

A Study on the Chinese Version of Life and Death in Shanghai from the Perspective of Manipulation Theory

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ABSTRACT. *In the 1980s, many literary works reflecting the theme of the “Cultural Revolution” appeared, and “scar literature” and “reflection literature” became the mainstream of the Chinese literary world. At the same time, many Chinese people living overseas also started to have a literary creation about this theme. Most of them write in English and then translate into Chinese for publication. They have been widely praised. However, under the influence of many factors, these Chinese translation works have maintained the original in terms of character presentation and emotional expression. This article selects the Chinese version of Life and Death in Shanghai (translated by Cheng Naishan and Pan Zuojun) as the research object, and focuses on the analysis of the main character's image and emotional expression. The differences from the translation then explain the reasons for these differences from the external environment and the translator himself.*

KEYWORDS: *Cultural revolution literature, Life and death in shanghai, Manipulation theory, Ideology, Reader needs*

1. Introduction

The 1980s was a big turning point. After experiencing severe political turmoil, people began to pursue cultural freedom and freedom of thought. Many people looked back to the past and looked to the future. With China's reform and opening up and the establishment of diplomatic relations with other countries, a large number of overseas works have been translated into Chinese, including cultural revolution-themed literary works written by some Chinese living abroad, showing readers different perspectives. However, there are many differences between many original works and translations. The concept of “manipulation” comes from “literature manipulation theory: literary translation Research, a book published in the 1980s. The theory of manipulation theory believes that in addition to considering language-level surprises, many factors such as politics, culture, and economics also play an important role in the translation process. Famous German translation theorist Mary Snell-Hornby (Mary Snell-Hornby) and well-known Belgian translator Andre Lefevere further subdivided these factors, including ideology, sponsor position, poetics. This article selects Life and Death in Shanghai by Ms. Zheng Nian, a Chinese from the United States. Shanghai's Chinese translation of “Life and Death in Shanghai” (translated by Cheng Naishan and Pan Zuojun) conducted a case study to explore the manipulation factors that affected the differences between the original and Chinese translations of the cultural revolution autobiographical literary works of overseas Chinese.

2. English and Chinese Translations of “Life and Death in Shanghai”

Zheng Nian, who was originally born in Beijing in 1915, was born in Beijing. After experiencing the loss of his husband, Zheng Nian began to serve as a consultant to the British general manager of Shell Oil Company. In 1966, Zheng Nian was 51 years old and the Cultural Revolution broke out because of studying abroad and working for a British company. As a result, she was placed under house arrest as a British spy. She was put in the Shanghai No. 1 Detention Center in September of the same year and began a prison disaster for nearly seven years. In 1973, Zheng Nian was acquitted. At that time, she was nearly six months old. In 1980, Zheng Nian went to the United States. She not only quickly adapted to the new lifestyle and environment, but also started her own writing, using a pen to record this unforgettable painful years. In 1987, the original English work of “Life and Death in Shanghai” was a sensation immediately after its publication in the United Kingdom and the United States, and it was republished several times. While the book was well received, it also received some criticism. American Historical Review In a book review published in July 1989, it was clearly stated that “the description in the book is indeed an event that occurred during the Cultural Revolution, but is full of emotional expressions from a personal perspective; in addition, the author repeatedly mentioned that as an ordinary citizen, he is ordinary life has been greatly affected by the struggle between party factions” (Hershter, 1989, p. 831).

Another book, Book Review of *Life and Death in Shanghai*, states that “ShanghaiDeath robbed “only describes the events in Shanghai, and other cities of the messages are heard, the suspects have exaggerated, is not credible and reliable (Wright, 1987, p.497).”

In fact, four Chinese translations were published in 1988 and 1989. The main published articles can be divided into two categories: one is from the perspective of narrative style; the other is the focus on the original and the Chinese translation.

3. Translation Manipulation Theory

With the development of translation studies, more and more translation scholars have begun to turn to cultural and social perspectives. A large number of translation manipulation studies have emerged, which can be divided into two categories: how to manipulate in translation; and translation manipulation theory in special styles.

3.1 How to Manipulate in Translation

Most studies that study the process of manipulation use case studies, which involve related factors including ideology, sponsorship, and poetics. The works studied include both contemporary and classical literature, such as *Life and Death Fatigue*, *Border Town*, *The Tao Te Ching*, *The Analects*. These academic articles mainly analyze ideology and culturally loaded words and slogans with Chinese characteristics, but they cannot give sufficient examples to prove how the translator's subjective manipulation affects.

