters mentioned, prefacing strategy and hijacking strategy are used to bring women translators personal histories and political positions into translation so as to “foreground their subjective input into work.” (Luise Von Flotow, 2004:39) Moreover, they also fill

the roles of scholar and teacher. The translators take on the roles of interpreter, educator and specialist in some feminist materials, like the example of Barbara Godard mention in Chapter 2. In other words, the feminist translators use the supplementing strategy to claim responsibility for meaning.

In the example of Barbara Godard, the title of the original text—*L'Amèr, ou le chapitre effrité* takes as one of its themes “the patriarchal mother”. The patriarchal mother is “the female reduced to reproduction, the female whose creativity and individuality is suffocated by this forced, unrecognized labor, and who is prone to suffocating her own children as a result.” (Luise Von Flotow, 2004:15) The phrase “reflects one of the fundamental imagery of feminist philosophy that relates women to water, to the cynical and flexible nature of the sea” is used in the title to express the author's focus with parenting as a terrible experience. (Luise Von Flotow, 2004:15)

For the feminist translator, how to supplement the themes in her translation is a challenge but a chance to present feminist consciousness. Godard translates it into a new form containing two layers of means—“These Our Mothers” or “These Sour Mothers”, not only encompasses the miserable and sad aspects of the patriarchal mother, but supplement the differences between two languages.

4.3.2. Supplementing Practice in The Translation of The Old Man and the Sea

In addition to using the supplementing approach to bridge the distance between languages and demonstrate female identity, Eileen Chang also does so in her translation of *The Old Man and the Sea*.

Example 4: The translation of “he” and “she” as personal pronouns

Form 2. Comparison of the translation of the third person pronoun in *Old Man and Sea*

老人与海中第三人称代词翻译对比				
对象	原作	张爱玲	海观	余光中
曾经捕到的鱼	he	他	它	它
期待的大鱼	he	他	挺大的鱼	大鱼
船	her	她	它	船
海	her	她	她	她
军舰鸟	he	他	它	它
捉到的鲔鱼	he	他	它	它
大马林鱼	he	他	它	它
青花鱼夫妇	He, she	他, 她	它, 它	他, 她
海上遇到的小鸟	him	他	它	它
鲨鱼	he	他, 它	它	它

What sets Eileen Chang's translation apart from the other two are the translations of “he” and “she” that refer to the animals in *The Old Man and the Sea*. According to the form above, we could see in most cases both Hai Guan and Yu Guangzhong translate “he” and “she” into “它”, excepting the cases that need to make a distinction between the two objects. However, take a general view on Eileen Chang's translation, the gender distinction is presented clearly. Take a reference on Xinhua Dictionary, “他” refers to the male, at the cases of unknown gender and no need to make a distinction, “他” is a general personal pronoun. “她” refers to the female. And “它” refers to the objects except human being. In the Oxford Advanced Learner's Dictionary, the definition of “he” is that third person singular used to refer to a man. Boy, or male previously mentioned or easily identified. The word “She” is defined as the third singular with the meaning of a woman, girl, or easily recognizable feminine animal. And “it” once referred to a creature or an unidentified infant. According to the definitions of Xinhua Dictionary, we ascribe the translations of Hai Guan and Yu Guangzhong to the rules in Chinese. On the contrary, Eileen Chang keeps the gender distinction in sacrifice of breaking Chinese rules. In all the translations of personal pronoun, she makes the gender identity of animals visible, which shows respect and love to human beings, especially for female. Here the practice of the supplementing strategy is coincidence with her discussion about personal pronoun in Chinese, “when the vernacular was first advocated, there was only ‘他’ in the third person. Creating ‘她’ is to fulfill the actual need of translation,

otherwise the practice of translation can be tough in some cases. The two personal pronouns are given different pronunciation in western countries, which is easy to make a distinguish. Translating all objects to ‘he’ in regardless of the gender identity is not appropriate.” (陈子善, 2004:160)

Example 5

Source text: He always thought of sea as *la mar* which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are said as though she were a woman.

