Eileen Chang's Creation and Self-Translation of The Rice-Sprout Song

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ABSTRACT

Eileen Chang, aka 张爱玲 Zhang Ailing, is one of the most illustrious writers of modern Chinese literature. During her sojourn in Hong Kong in the 1950s, she composed the debut English novel entitled The Rice-Sprout Song, which has been self-translated into a Chinese version, viz. 秧歌 Yangge. The English version of The Rice-Sprout Song abounds with culture-loaded words, which embody ecological, material, social, religious and linguistic culture under the framework of equivalence (Nida 1945). As a consequence, the original narrative is analogous to a translation work, and Chang's rendering of culturally-enriched expressions is characterised by the strategy of foreignization. In terms of the Chinese version, by virtue of its salient cultural and linguistic adaptations, it should be regarded as covert translation in the sense of House (1977). The translation of The Rice-Sprout Song is featured by addition of culture-loaded words in Chinese as well as omission of politically-sensitive plots and depictions censuring the Chinese Communist Party. Moreover, in the Chinese version, Chang has employed expressions derived from Shanghai dialect.

Keywords: Zhang Ailing, culture-loaded words, foreignization, covert translation

Introduction

张爱玲Zhang Ailing, aka Eileen Chang (1920-1995), is adulated as one of the most meritorious modern Chinese writers, who possesses salient literary aptitude and renounce (Louie 2012, Shen 2012a, Wang 2012, Lee 2017). As a realist and modernist creative writer, Chang's myriads of fiction, prose, essays and screenplays manifest rhapsodic romantic entanglements and Westernised cosmopolitan/colonial representations, enriched by sophisticated stylistic devices and aestheticized details (Hsia 2004: 256, 340, Huang 2012, Shen 2012b, Riep 2016, Visser and Lu 2016, Yao 2017, Weng 2018). Chang's chefs-d'oeuvre are exemplified by novels and novellas 倾城之恋 *Qingcheng Zhilian* 'Love in a Fallen City' (1943), 沉香屑——第一香炉 *Chenxiangxie Diyilu Xiang* 'Aloeswood Incense: The First Brazier' (1943), 红玫瑰与白玫瑰 *Hongmeigui Yu Baimeigui* 'Red Rose, White Rose' (1944), 十八春*Shiba Chun*/半生缘 *Bansheng Yuan* 'Half a Lifelong Romance' (1948/1966), etc.

Apart from literary works composed in Chinese, Chang has attained acclamation as a prolific, commendable bilingual translator of Chinese and American literature, whose translation works are epitomised by Margaret Halsey's *With Malice Toward Some* and Ernest Hemingway's *The Old Man and the Sea*, as well as 荻村传*Dicun Zhuan* 'Fool in the Reeds' by 陈纪滢 Chen Jiying and 海上花列传 *Haishanghua Liezhuan* 'The Singsong Girls of Shanghai' by 韩邦庆 Han Bangqing (Shen 2012b, Wang 2015, Lee 2016: 43, Shan 2014).

Furthermore, Chang is also celebrated for bidirectional self-translation (Yan and Wang 2015): her Chinese to English self-translation is exemplified by a 1943 novel 金锁记 *Jin Suo Ji* 'The Golden Cangue' that is adapted into 怨女 *Yuan Nü* and rendered into 'The Rouge of the North' (北地胭脂 *Beidi Yanzhi*), and a 1944 novella 桂花蒸阿小悲秋 *Guihuazheng Axiao Beiqiu* that is rendered into 'Shame Amah' (Lau 2007, Leng 2014, Li and Huang 2015, Cheng 2017: 36, Qu 2019); her English to Chinese translation is exemplified by a 1954 novel *Naked Earth* that is rendered into 赤地之恋 *Chi Di Zhi Lian* 'Love in Redland' (Louie 2012, Shen 2012b), as well as prose and reviews *Still Alive* (洋人看京戏及其他 *Yangren Kan Jingxi Ji Qita* 'Westerners Watching Peking Operas and Other Issues'), *Chinese Life and Fashions* (更衣记 *Gengyi Ji* 'A Chronicle of Changing Clothes'), *Demons and Fairies* (中国人的宗教 *Zhongguoren De Zongjiao* 'The Religion of the Chinese'), *A Return to the Frontier* (重访边城 *Chongfang Biancheng*), etc (Ren 2020, Yan 2020: 204, Meng 2021).