3.2 Research on Translation Manipulation of Special Stylistics

At present, many research styles include government documents, subtitles, advertisements, and literary works. They mainly study how the manipulation process of translation affects the target text and makes it more acceptable to the target readers. Taking the rewriting in political text translation as an example, the text translation of international publications is discussed from the perspective of manipulation translation. It is pointed out that the translation of international publications should follow the principle of “three closeness”, that is, close to the reality of China; Needs; close to the thinking and language patterns of foreign readers. Therefore, in the translation process, techniques should be used to reduce the gap between the source culture and the destination culture and avoid misunderstandings. Analyzing the literary works of Lu Xun from the perspective of manipulating ideology provides a manipulation perspective for literary translation. The author uses Lu Xun to study in Japan himself Experience as a starting point, explaining how this experience influenced his views on Western thought and technology Finally, it is concluded that Lu Xun was affected by ideological services in the process of translating literary works, thereby changing the mainstream ideology in Chinese society, while also emphasizing the creativity and subjectivity of translators in translation activities.

4. Two Manipulating Factors in the Chinese Version of *Life and Death in Shanghai*

Translation is a complex activity that involves not only the source and target languages, but also the source and target cultures. Therefore, the choice of the translator's text is made under the influence of various social and cultural factors. In other words, translation is to some extent rewritten, whatever their intentions, reflects an ideology, a poetics, and a manipulated literature in a particular way Play a role in a particular society (Bassnett & Lefevere, 2010)

4.1 External Factors

The external factors of this article refer to the social cultural environment of the translator, including various smaller elements: the dominant ideology, public expectations, the time of publication, and the attitude of the publisher.

4.1.1 The Dominant Ideology

“Ideology” is a difficult word to define. It originated in French and originally meant “science of thought”. In translation studies, the “ideology” is used frequently once, but a uniform definition has not yet been reached.

Translated books on various topics have been published, but the published content still needs to be reviewed. Therefore, "Life and Death in Shanghai" reflects the Cultural Revolution and promotes humanity, freedom and independent thinking, because these can really help people emancipate their minds and promote economic reform.

4.1.2 Public Needs

In addition to the dominant ideology, public demand is also an important reason for the rewriting of the Chinese version of Zheng Nian. The 1980s witnessed the rapid economic growth and cultural development. Looking back, the 1980s were generally considered to be a "cultural" era. Its mid-term "cultural fever" reached its peak (He Guimei, 2010). At the same time, the cultural trends of the 1980s began to reflect and criticize, because we need to look at the Cultural Revolution rationally in order to learn from the disastrous decade. Recovered from the trauma left. It is the consciousness and responsibility of writers and scholars that prompt them to reflect on the past to avoid similar errors in the future. In this context, a lot of "trauma literature" came out, but people still need to see from Interpretations from different perspectives have resulted in many translated works, and Life and Death in Shanghai Robbery has become the focus of the public at this opportunity.

4.2 Translator Personal Factors

In addition to external factors, the translator's personal considerations also change Zheng Nian's image during the translation process. Although we always consider translators to be behind the scenes in a work, we have begun to realize that they are actually reshaping the text process. Played a very important role. Therefore, the translator's position and personal considerations can be analyzed from two perspectives in the Chinese version of "Life and Death in Shanghai" First of all, the identities of Cheng Naishan and Pan Zuojun as Shanghai style female writers, and secondly, the translator's responsibility for correcting misinformation.

4.2.1 Translator's Identity as a Shanghai-Style Female Writer

4.2.1.1 Selection of Works

Choosing works for translation is usually done by patrons, publishers, or translators. "Life and Death in Shanghai" was translated by Cheng Naishan and his mother, and then contacted Zhejiang Literature and Art Publishing House. In 1898, Cheng Naishan went to Zhengnian, Washington. The residence interviewed her and expressed her apology for the translation without consent. If the translator decides which work to translate, the translator must choose carefully and choose an author who shares his opinion, that is, "The bond of sympathy". So who is able to resonate with Cheng Naishan? First of all, this story is best related to Shanghai; secondly, as written in Cheng Naishan's "Recalling a Generation of Ms. Zheng Nian": Her Relatives and readers think she is a Shanghai lady, her youth, her career, her future, her hopes are dedicated to this city, and Shanghai has a deep bond with her. (Cheng Naishan, (2011) Therefore, translating "Life and Death in Shanghai" is in line with the author's taste.