(*The Old Man and the Sea*, Ernest Hemingway, 2001:25)

Hai Guan: 他一向把海叫做 *la mar*, 那是人们爱海的时候用西班牙语叫她的一个字眼儿。爱海的人们有时候也说出些对海不满的话, 但是他们的口气里总是把海当作一个女性。

(*The Old Man and the Sea*, 海观, 1955:18)

Yu Guangzhong: 他想起海时, 总觉得她是 *la mar*; 西班牙人爱她的时候, 就是这么称呼她的。有时爱她的人也会说她的坏话, 可语气里却当她是女人。

(*The Old Man and the Sea*, 余光中, 2012:18)

Eileen Chang: 他脑子里永远是“海娘子”, 在西班牙文里, 人们爱她的时候总是这样称她。有时候爱她的人也说她的坏话, 但是他们说话的口气里总好像她是一个女人。

(*The Old Man and the Sea*, 张爱玲, 1954:18)

The term “*la mar*,” which in English is translated as “the sea,” is said to have its origins in Spanish. “La” is a feminine definite article, unlike English. And that's where Eileen Chang put the supplementing strategy into practice. Both Hai

Guan and Yu Guangzhong reserve the expression in source text without translation. In Eileen Chang's translation, "la mar" is put into "海娘子", which is not only full of oriental style but keeps the feminine characteristic. "娘子" is a typical traditional way to call female in Chinese. Two points get stood out is Eileen Chang's translation, firstly, she precisely conveys the meaning of the source text, which supplement the differences between Chinese and Spanish. Secondly, the translation of "海娘子" makes a contrast with the tone of original text, which highlights the female consciousness more. "海娘子", this typical female appellation, is emphasized deeper in the contrast with the tone of masculine perseverance of original text.

4.4. The Difference of Eileen Chang's Translation with Western Feminist Translators

By the above contrast analysis, we could see Eileen Chang's feminist consciousness in her translation of *The Old Man and the Sea* even though she never mentions her feminist translator identity or other feminist ideology. In the process of contrast analysis, besides the intervention strategies, there are some distinctions between Eileen Chang and typical western feminist translators. The western feminist translation theory propagates the point of voicing for female loudly and obviously, so as to "make the human being see and hear women". (Simon,1996) Therefore, we call the western feminist translation a radical translation, which is mean to "overthrow" the patriarchal discourse and "try to shake the authority structures that maintain this connection" (Simon,1996) for "roughly making the translation feminine". (Godard, 1990) Just like Luise Von Flotow mentioned in her book, "they always aim at subverting the original gender order, and their translation activities have been possessed with obvious political colours". (Luise Von Flotow, 1991) The difference of Eileen Chang's translation, compared with this type feminist translation, is lied in her oriental characteristics. For example, she uses lots of feminine-characteristic terms such as reduplicated words and colour terms, which not only subtly suggest her feminist consciousness and show her female identity, but take a respect to the male. This ideology of "harmony" which is a typical oriental spirit makes a strong contrast with the western feminist translators.

Reduplicated words

Research shows that "when parents input language to daughter, their tone will be gentler and more patient, therefore, the frequency of reduplicated words will be higher, but the same situation does not exist in the case of son." (Peng Xiaohong, Bai Xiaofang, 2014) *The Old Man and the Sea's* original text features a succinct language style that is utilized to convey the old man's macho character. Compared with the original text, Eileen Chang's translation uses reduplicated words frequently. According to the statistics, "there are more than 250 reduplicated words used in Eileen Chang's version, which includes almost all forms of reduplicated words in Chinese. By contrast, Yu Guangzhong's translation only uses reduplicated words about 170 times, in which the common reduplicated words such as '慢慢', '缓缓', '渐渐' occupy almost a quarter." (Song Ying, 2012)

Example 6

Source text: His mind was on horses as well as baseball.
(*The Old Man and the Sea*, Ernest Hemingway, 2001:32)
Eileen Chang: 他心心念的除了棒球还有赛马。

(*The Old Man and the Sea*, 张爱玲, 1954:14)

Source text: Aren't they lovely? ... Hard and cold and lovely.

(*The Old Man and the Sea*, Ernest Hemingway, 2001:37)

Eileen Chang: 这沙丁鱼可爱不可爱? ...硬硬的, 冷的, 可爱的。

(*The Old Man and the Sea*, 张爱玲, 1954:26)

In the original text, the image of the old man is masculine and dauntless. But Eileen Chang uses "心心念" to describe how Santiago favours his hobby and uses "可爱不可爱" to translate his words, which makes Santiago gentle. In her translation, the image of Santiago is changed into an old fish man with a resolute appearance but a soft heart, which reflects the image of female and makes Santiago represents all human beings rather than only male.

