

Translator Studies on Sidney Shapiro: A Case Study of *Registration*

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ABSTRACT

As a leading figure of a distinctive literary school dubbed 山蛋派 *Shanyao-dan Pai* ‘Potato School’, 理Zhao Shuli has composed a myriad of novellas and novels concerning peasantry, countryside and societal transformation. Three of Zhao’s fiction have been rendered into English by an illustrious translator Sidney Shapiro (aka 沙博理 *Sha Boli*), viz. 小二黑结婚 *Xiaoerhei Jiehun* ‘The Marriage of Young Blacky’, 孟祥英翻身 *Meng Xiangying Fanshen* ‘Meng Xiangying Turns Over’ and 登记 *Dengji* ‘Registration’. In this research, I investigate the English version of Registration, which has not attained deserved critical attention. I place an emphasis on translator studies, exploring the translator’s ideology, telos and stance. As a prolific translator with communist ideology, Shapiro has rendered a profusion of literary works pertaining to the Chinese Communist Party and the masses’ struggles in Anti-Japanese War of Resistance. In the target text of Registration, Shapiro manifests his aspirations to disseminate traditional and modern Chinese culture, in accordance with the party-state’s intention to enhance the country’s image upon the foundation of the People’s Republic of China in 1949.

Keywords: ‘Red’ literature, translator’s ideology, translator’s telos, translator’s stance

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Introduction

In the 1950s and 1960s, there was a prevailing literary school dubbed 山药蛋派 *Shanyaodan Pai* ‘Potato School’, which was initially coined to teasingly denote works composed by Shanxi-born writers—to be more specific, works enriched by depictions of rural areas in graphic detail (Li, 1978; Zhang, 2003). Notwithstanding its initial pejorative connotation, the ‘Potato School’ burgeoned in the early 1940s, led by iconic writers such as 西戎 Xi Rong (1922-2001), 李束为 Li Shuwei (1918-1994), 马烽 Ma Feng (1922-2004), 胡正 Hu Zheng (1924-2011) and 孙谦 Sun Qian (1920-1996) (Li, 1981; Zhai, 2019). Works of the ‘Potato School’ can be exemplified by novels 小二黑结婚 *Xiaoerhei Jiehun* ‘The Marriage of Young Blacky’ and 李有才板话 *Li Youcai Banhua* ‘The Rhymes of Li Youcai’ composed by an illustrious writer 赵树理 Zhao Shuli (1906-1970) in 1943, both of which concerned the masses and attained prodigious popularity and acclamation from the masses (Fang & Liu, 2014; Kang, 2017). Apart from fiction, Zhao Shuli was a prolific playwright and poet, whose chefs-d’oeuvre include 地板 *Diban* ‘The Land’ (1944), 李家庄的变迁 *Lijia Zhuang De Bianqian* ‘The Changes in Li Village’ (1946) and 三里湾 *Sanliwan* ‘Three Mile Bay’ (1955) featuring peasantry and countryside (Montani, 1992; Cui & Chen 2019; Yan, 2020).

Three of Zhao Shuli’s ‘red classics’ (revolutionary novels of Chinese communist literature) have been rendered into English by an illustrious American Chinese translator Sidney Shapiro (1915-2014), whose Chinese name is 沙博理 Sha Boli. As a prolific translator, Shapiro had rendered a veritable cornucopia of literary works, ranging from one of the Four Great Classical Novels (四大名著 *Si Da Ming Zhu*) of Chinese literature, namely 水浒传 *Shui Hu Zhuan* ‘Outlaws of the Marsh’ by 施耐庵 Shi Nai’an (1296-1372), to modern masterpieces such as 家 *Jia* ‘The Family’ by 巴金 Ba Jin (1904-2005) and 春蚕 *Chun Can* ‘The Shop of the Lin Family and Spring Silkworms’ by 茅盾 Mao Dun (1896-1981) (Lu, 2014; Xu, 2017; Shi, 2020). Apart from translating over two hundred works in more than ten millions characters, Shapiro had composed a profusion of works since the end of the Cultural Revolution (1966-1976), exemplified by *An American in China* (一个美国人在中国 *Yige Meiguoren Zai Zhongguo*), *Experiment in Sichuan: A Report on Economic Reform* (四川的经济改革 *Sichuande Jingji Gaige*), *Ma Haide: The Saga of American Doctor George Hatem in China* (马海德: 美国医生乔治·哈特姆在中国的传奇 *Ma Haide: Meiguo Yisheng Qiaozhi Hatemu Zai Zhongguo De Chuanqi*), *My China: The Metamorphosis of a Country and a Man* (我的中国 *Wode Zhongguo*), etc. (Ren & Zhang, 2011; Huang & Liu, 2016).