In this article, I hermetically scrutinise Chang's debut fictional creation in English, viz. a thought-provoking novel *The Rice-Sprout Song* that was composed during her sojourn in Hong Kong in 1954 and published during her self-imposed exile in the US in 1955 (Goldblatt 1999, Chen 2018). *The Rice-Sprout Song* (henceforward *Song*) was subsequently rendered into its Chinese version entitled 秧歌 *Yangge* by Chang as the writer-cum-translator, and published in serial form with 今日世界 *Jinri Shijie* 'World Today' in Hong Kong (Rogers 1998, Wang 2013, Zhao 2019: 255).

Literation review

Notwithstanding its setting regarding China's Land Reform Movement (土地改革运动 *Tudi Gaige Yundong*) between 1946 and 1953 (Lee 2006, Yang 2015), *Song* robustly subverts the quotidian narrative of a well-established subgenre of modern Chinese literature (Shutt 1998), viz. 土改小说 *tugai xiaoshuo* 'land-reform fiction' unravelling barbarous political purges during the egalitarianism-oriented, class-based agrarian reform campaign (Chen 2010, Cai 2013, Strauss 2017, Xie and Zhang 2019). Intensely embedded in political contexts, *Song* manifests societal and political sensibility in Cold War China (Shen 2008), yet the novel does not serve as formulaic propaganda (Shen 2012a, Wang 2013)—it paints a very vivid portrait of a quagmire of travails and predicaments in the post-land-reform countryside (Wang 1998, DeMare 2012), thereby exhibiting a critical stance on life under a communist reign, which intensifies Chang's controversy and marginalisation in mainland China (Leung 1998, Kingsbury 2002, Sang 2012, Wang 2016).

The English version of *Song* is enriched by ethnographic details, by means of complementing cultural and political terminologies with annotations and thus accommodating target readers who are void of profound comprehension of modern Chinese history (Lee 2006, Liu 2014). Moreover, the English text is marked by transliteration of Chinese expressions, instead of compliance with standard use in English, thereby conveying linguistic authenticity of the Chineseness, rather than accommodating an English-speaking readership (Wang 2012, Meng 2017: 27).

In terms of *Song*'s Chinese translation, it does not substantially diverge from the original work, owing to Chang's adoption of a translation strategy highlining the narrative style of target text. Linguistically, Chang has adjusted syntactic structures and added lyrical expressions, and she has also omitted annotations to culture-loaded words, which are frequently attested in the English version, so as to accommodate target readers who are familiar with Chinese culture (Liu 2014).

Although being palpably impinged upon by 林语堂Lin Yutang (1895-1976), an iconic bilingual writer as well as a translation theorist, critic and translator (Li 2012, Huson 2016, Ratcliffe 2017, Kong 2019), Chang's translation approach is disparate from Lin's, in that she regards translation as a vehicle of cultural, societal and ideological influence as well as the embodiment of translators' subjectivity (Chang and Lee 2015, Li and Huang 2015, Meng 2021). Therefore, in stark contrast to Lin, whose self-translation 'reconciles Chinese and American cultures through his self-translations', Chang exhibits 'a somewhat awkward betweenness and reluctant metamorphosis in her self-translation and reveals her disinclination in bringing forth the conciliations between her Sinophone and Anglophone writings' (Meng 2021: 3). In other words, Chang's self-translation can 'represent' storylines and characters of source text, but cannot comprehensively 'reproduce' its semiotic, semantic or discursive facets (Li 2006,

Liu 2014, Tu and Li 2017), which is epitomised by a multitude of adaptations and rewrites (Qiao 2012, Li and Huang 2015, Zhao 2017). Additionally, Chang's self-translation is also featured by transcultural aesthetic value (Li 2010), gender consciousness (Wang 2011) and original literariness realised via the literary device of defamiliarization (Yan and Wang 2015).

Culture-loaded words in the source text

Although the English version of *Song* is an original literary creation, it is replete with culture-loaded words (文化负载词 *wenhua fuzai ci*), which renders it analogous to a translation work.