Colour terms

American sociolinguist Lakoff (1973) believes that "Women distinguish colours more accurately than men." (Liu Ying, 2009) The usage of colour terms in Eileen Chang's translation not only could be regarded as the visibility of female identity but a typical example of oriental colour.

Example 7

Source text:

He broke the surface of the blue water.

(*The Old Man and the Sea*, Ernest Hemingway, 2001:28)

He could see the blue back of the fish in the water.

(*The Old Man and the Sea*, Ernest Hemingway, 2001:34)

the strips showed the same pale violet colour as his tail.

(*The Old Man and the Sea*, Ernest Hemingway, 2001:22)

Eileen Chang:

它冲破蓝色的水面。

(*The Old Man and the Sea*, 张爱玲, 1954:20)

他可以在水里看见那条鱼的青色脊背。

(*The Old Man and the Sea*, 张爱玲, 1954:93)

那条纹和它的尾巴一样出现雪青色。

(*The Old Man and the Sea*, 张爱玲, 1954:60)

For the translation of "blue", to describe the colour of different objects, Eileen Chang uses different translations. The latter two examples are all about the description of fish, Eileen Chang uses "雪青色" to distinguish the distinctions of different parts of body. "雪" is to describe the intensity of colour, and "青色" corresponds with the colour of fish back. Moreover, the expression of "雪青色" is full of oriental colour. In ancient China, this kind of colour is also called "紺色", which is recorded in *The Analects of Confucius*—君子不以紺纁饰。To sum up, Eileen Chang makes the translation colourful by translating the colour terms accurately, which not only shows her female identity but her oriental feature.

She also interjects her introduction and says, "The ancient fishman show us an astonishing perseverance in his war with the sea, which is not superman, but a bearing belonging to human being, as well as a spirit", here, the perseverance of the old man, in Eileen Chang's view, belongs to human being rather than any single genders. In a conclusion, no matter in her preface or translation, Eileen Chang applies a gentler and more implicit way to present the translator's female identity, which is distinct from the typical western feminist translation.

Compared with Western feminism, Western feminist translation theory emphasizes binary opposition, which has a tendency of judging, moreover, it has a stronger gender political complexion-always aiming at impacting the established gender order. Therefore, western feminist

translation theory has strongly questioned the traditional translation view of “faithfulness” from the very beginning. Western feminist translators advocate overturning the metaphorical male patriarchal discourse in the translation view and try to shake the authoritarian structure which sustains this linkage. However, Eileen Chang's translation practice reflects the infiltration of traditional Chinese thinking more, thus showing a kind of gentle and considerate feminist translation poetics. Therefore, Eileen Chang's feminist translation poetics, which inherited the Chinese literary tradition, did not deliberately highlight the binary opposition, but paid more attention to the mutual penetration and interweaving between the two, and the reflection on experience was more comprehensive. As a result, her feminist translation seems differently than feminist translation from the West. The translator's interaction with the male-centered discourse in *The Old Man and the Sea's* translation displays respect for the original text and author, so as to construct her own feminist translation poetics in the gap of the dialogue.

5. Conclusion

The following conclusions can be inferred from the contrast study shown above: *The Old Man and the Sea* was translated by Eileen Chang as a result of her manipulation of feminist consciousness, to start; second, different from the typical western feminist translators, Eileen Chang's translation is gentler and endowed with an oriental color.

This thesis focuses on both Eileen Chang's writer and translator identity and discusses Eileen Chang's individual experience. As a writer, Eileen Chang has paid attention to female's position in society, tries to show female's unfortune by describing their life in marriage. When it comes to her translator identity, we could also catch the same feminist thoughts. In her translation, we can find that she makes her female identity as much as visible. The feminist translation theory always believes that the translator is at a passive position, which asks the translator to follow the model of the original text so as to guarantee the fidelity. Likewise, this situation is also faced by the female, they have to adapt themselves into the male-centered discourse society rather than voice for themselves. And what Eileen Chang what to achieve is to get rid of this passiveness in her translation. All of these make a unique linkage with the study object of this thesis—*The Old Man and the Sea*, that is to say, how Eileen Chang handles with this typical masculine work in the process of translation as a feminist translator.