In addition to Zhao’s chef-d’oeuvre *The Marriage of Young Blacky*, Shapiro had also rendered Zhao’s novels 登记 *Dengji* ‘Registration’ (1950) and 孟祥英翻身 *Meng Xiangying Fanshen* ‘Meng Xiangying Turns Over’ (1945) pertaining to women’s liberation movement and feminist awareness in a wartime setting (Wang, 2010; Zhang, 2014; Xue, 2019). Among the three works rendered by Shapiro, the English versions of *The Marriage of Xiao Erhei* and *Meng Xiangying Turns Over* have been analysed (see Ren & Song, 2018; Zheng & Zhang, 2020), whereas the English translation of *Registration* has not attained sufficient critical attention. Therefore, in this research, I scrutinise *Registration*, investigating the ideology, telos and stance of the translator Shapiro.

Literature review

Translations were analysed through three general models of translation, viz. a comparative model comparing source text and target text or translations and non-translations, a process model at a cognitive level of decision-making or an observable level of translator behaviour and workplace procedures, as well as a causal model (Chesterman, 2000). Afterwards, translation studies are regarded to have four major branches—textual, cultural, cognitive and sociological (Chesterman, 2009). By virtue of the ‘sociological turn’ in translation studies, Chesterman propounds a translation sociology comprising: 1) the sociology of translations, inspired by an international market; 2) the sociology of translators; and 3) the sociology of translating, viz. the translating process (Chesterman, 2006). The sociological branch of translation studies scrutinise observable behaviour of translators (and interpreters) as individuals or cohorts, along with their social networks and status, working procedures, relationships with other groups, etc. In particular, there is a model in which researches place emphasis on translators and other agents involved, which is dubbed the agent model (Chesterman, 2009).

Translator studies, as an emerging subfield then, is defined as the study of translators (and interpreters) behind human translation texts (Chesterman, 2009). According to Holmes’ well-established summation, translation studies can be divided into pure and applied studies: the former is either theoretical or descriptive, while the latter encompasses translator training, translation aids, translation policy and translation criticism (Holmes, 1988; Toury, 1995: 10). Descriptive studies, as pure studies, is product-, process- or function-oriented and explores texts as translation products, so it is unrelated to translator studies. Nonetheless, partial studies, as a subcategory under theoretical studies, investigate particular aspects of translation and are correlated with translator studies: although researches restricted by area, rank,

problem and text type are not directly connected to translator studies, those restricted by medium or time manifest relevance. To be more specific, translator studies are implied by medium-restricted partial studies, in terms of both human vs. machine translation and written vs. oral media; as for time-restricted studies, it implies translator studies from a historical perspective (Chesterman, 2009).

Translator studies explore agents' activities, stances, history, impact and interaction with their social and technical environment. The sociology of translators encompasses issues regarding translators' habitus, status, pay, copyright, networks, organisations and working conditions in various cultures (Inghilleri, 2005). Other factors, such as gender, sexual orientation and power relations, are also investigated, along with their influence on translators' work and attitudes. Moreover, public discourse of translation and the public image of translating as a profession also comprise sociology of translators (Maier, 2006). Significantly, translator studies entail translators' ideologies, translation ethics and voluntary, activist translators (Baker, 2006; Munday, 2007), the analysis of which is intertwined with translators' telos concerning the choice of this profession in general and translation of certain texts, in that sociological research on translators' motivation is indispensable to the exploration of their attitudes, ethics, personal goals and translation works (Chesterman, 2009).

Translator's ideology

Zhao Shuli is extolled as an exemplary writer capturing peasantry, in line with the literary policies promulgated by the Chinese Communist Party (CCP), and he strikes a balance between the party's ideological programme and the agency of peasants in communist revolution (Wang, 2012). In 1942, Mao Zedong delivered his famed 'Talks at the Yan'an Conference on Literature and Art' (在延安文艺座谈会上的讲话 *Zai Yan'an Wenyi Zuotanhui Shangde Jianghua*), in which he regarded literature politically and historically as an instrument for inspiration and education (McDougall 1980), so he called for bespoke literary works targeting at the masses and written in the language of the masses. Under this circumstance, Zhao's revolutionary fiction accorded with Maoist ideal of art and served as the archetype of newly-prescribed literature (Fang & Liu, 2014; Fu, 2015; Wang, 2017). For instance, in his chef-d'oeuvre *The Marriage of Young Blacky* released in 1943, Zhao highlighted women's liberation and anti-superstition in a wartime communist context—although both discourses were subsequently marginalised and eclipsed by the party-state's ideological priority of class struggle after 1949, the novel was regarded as a prodigious success upon publication (Kang, 2017; Zhai, 2019). As a consequence, by 1947, Zhao became a role model for all creative writers, who were exhorted to 'stride in the direction of Zhao Shuli' (Feuerwerker, 1998).