Under the framework concerning the translator's invisibility, acceptable translation is expected to be fluent, without awkward expressions or unidiomatic constructions, so that the author's personality and intention can be conveyed successfully; readers, therefore, are able to comprehend essential meanings and perceive the translation as being originally composed in their native language (Venuti 1986). As a translation practice, domestication renders foreign text intelligible and familiar to target readers, enabling them to recognise their own culture and 'enacting an imperialism that extends the dominion of transparency with other ideological discourses over a different culture' (Venuti, 1992: 5); by contrast, foreignization endeavours to preserve linguistic and cultural discrepancies, by means of adopting an estranging translation style and producing non-fluent texts (Venuti 1998).

I postulate that culture-loaded words in the English version of *Song* epitomise the strategy of foreignization, and Chang's identity as a translator of Chinese language and culture is salient in the target text.

Under a translation framework of equivalence, culture is constituted of ecological, material, social, religious and linguistic aspects (Nida 1945).

First, *Song* abounds with expressions pertaining to ecological culture that is comprised of flora and fauna as well as geographical attributes varying from territory to territory (Nida 1945, Newmark 1988: 95, 103), which have been rendered by Chang is a literal manner. In Example (1), the scenery of Chinese countryside is depicted in graphic detail, and the name of 鸡毛帚小树 *jimaozhou xiaoshu* 'little feather-duster trees' has been rendered in a word-for-word fashion. The approach of literal translation has been applied to 火鹊火鸦 *huoque huoya* 'fire magpies and fire crows' in Example (2) as well.

(1) The frost on the tiled roof was melting in the morning sun. A great dark chunk of hill hung above the roof of the house. Every tree on the hill-side stood out in the sunshine, with the trunk reduced to a thin white line, all but invisible, and only the light green foliage showing, so that each tree was like a flat green spot of duckweed floating over the shadowy depth of the hill. Moon Scent looked up to the hilltop where little feather-duster trees stood black against the sky. The hill caved in a bit near the top. A little white cloud nestled there.

"瓦上淡淡的霜在朝阳中渐渐溶化了。屋顶上就是山，黑压压的一大块。山上无数的树木映着阳光，树根变得非常细，看上去仅仅是一根白线，细得几乎没有了，只看见那半透明的淡绿叶子；第一株树都像一片淡金色的浮萍，浮在那影沉沉的深山里。月香抬起头来望着，上面山顶上矗立着一棵棵鸡毛帚小树，映着天光，成为黑色的剪影。山顶有一处微微凹进去，停着一朵小白云。"

(2) The frame stood out clear in the brilliant sheet of flames. Giant black cinders perched birdlike on the beams. Aptly called "fire magpies and fire crows," those evil birds sat in a row, turning their heads this way and that with dreadful tranquillity in the softening golden light.

"巨大的黑色灰渣像一只只鸟雀似的歇在屋梁上。它们被称作 "火鹊、火鸦，" 实在非常确当。这些邪恶的鸟站成一排，左右瞭望着，把头别到这边，又别到那边，恬静得可怕，在那渐渐淡下去的金光里。"

Second, the English version of *Song* is inextricably intertwined with material culture that encompasses foodstuffs, artefacts, clothing, housing, transport, etc (Newmark 1988: 95, 103). Chang's literary works abound with explicit descriptions of culinary delights of Chinese provenance, especially those from Shanghai and Hong Kong. Given the fact that *Song* concerns a widespread famine, the number of food items is limited, yet their presence is still in line with the well-established saying quoted in the narrative, viz. 民以食为天 *min yi shi wei tian* 'to the people, food is God'. Examples (3-5) include not only basic foodstuffs, but also those specific to China, i.e., sheets of bean-curd skin, dried fish maws, sesame cakes and rice-flour balls.

(3) In the semi-darkness of the interior dusty hams and big strips of fresh pork could be seen hanging down from the rafters, while crisp, cream-white sheets of bean-curd skin, long white cabbages, and the pale-yellow, bubble-studded masses that were dried fish maws all dangled above the heads of the diners.

"房顶上到处有各种食料累累地挂下来，一棵棵白菜，灰扑扑的火腿，长条的鲜肉。乳白的脆的豆腐皮，与淡黄色半透明的起泡的鱼肚，都挂在客人头上。"

(4) He brought home dates, rock-hard sesame cakes six inches in diameter, and small sesame cakes called "gold-coin cakes"—he had eaten those before but had never noticed how terribly crunchy they were.