4.2.1.2 Shaping the Image of Zheng Nian

The translator's subjectivity in the translation of "Life and Death in Shanghai" has been fully exerted. In her book "Shanghai Lady", she also made clear It points out the three requirements that celebrities must meet: 1) nobles born at birth; 2) educated in the West and mastered multiple languages; 3) able to become a model for other women. And Ms. Zheng Nian just met these three requirements, which is Cheng Naishan Therefore, in "Life and Death in Shanghai", Cheng Naishan focused on portraying the image of Zheng Nian's celebrities, and contrasted it with the poorly born Red Guards. The image is different from the general public.

4.2.2 Responsibilities of Translators

Ms. Zheng Nian was sentenced to imprisonment in 1967, released in 1973, and then traveled to the United States. In the book Life and Death in Shanghai Robbery, there is a lot of space describing personal dissatisfaction and criticism of the government at the time, as well as some intra-party struggles Wait for the plot. But it is clear that many of these descriptions are false and inaccurate, because for a prisoner, the outside news must be closed, and even if there is, it can only be heard. The translator has a problem, how to translate the false or inaccurate information in the original text, and the final translation will fully reflect the translator's morality, responsibility, and position and attitude towards the original text. If the translator considers him 'S task is only to act as a porter of different texts based on the original text, so that no errors in the original text will be modified, but if the

translator is clear that he has the responsibility to bridge the original author and reader, then he Errors in the original text will be corrected in order to produce a better translation. (Li Bing, 2014) Many translation and publishing institutions will also correct errors in the original text, and the editor is responsible for the final The obvious errors in the original text will be corrected directly in the translation process.

5. An Analysis of the Chinese Version of *Life and Death in Shanghai* from the Perspective of Control Theory

Aiga Dukate divides translation manipulation into manipulation and manipulation, manipulation and distortion, manipulation and improvement in Translation, Manipulation and Interpreting, and due to the language and cultural specificity of the original text and target language Differences make manipulation and processing unavoidable (Dukate, 2009, p. 74). In the translation of *Life and Death in Shanghai* Robbery, a large amount of manipulation of the original text is used, including deleting, adding, replacing, and weakening the original content. The weakening of the original content, the intensification of conflicts and the heroine's emotions, the description of Shanghai customs and the abridgement of inaccurate information are the most prominent features of the Chinese translation.

5.1 Weaken the Original Text

In the original text, Ms. Zheng Nian repeatedly mentioned that personal encounters had the greatest connection with Mao Zedong, which brought about the Cultural Revolution and her own misfortune, while in translation, few mentions of Mao Zedong and the Communist Party were greatly weakened. In other words, she no longer appears as a political activist in the translated text.

Example 1:

Original Text: The apprehension of my servants was completely understandable. We all knew that during the seventeen years of Mao Zedong's rule, innumerable people had left their homes during political campaigns and had never come back.

Translation: 他们对我的担忧,是可以理解的.众所周知,十七年在极左路线干扰下的历次政治运动中,有的人就这样跨出自己的家门,却没再回来. (Cheng Naishan, 1988 (p. 9)

Analysis: In the original text of Example 1, Zheng Nian criticized Mao Zedong nakedly, and blamed Mao Zedong's wrong political line on his and other Chinese people's experiences. However, in the translation, the content is translated as "extreme left line".

Example 2:

Original Text: The Chinese people had learned by experience that the Party trusted them more and liked them better if they didn't think for themselves but just repeated what the Party told them.

Translation: 中国人已经得到一个经验,就是自己不假思索,仅照上级的指示办事,那么上级就会更加相信他们,赏识他们.(Cheng Naishan, 1989, p. 18)

Analysis: In the original text, Ms. Zheng Nian was against or even hated a series of behaviors that manipulated people's thoughts. However, in the Chinese translation, the name of the original CCP party became "superior", and the word blurred the target. You can divert attention from the target audience in the original text.

5.2 Deletion of the Original Text

In addition to weakening, the Chinese translation also adopted a reduction approach to alleviate Ms. Zheng Nian's hatred for the Chinese Communist Party and Mao Zedong. Many of the plots in the original text have been reduced. This makes the Chinese translation no longer appear politically radical, or In a sense, it seems radical.

Example 3:

Original Text: It was common knowledge that in these circumstances, the victim broke down and submitted when he was on the verge of physical collapse and mental confusion. The Maoists named these inhuman tactics "exhaustible bombardment". When there was excessive cruelty that resulted in death, the officials would disclaim responsibility for an "accident" resulting from "mass enthusiasm".