As the translator of *Registration*, Shapiro's ideology is consistent with that of the communist author Zhao. Shapiro arrived China in 1947 and was granted Chinese citizenship by the then premier 周恩来 Zhou Enlai (1898-1976) in 1963; by virtue of his major contribution to Chinese-English translation of 'red classics', a lifetime achievement award was bestowed upon him by Translators Association of China in 2010 (Wang, 2011; Lu, 2014). Since embarking upon translation after the foundation of the People's Republic of China, Shapiro's career can be divided into three stages: 1) the initial stage (1949-1966), in which he focused on 'red classics'; 2) the Cultural Revolution stage (1966-1976), in which he rendered *Outlaws of the Marsh*; and 3) the post-Cultural Revolution stage (1976-2014), in which he acted as both a translator and a writer (Xu, 2017; Shi, 2020). As can be inferred from the content and publication date of *Registration*, its rendering falls into the first stage of Shapiro's translation career. In this stage, Shapiro's translation works can be subcategorised into three types: 1) fiction eulogising Chinese people's struggles in Anti-Japanese War of Resistance (1937-1945), exemplified by 铜墙铁壁 *Tongqiang Tiebi* 'Wall of Bronze', 平原烈火 *Pingyuan Liehuo* 'The Plains are Ablaze' and 林海雪原 *Linhai Xueyuan* 'Tracks in the Snowy Forest'; 2) fiction castigating imperial ethos and feudal officialdom, exemplified by 柳堡的故事 *Liubao De Gushi* 'It happened at Willow Castle', 活人塘 *Huoren Tang* 'Living Hell' and 春蚕集 *Chun Can Ji* 'Spring Silkworms and Other Stories'; and 3) fiction encapsulating China's development in the communist era, exemplified by 农村散记 *Nongcun Sanji* 'Village Sketches' and 创业史 *Chuangye Shi* 'Builders of a New Life' (Ren & Zhang, 2011; Huang & Liu, 2016; Nie & Zhang, 2019, 2020).

By virtue of his communist ideology and advocacy of the CCP, Shapiro's translation practice is characterised by elaboration of estimable conduct and attributes of CCP members, such as the hero in 小城春秋 *Xiaocheng Chunqiu* 'Annals of a Provincial Town'. Meanwhile, in his translations, Shapiro advertently highlights the anomie of Japanese imperialists and feudal landlords while minimises CCP members' shortcomings, so as to retain their positive personae (Liu, 2018). There is no denying the fact that Shapiro's translation is impinged upon by the political surroundings (Hong, 2012), yet he does not conceal his communist ideology, and expresses that literary translation entails a manifest political viewpoint (Xu, 2017).

I propound that in *Registration*, Shapiro's ideology is embodied by his punctiliousness in terms of representing revolutionary terminologies. To be more specific, Shapiro's translation is characterised by omission of communism-related

expressions, so as to circumvent readers' puzzlement, in that his non-Chinese readership are void of understanding of the source culture, including that during the Maoist era. Meanwhile, Shapiro ensures that the omissions in his translations do not impede the logic or coherence of original narratives (Nie & Zhang, 2019). For instance, the source text of *Registration* contains an expression 外甥路线 *waisheng luxian* which literally means 'nephew line' (Example (1)). I propound that it is the author's creative alteration of a revolutionary terminology 群众路线 *qunzhong luxian* 'mass line' in a sense of interpreting the masses' will and implementing policies in their interests (Lin, 2019). In the target text, Shapiro renders 'nephew line' flexibly into 'nephew lover' via the strategy of domestication (Example (1)), thereby circumventing puzzlement of readers who are unfamiliar with communist terminologies.

(1) 老顽固! 死脑筋! 外甥路线! 嫁给你的外甥, 管保就不用检讨了!

Old pig-head! Dead brain! Nephew lover! You wouldn't tell her to criticize herself if she married your nephew!

(Zhao, 1950/2000: 328. Trans. Shapiro, 1954: 91)

There is no denying the fact that the translator's deletion of 'red' terminologies could alternatively be caused by his intention to circumvent readers' misunderstanding. For instance, in Example (2), the author deploys communist terminologies 斗争会 *douzheng hui* 'struggle session' and 挨斗争 *ai douzheng* 'be subject to struggles', neither of which has been translated by Shapiro. The 'struggle sessions' were initiated to enable landless labourers to accuse exploitation from the landed gentry during the state-led, egalitarianism-based Agrarian Reform (1946-1953), whereas they deteriorated into institutionalised persecution and purges of the so-called 'class enemies' within a hereditary, property-based class framework (Huang, 1995; Cai, 2013; Strauss, 2017). In order not to cause abomination, Shapiro has omitted the discourse regarding 'struggles' in the target text (Example (2)).