"他常常买红枣，因为那是 "补" 的；也买那种铁硬的大麻饼，直径五寸阔；还有叫做 "金钱饼" 的小麻饼——他从前吃过的，但是从来没注意到它吃起来夸嗤夸嗤，响得那样厉害。"

(5) All we need is a little pork fat. With a little pork fat, we can make rice-flour balls with bean-paste stuffing.

"其实只要一点猪油。买点猪油来做米粉团子…豆沙馅。"

Moreover, food items with special connotations are deployed in *Song*, and Chang's strategy is to present them via foreignization. For instance, in Example (6), although 'four ounces of

millet' is employed for its literal meaning, the consumption of salt in contrast to rice is used metaphorically to imply one's higher level of experience.

(6) Just the salt I have eaten would make a bigger pile than all the rice you have put in your bellies. The things I have seen are many. One moment this army comes; one moment that army comes. After the army come the bandits. And this time it is worse than any bandits. You can't even bury four ounces of millet underground and get away with it. Yes, they always know.

"我吃的盐比你们吃的饭都多。我见过的事情就多了。一会儿这个来了，一会儿那个来了，兵来过了又是土匪。这回是比什么土匪都厉害，地下埋着四两小米，他都有本事知道！嗳，不要想瞒得过他们!"

Other non-culinary items are also predominantly translated via foreignization, represented by the chore of 纳鞋底 *na xiedi* that has been rendered explicitly and faithfully into 'drawing the thick flaxen strings in and out of the *chien tsung ti*, the thousand-layer rag soles'.

Third, social culture is quintessential in *Song*, embodied by social organisation and social control as well as customs and ideas with political and legal components (Nida 1945, Newmark 1988: 95, 103).

Song encapsulates culture-specific naming conventions in China. Albeit being embedded in a collectivistic society (Sun et al 2004, Brand 2007, Du et al 2015), Chinese given names are highly individualised with implied nuanced information (Henry 2012, Gordon et al 2020). Significantly, Chinese given names serve as gender indicators, generation markers, projections of personal identity as well as signifiers of societal transformation (Wang and Micklin 1996, Henry 2012). Owing to the language's logographic attribute, Chinese characters are associated with corresponding meanings, so when Chinese parents or grandparents select and combine characters to form an indefinite number of given names, they take into account characters' meanings and pronunciations, thereby circumventing inauspiciousness and taboos (He 1989, Blum 1997). According to Chinese naming conventions, circumstances of new-borns' birth and future wishes for them need to be taken into consideration (Lee 1998, Wu 2012), and numbers can be embedded in given names to demonstrate new-borns' sequences among siblings and/or cousins (Blum 1997, Chen 2013). As can be seen from Example (7), the character's given name 荷生 Hesheng 'Lotus Born' is represented via literal translation, rather than transliteration, so as to illustrate the name's inherent meaning. Similarly, names of other characters are 金根 Jingen 'Gold Root', 月香Yuexiang 'Moon Scent', 周大有Zhou Dayou 'Plenty Own Chou', 傅全香 Fu Quanxiang 'Totally Fragrant Fu', 李得胜Li Desheng 'Win Victory Li', etc.

(7) A passer-by, an old woman with bound feet, stopped the hawker to ask the price of the candy. Then she peered up at him and exclaimed with pleasure, "Why, if it isn't Lotus Born! How are your parents, and how is everybody? Is your fourth aunt keeping well?"…"How do you happen to be in town today, Aunt?" asked the man.

"路上来了个老太婆，叫住了那小贩问他芝麻糖的价钱。她仰着脸觑着眼向他望着，忽然高兴地叫了起来：'咦，这不是荷生么么？你们家两位老人家都好？荷生嫂好呀？你四婶好？'…'你这位大婶，难得到镇上来的吧？' 这小贩问她。"

It is notable that the name of the protagonists' daughter in Example (8) manifests conspicuous gender inequality and a universal son preference in pre-modern and even modern China, ascribed to an immemorial patriarchal system, Confucian ancestral worship and filial piety, as well as the dominance of an agricultural economy that entails men as primary labourers (Lee et al 1994, Bernhardt 1995, Bray 1997: 114, Lin et al 2003, Chan and Tan 2004, Nichols 2011).