The feminist perspective in Eileen Chang's translation is clearly demonstrated by comparing several Chinese translations of *The Old Man and the Sea* with the original text, particularly the use of the feminist translation theory of prefacing, hijacking, and supplementing. No matter in Eileen Chang's preface of her translation nor the main body, the usages of these three strategies help Eileen Chang to fulfill her aim. *The Old Man and the Sea* by Eileen Chang was translated as a result of her manipulation of feminist consciousness, according to the classic translation theories of “faithfulness,” “expressiveness,” and “elegance.” Eileen Chang's translation may not fit the “faithfulness” completely but highlight the status of translator and women which is always absent in the original text. Therefore, put together both her individual experience and her identity as writer and translator, as well as the specific feminist translation theory used in translation, inferring from Eileen Chang's translation of *The Old Man and the Sea* that she used feminist

consciousness to manipulate the text. According to the statement that what is feminist translation, how it is developed and what does it aim to achieve, which shows us the typical western feminist translation is relatively radical and devotes itself to overturn the male-centered discourse. That's where Eileen Chang shows her peculiarity, even though as a feminist translator, Eileen Chang does not choose to overturn the male-centered discourse but to level up the female position to the equality, which emphasizes gender equality more than it does a single gender.

In her translation of *The Old Man and the Sea*, by using lots of reduplicated words, she makes the female identity visible, at the same time, she glorifies the old man's perseverance and show her kindness when describing Santiago. The careful description of the interaction between Santiago and little boy shows the reader another side of the old man, the side of kindness and gentleness which are not included in typical masculine image but feminine. In author's view, Eileen Chang completes the old man's image, which endows Santiago with some female features. At this point, it can be regarded as a win-win strategy, on the one hand, Eileen Chang confirms Santiago's superman spirit as a male, on the other hand, she ascribes this superman spirit to human beings by presenting Santiago's some female feature. And the usage of accurate color terms, especially some typical Chinese color descriptions, makes her translation more oriental. In conclusion, the oriental color makes Eileen Chang's translation gentler, which is distinct from the typical western feminist translation theory.

References

- [1] Flotow, L. V. *Translation and Gender: Translating in the “era of feminism”* [M]. New York: St. Jerome Publishing House, 1977.
- [2] Hemingway, E. *The Old Man and the Sea*[M]. Beijing: Knowledge Publishing House, 2016.
- [3] Lori Chamberlain. *Gender and the Metaphorics of Translation* [J]. *The University of Chicago Press Journals*, 1988, Vol. 13, No. 3: 454-472.
- [4] Maier, Carol. *A Woman in Translation, Reflecting, Translation Review* [J].1985, Vol. 17: 4-8.
- [5] Munday, J., Pinto, S. and Blakesley, J., 2016. *Introducing Translation Studies Theories and applications*. 4th ed. Milton Park ; New York: Routledge, pp.197-214.
- [6] Simon, S. *Gender in translation: Cultural identity and the politics of transmission*[M]. London: Routledge, 1996.
- [7] Chen Jirong, Zhang Xiaopeng. *On the localization strategy of Zhang Eiling's feminist translation poetics*[J]. *Foreign Languages (Journal of Shanghai International Studies University)*, 2007(06):50-56.
- [8] Ernest Hemingway, *The Old Man and the Sea*, translated by Hai Guan [M], Beijing: People's Daily Press, 2005.
- [9] Ernest Hemingway, *The Old Man and the Sea*, translated by Yu Guangzhong [M], Nanjing: Translating Forest Press, 2010.
- [10] Ernest Hemingway, *The Old Man and the Sea*, translated by Eileen Chang [M], Beijing: Beijing October Literature and Art Publishing House, 2015
- [11] Liao Qiyi. *Rewriting myths: Feminism and translation studies* [J]. *Journal of Sichuan Institute of Foreign Languages*, 2002(02):106-109.
- [12] Pan Li. *The translator's present - Three translations of The Old Man and the Sea from the translator's identity*[J]. *Journal of*

- Guangxi University for Nationalities (Philosophy and Social Science Edition), 2013,35(05):173-177.
- [13] Xiang Rong. A corpus-assisted study of the translator's style in the two Chinese translations of *The Old Man and the Sea*[J]. *Journal of Hubei Normal College (Philosophy and Social Science Edition)*, 2011,31(03):57-60.
- [14] Yu, Dongyun & Song, Baoping. Cultural export and cultural utilization: a comparison of Zhang Eiling's translation and Haiguan's translation of *The Old Man and the Sea*[J]. *Journal of Tianjin Normal University (Social Science Edition)* 2021.(06), 56-63.