Translation: 大家都知道,当一个人处在体力瘫痪,精神涣散之际,什么都会招认的.这种逼供方式被称为“疲劳轰炸”.(Cheng Naishan, 1988, p. 19)

Analysis: The original text fully demonstrates Ms. Zheng Nian's condemnation of inhumane interrogation methods, and gives a detailed introduction to what is called “fatigue bombing”, while the Chinese translation will delete the underlined part and only make such interrogation methods Gave a brief introduction.

Example 4:

Original Text: For so many years I had waited for Mal to die. When I was in prison, I was desperate enough to pray for it to happen. Now that he died, I did not know how to proceed.

Translation: 现在毛泽东真的死了,我却无法提出控诉.(Cheng Naishan, 1988, p. 502)

Analysis: The original text clearly stated his wishes, and pointed out that the sooner the better, the reason is that Ms. Zheng Nian believes that the direction of the culprit of the Cultural Revolution and some of her and other people's experiences are almost in the original text. Chapters, every page can feel this.

5.3 Conflict Enhancement

Another change in the Chinese translation of “Life and Death in Shanghai” is that the conflict between Ms. Zheng Nian and the Red Guards has become more apparent. In the original English text, although Zheng Nian refused to confess her guilt, she still tried to appease the Red Guards to avoid direct Conflict so that she can protect herself and her daughter. In English, she even showed sympathy for the Red Guards because they left school to participate in a meaningless revolution. But in the Chinese translation, she and the The conflicts and conflicts of the Red Guards are quite strong, and the purpose of the translator is to be able to meet the emotional needs of the public.

Example 5:

Original Text: I decided that if I was asked questions concerning Shell, I could always procrastinate by offering to write to London for information.

Translation: 我暗暗打定主意,如果一旦他们问及我有关亚细亚的一些事,我就与他们打拉锯战,让他们直接去伦敦调查好了.(Cheng Naishan, 1988, p. 7)

Analysis: In the original text, facing the question of the Revolutionary Committee and the Red Guards, Zheng Nian was very calm and sane, and suggested that she would only write to the London authorities for more information to prove that she was innocent. But in the Chinese translation However, this content was translated as “Let them go to London to investigate directly”.

Example 6:

Original Text: I knew the Shanghai Labor Union was organizing classes for the ex-staff if Shell so that they could be prepared for their assignment to work with lower pay in government organizations.

Translation: 据我所知,上海总工会已对亚细亚公司的原职工一一划档对号了,以使他们以后能在我们政府机构安排下,与其他老百姓一样接受低工资标准的待遇。(Cheng Naishan) (1988, p. 7)

Analysis: The original description of the situation of the original employees of the Asian company is very objective and not very emotional. However, in the Chinese translation, it shows the level that Zheng Nian thinks he has with those employees with ordinary backgrounds. The difference and the emphasis on class color make Zheng Nian's image more independent and arrogant.

5.4 Highlights of Shanghai

As mentioned earlier, Cheng Naishan is a representative of a typical Shanghai-style female writer. She uses Shanghai ladies as her object of writing and loves Shanghai's social life style, and these characteristics are also reflected in the Chinese version of Life and Death in Shanghai.

Example 7:

Original Text: I laughed at his outburst and said calmly, “You are quite wrong. I am no more a spy for anyone than you are.”

Translation: 他那种拿起鸡毛当令箭的腔调让我觉得好笑,我轻声在喉咙里咕哝了一下:“你才是受人家派遣来的小脚色呢。”(Cheng Naishan, 1988, p. 48)

Analysis: In Example 7, “Xiaojiaozi” is a Shanghai dialect word, which indicates some unimportant characters who run errands. Although Cheng Naishan mentioned that she was never born in Shanghai dialect because she was born and raised in Beijing, the image of a Shanghai woman jumped onto the paper.

6. Conclusion

This article believes that the reason for the difference between the original and the translation is the external environmental factors and the translator's personal considerations. It is the result of external manipulations. Compared with the original, the translation is no longer politically radical and sensitive. On the contrary, it appears More Shanghai flavor. In the process of translation, methods such as weakening and reducing the original content were used to achieve the desired translation effect. However, books such as “Life and Death in Shanghai” can be translated after the 1980s and publishing it was a miracle and a result of self-reflection. As the first autobiographical novel about the Cultural Revolution published in Western countries, Life and Death in Shanghai Robber provided a different perspective for that decade.

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