(8) They had named the child *Ah Chao*, or Beckon, short for *Chao Ti*, Beckon for Brother, in the hope that a boy would follow in her wake. But with her mother absent, for the past few years she had beckoned in vain.

"他们这孩子叫阿招，无非是希望她会招一个弟弟来。但是这几年她母亲一直不在家乡，所以阿招一直是白白地招着手。"

Example (7) above also illustrates a culture-specific way of addressing people in China, in which a remote relative is addressed as 'aunt'. Significantly, kinship expressions can be extended to non-familial members or even strangers, so as to convey closeness and speakers' reverence for their interlocutors (Fei 1947/2007: 578-580, Gu 1990). Therefore, the 'old sister' in Example (9) as a way to address a woman older than oneself exhibits the speaker's veneration. Other paradigms in *Song* include 谭老大 Big Uncle, 谭大娘 Big Aunt, 金根嫂 Sister-in-Law Gold Root, 金有嫂 Sister-in-Law Gold Have Got, etc.

(9) Then she turned to the mother-in-law. "Don't be angry, old sister. Our girl here has lost her parents early and has not learned any manners, as you can see. From now on it is your job to discipline her. But let it go this time—give me face. Please! Be as tolerant as Comrade Fei. See, he is not a bit angry."

"她别过脸来，又向新娘的婆婆道歉。'你别生气呀！老姐姐！我们这姑娘苦在爹娘死得早，自小没人管教，一点规矩都不懂，以后这可就是你的事啦，老姐姐！全靠你教训了。这回你就看我面上，不去计较她了。你瞧人家费同志，多宽宏大量，一点也没生气。'"

Furthermore, *Song* contains a myriad of political terminologies and expressions prevailing in Cold War China, as in Example (10). As for Example (11), it epitomises prevailing propaganda promulgating Mao-worship as well as politico-religious Maoism and Maoist rituals (Young and Ford 1977, Madsen 1984, Shapiro 2001). Terminologies and expressions in both examples are featured by foreignization, in that they are rendered in a literal manner and hence preserve original linguistic and cultural properties.

(10) When the shoes were made, there was the Support-Frontlines Contribution; always one thing after another. But the worst was the Contribute-Airplanes-and-Big-Guns Movement, when Chou Village was forced to "challenge" this village.

"缴上了军鞋，跟着又是 "支前捐款"。最厉害的是那回 "捐飞机大炮"，逼着周村向这村子 "挑战"。

(11) Big Aunt did most of the talking. The others confined themselves to smiling and murmuring, "It is fine now in the country," or "Things are different now." But Big Aunt cried out with gusto, "Without Chairman Mao we would never have this day." And she always referred to him as "Chairman Mao *t'a lao jen chia*," adding on the suffix "big old man of the house," which showed familiarity and affectionate respect, as one might speak of an elder in one's own family.

"谭大娘说的话最多。别人大都只是含着微笑，喃喃地说两声 "现在乡下好喽！" 或者 "现在两样喽！" 谭大娘总是中气很足地高叫着：："要不是毛主席他老人家，我们哪有今天呀?" 她永远在 "毛主席" 后面加上 "他老人家" 的字样，显得特别亲热敬重。"

Fourth, *Song* is enriched by religious culture in the form of folk religion, aka popular religion (民间宗教 *minjian zongjiao*). Example (12) alludes to 七夕 *Qixi* 'Qixi Festival; Double Seventh Festival' and mythological figures 牛郎 *Niulang* 'Cowherd' and 织女 *Zhinü* 'Weaving Lady' related to popular religion (Sun 1985). In addition to presenting two divinities' names, Chang has also expounded the folklore in Example (12), which facilitates the comprehension of target readers who are void of profound understanding of Chinese culture.

(12) Aiyah, at last the young couple is reunited. Not easy! Like those two stars that meet once a year across the Milky Way—the Cowherd and the Weaving Lady.

"嗳呀, 不容易呵! 小两口子团团圆圆, 好容易牛郎织女会见了么!"

Fifth, linguistic culture is manifested in *Song*, and related expressions are rendered via transliterations supplemented with annotations. For instance, political terminologies 公粮 *gong liang* and 反革命 *fan geming* are rendered into '*kung liang*, the Public Grain' and '*fan ke-min*, reactionary' in the English version (Examples (13-14)), which not only expresses their meanings in a faithful fashion, but also introduces their pronunciation to English-speaking readers. Another preponderant political terminology is 干部 *ganbu* '*kan pu*, or cadre' that is comprised of its transliteration and a following note. Other non-political paradigms are exemplified by 粥 *zhou* '*jho*, rice gruel', 花姑娘 *hua guniang* '*hua ku niung*, a flowerlike maid' and 他老人家 *ta laorenjia* '*t'a lao jen chia*, big old man of the house' (Example (11)).

(13) There was only one tax nowadays, this tax called the *kung liang*, the Public Grain, but it was very heavy.

"现在那些苛捐杂税倒是没有了, 只剩下一样公粮, 可是重得吓死人。"

(14) "*Fan ke-min*!" exclaimed Moon Scent. "How can we be *fan ke-min*?" But even as she protested, she began to feel uncertain about the meaning of "reactionary," which had not been clear to her to begin with.

"反革命!" 月香叫了起来。"我们怎么会是反革命?" 但是她一面抗议, 一面就已经有点模糊起来, 不知道 "反革命" 三个字究竟是什么意思。

Nonetheless, I posit that the technique integrating transliterations with annotations is not always appropriate, in that transliterations are sometimes redundant. For instance, Examples (15-16) contain well-established axioms that have been rendered literally into 'Every year safe and sound' and 'Heroes do not boast of their past prowess' respectively; their transliterations, however, are complex for non-Chinese-speakers and hence are not obligatory for target readers. Analogously, in Example (17), the Chinese equivalent for 'Let's think it over' is merely an ordinary, non-idiomatic expression, so the transliteration preceding it might not be indispensable.

(15) In the brief struggle she pushed him violently against the table, knocking off a teacup which broke to pieces on the ground. "*Sui-sui p'ing-an*! Every year safe and sound," Big Aunt said immediately, almost automatically, punning on the word *sui*, which also meant "break."

"在那短短的挣扎中, 她把他猛力一推, 他撞到桌子上, 一只茶碗跌到地下砸得粉碎。"岁岁平安!" 谭大娘马上说, 几乎是机械地说了出来。"

(16) He hadn't meant to bring up all this, not to someone he was meeting for the first time. *Ing-hsiung pu tao tang niun yung*. "Heroes do not boast of their past prowess."

"他本来并没有打算提起这些——对一个初次见面的人, 何必告诉人家这些话。"英雄不道当年勇。"

(17) Shah Ming took it very calmly, he thought, though of course she seemed a bit taken aback. She answered, smiling, "*K'ao-liu, ao-hu ha*! Let's think it over."

"她倒很镇静, 他想。当然她仿佛是有一点诧异。她微笑着回答: "考虑考虑吧!"

Covert translation of the target text

By virtue of its idiomatic language and narrative skill, the Chinese version of *Song* has been predominantly regarded as an independent work, rather than a translation, which signifies its literary merit (Liu 2014). I propound that the Chinese version of *Song* should be regarded as covert translation in the sense of House (1977), attributed to its cultural and linguistic adaptations.

House's model of translation quality assessment is constructed on the basis of pragmatic theories of language use, and it entails comparison between source and target texts in term of linguistic-discoursal and situational-cultural dyads and hence its focus on 'mismatches' or 'errors' (House 1977: 26-28, 37). The model is also based on the conception of equivalence, which is deemed as the quintessential criterion of translation quality, in a sense of preserving

meaning across source and text languages in semantic, pragmatic and textual aspects; that is to say, target text is expected to be pragmatically and semantically equivalent to source text, demonstrating a function equivalent (House 1997: 29-36). Target text can thus be categorised into two empirically-derived types of translation, viz. overt translation and covert translation (House 1981). Overt translation is not a 'second original', but an overt process of translation, during which target readers are not directly address (House 2014: 252); covert translation, however, 'enjoys the status of an original source text in the target culture' yet is not pragmatically a translation, in that it is 'created in its own right as an independent text' and is 'not firmly tied to the source linguaculture' (House 2014: 252-253).

The translation of *Song* is featured by addition of culture-loaded words in Chinese. For instance, in Example (18), the original text only contains 'a ritual', whereas the translation is enriched by 作揖请安 *zuoyi qingan*. Both 作揖 *zuoyi* and 请安 *qingan* are traditional greeting practices: the former entails bowing with hands folded in front (Xinhua Dictionary 2014: 564), and the latter is gender-specific greeting norms involving kneeling or curtsying (Zdic.net 2021a). Analogously, in the Chinese version in Example (19), the role playing 'the headgear of highwaymen in Chinese operas' has been specified, viz. 武生*wusheng*, which, along with other roles, represent discrepant genders, ages and characteristics in traditional Chinese theatre (Tian 2000, Thorpe 2005, Mackerras 2016).

(18) Maybe this is simply a ritual. But silly as it seems, it is the thing to do.
"这不过是一种礼节, 其实也就跟作揖请安一样。看上去虽然可笑, 可是现在兴这套么, 现在大家都这样。"

(19) Almost every shop was presided over by a thin, fierce-looking dark yellow woman with shoulder-length straight hair and a knitted cap of mauve wool pulled down square over the eyebrows, a big peacock-blue pompon sticking out at the left ear. It was difficult to tell where the fashion had originated. It bore a strong and disturbing resemblance to the headgear of highwaymen in Chinese operas.
"差不多每一爿店里都有一个杀气腾腾的老板娘坐镇着, 人很瘦, 一张焦黄的脸, 头发直披下来, 垂到肩上; 齐眉戴着一顶粉紫绒线帽, 左耳边更缀着一颗孔雀蓝大绒毯——也不知道是什么时候兴出来的这样的打扮, 倒有点像戏台上武生扮的绿林大盗, 使过往行人看了很感不安。"

Apart from traditional culture, Chang's translation also embodies prevailing popular culture, as in Example (20). In the English version, names of Chinese film stars have been omitted, yet in the Chinese version, Chang has listed their names, so as to accommodate target readers who are familiar with popular culture.

(20) Another shop displayed tidy stacks of coarse yellow toilet paper. In a glass showcase standing near the door there were tooth pastes and bags of tooth powder, all with colored

photographs of Chinese film stars on them. The pictures of those charmers smiling brightly into the empty street somehow added to the feeling of desolation.

"另一店柜台上一刀刀的草纸堆积如山，靠门却悬空钉着个小玻璃橱，里面陈列着牙膏牙粉。牙粉的纸袋与发夹的纸板上，都印有五彩明星照片，李丽华、周曼华、周璇，一个个都对着那空的街道倩笑着。不知道怎么，更甚了那荒凉之感。"

It is worth mentioning that in the Chinese translation in Example (19), an idiom (成语 *chengyu*) has been added, namely, 杀气腾腾 *shaqi tengteng* (Lit. 'strong aura of slaughter') that describes one's ferocious temperament or comportment (Xinhua Idiom Dictionary 2002: 595). Similarly, an idiom 飞沙走石 *feisha zoushi* (Lit. 'flying sand and rolling rocks') that describes strong winds (Xinhua Idiom Dictionary 2002: 202) has been added into the Chinese version in Example (21).

(21) The cook was at his post in front of the white-painted mud stove that stood right next to the door-the stove itself actually opened into the street. With a big flourish he dumped noodles and other ingredients into the huge black pan. The mixture sizzled like pebbles in surf ebbing from a beach.

"跑堂的同时也上灶，在大门口沙沙地炒菜，用夸张的大动作抓把盐，洒点葱花，然后从另一只锅里水淋淋地捞出一团汤面，嗤啦一声投到油锅里，越发有飞沙走石之势。"

Another type of idioms is 俗语 *suyu*, which is employed by Chang in the Chinese translation for vividness. For instance, in Example (22), 'hang on there in the city' in the original text is rendered into 在那里苦挨 *zai nali kuai*, and it is supplemented with 混碗饭吃 *hun wan fan chi*, a variant of 混饭吃 *hun fan chi*, which is a colloquial, metaphorical way to indicate 'making a living' (Zdic.net 2021b). As for the additional idiom 缺只胳膊少只腿 *que zhi gebo shao zhi tui*, or 缺胳膊少腿 *que gebo shao tui* for short, it literally means 'to lack an arm or a leg' (Trans. Mine) and denotes one's physical disability; in the Chinese version, the addition of this expression further demonstrates the heroine's competitiveness and aspirations.

(22) However, if some people managed to hang on there in the city, she did not see why she and Gold Root could not.

"可是她总想着，既然还有人能够在那里苦挨着，混碗饭吃，她和金根为什么不能够，又不是缺只胳膊少只腿。"

Analogously, in Example (23), 打算盘 *da suanpan* in the Chinese version literally means 'to calculate with an abacus' (Trans. Mine), while its metaphorical meaning is 'to calculate on; to plot' (Zdic.net 2021c). I posit that *da suanpan* in the Chinese version is more vivid than its English equivalent 'to economise'.

(23) She remembered that those stalls had done very good business last summer because they charged much less than the regular laundry shops, and nowadays every-body had to economize.

"她记得去年这一类的摊子相当多，想必总是生意很好。摊子订价总比洗染店便宜，现在这时候，谁不要打打算盘。"

Moreover, in Chang's translation, a multitude of politically-sensitive plots and details have been omitted. The narrative was composed during Chang's sojourn in Hong Kong in the 1950s (Goldblatt 1999, Chen 2018), when she was employed by the United States Information Service as a writer and translator, so *Song* was commissioned as an anti-communist critique casting aspersions on China's Land Reform Movement (Nowak 2018: 170, Meng 2021: 14-15, Tan 2021: 255). Therefore, in the Chinse version published in Hong Kong, disparaging comments on the Chinese Communist Party and its members are saliently omitted. For instance, in Example (24), complaint regarding the expression 'feudal' with a communist connotation by the character Big Aunt has been deleted; the character's dissatisfaction with the status quo in Example (25) is not attested in the translation either. Additionally, in the original text, a character called Comrade Wong is depicted to sit in a 'peasant fashion' (Example (26)), whereas such a derogatory expression is omitted from the target text.

(24) Near the District Public Office, the old woman instinctively moved closer and held Gold Flower by her elbow, guiding her steps as if the bride-to-be were blindfolded. "Do not be feudal, Big Aunt. She can walk by herself," said Gold Root. "Feudal, feudal," muttered Big Aunt. "I never heard such words like that until the new people came."

"快到区公所的时候，老妇人就本能地走近一步，托住金花的肘弯，搀着她走。"大娘，别这么封建，她自己会走。"金根说。"

(25) "Stupid!" Big Aunt had murmured when the *kan pu* was gone. "The American devils will never come to this little village. Besides, these *kan pu* have left us so poor that there's nothing for the foreign devils to steal any-way!"

(26) He drew up one leg and placed his foot on the bench, peasant fashion.

Apart from addition and omission, the Chinese version as covert translation is also marked by Chang's employment of Shanghai dialect, exemplified by 瘪三 *biesan* 'tramp; loser' and 轧淘 *yatao* 'to hang around with' (Trans. Mine) in Examples (27-28). The Chinese version in Example (27) literally means 'She always believed that she and Gold Root would not be losers forever'. As for 男轧男淘, 女轧女淘 *nan ya nan tao nü ya nü tao* in Example (28), it literally means 'men hung around with men and women hung around with women'.

(27) Any moment their luck might change.

"她总信她和金根不是一辈子做瘪三的人。"

(28) On such occasions the men and women always went separately. At the meeting they would also be grouped by themselves although there really was no segregation rule.

"在这种时候，永远是 "男轧男淘，女轧女淘，" 就是到了会场里，虽然并没有明文规定，也仍旧是男女各站在一边。"

Conclusion

In the English version of *Song*, Chang has rendered culture-loaded words predominantly via the approach of foreignization. To be more specific, expressions encapsulating ecological, material, social, religious and linguistic aspects of Chinese culture have been translated literally, so as to preserve the source culture and equip target readers with novel knowledge. In particular, characters' given names and ways of addressing others are translated in a word-for-word manner, which illuminates traditional naming and addressing conventions in China; similarly, adopting transliteration followed by annotation reflects Chang's endeavour to familiarise readers with the Chinese language.

The Chinese version of *Song* is replete with Chang's adaptions to the original text, by means of addition and omission. In the source text, a range of idioms and culturally-enriched details have been omitted, so as not to hinder target readers' comprehension. The source text, however, is marked by storylines and remarks castigating the Land Reform Movement initiated by the Chinese Communist Party, so those politically-sensitive contents have been deleted from the Chinese version prior to its publication in Hong Kong. Apart from addition and omission, the Chinese version is also enriched by colloquial, dialectal expressions.

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