(2) 会开了, 新人就了位, 不知道哪个孩子从外边学来的新调皮, 要新媳妇报告恋爱经过, 还要叫从罗汉钱说起。艾艾说: “那算什么稀奇? 我送了他个戒指, 他送了我个罗汉钱, 一句话不就说完了吗?” 有个青年小伙子说: “她这么说不行?” 大家说: “不行!” “不行怎么办?” “叫她再说!” 艾艾说: “你们这么说我可不赞成! 这又不是斗争会!” 有的说: “我们好意来给你帮个忙, 凑个热闹, 你怎么撵起我们来了?” 艾艾说: “大家帮我的忙我很欢迎, 不过可不愿意挨斗争! 罗汉钱的事在没有多少话说的, 大家要我说, 我可以讲一些别的事!” 大家说: “可以!” “说什么都好!”

The guests' cheerful clamour stilled as the bride and groom took their places on a raised platform. Then a youngster, who had learned the new fashion somewhere, began ribbing the newly-weds about their love affair.

(Zhao, 1950/2000: 327-328. Trans. Shapiro, 1954: 90)

It is notable that in Example (2), Zhao depicts China's long-standing nuptial ritual of 闹洞房 *nao dongfang* 'disturbance/tumult of the bridal chamber' (Engel, 1984; Zhang, 2021), which is spurred on by repressed sexuality and hence prevalently involves obscenity and assault (Tan & Zhu, 2014; Zeng, 2017). Given the fact the narrative has its setting in an increasingly modernised village, the author represents the ritual in a civil manner. Nonetheless, the translator still chooses to omit the depiction pertaining to *nao dongfang*, which, I posit, is out of consideration that such nuptial ritual might trigger the bewilderment of readers who are void of knowledge of traditional Chinese culture.

Translator's telos

Shapiro's telos as a 'red' translator is inextricably intertwined with the CCP's political telos. Upon the foundation of People's Republic of China in 1949, its political, cultural and economic development was hindered, and its international image was also palpably impinged upon by 'anti-communist works'. As a consequence, China International Communications Group, led directly by CCP's central committee, meticulously chose communism- and revolution-themed fiction to be rendered into foreign languages, so as to equip non-Chinese readers with understanding of China and enhance China's profile (Ni, 2012: 28; Liu & Huang, 2016). That is to say, literary translation during that period was marked by a political overtone and strictly prescribed by government institutions and a criterion of 'politics is number one; literature is secondary' (政治标准第一, 文学标准第二 *zhengzhi biao zhun diyi, wenxue biao zhun di'er*) (Trans. Mine), and the supreme goal of literary translation was to serve communism (Wei, 2009: 31; Xu, 2017). Supervised by the China International Communications Group, the journal 中国文学 *Zhongguo Wenxue* 'Chinese Literature' acted as the first and primary medium for China's literary communication with the outside world. As the one of the translators for *Chinese Literature*, Shapiro's translation career accorded with the prevailing communist environment (Nie & Zhang 2019, 2020). During that period, Shapiro rendered Zhao's chef-d'oeuvre *The Marriage of Young Blacky* (Ren & Song, 2018; Zheng & Zhang, 2020) and 新儿女英雄传 *Xin Ernü Yingxiong Zhuan* 'Daughters and Sons' by 袁静 (1914-1999) and 孔厥 Kong Jue (1914-1966), which features peasants' fight against Japanese invasion under the CCP's leadership. Shapiro's translation works, therefore, complied with Mao's *Talks at the Yan'an Conference on Literature and Art* and

hence was granted accolades by the party-state (Wang, 2011; Nie & Zhang, 2019). In terms of Shapiro himself, he embraced such a telos and was aware of the fact that his translation works functioned as political propaganda (Hong, 2012: 62-64; Xu, 2017).

On 1st May 1950, soon after the foundation of People's Republic of China in 1949, the First Marriage Law was proclaimed, which radically diverged from immemorial patriarchal norms prevailing in pre-modern China, such as concubinage and arranged or forced matrimonial relationships, so the new law required urgent and overwhelming propaganda campaigns (Diamant, 2000a, 2000b; Agarwal, 2002). In this context, as a co-editor of a monthly magazine 说说唱唱 *Shuoshuo Changchang* 'Talking and Singing' (Trans. Mine) sponsored by Beijing Federation of Literary and Art Circles, Zhao was responsible for publishing a work concerning the new marriage law, so he expeditiously composed the 14,000-character *Registration* in June 1950 as his 'political commitment'. Albeit being a novella striving to disseminate state policy among the masses, *Registration* attained popularity and plaudits upon publication, in that it equipped readers with both entertaining plots and legal knowledge (Zhang, 2018). With its setting in a village located in Shanxi Province, the narrative concerns young villagers' audacious pursuit of matrimonial freedom prior to and upon the declaration of the marriage law in 1950. In order to address quotidian readers and promulgate the new marriage law in a comprehensible yet absorbing manner, the narration of *Registration* is marked by style and attributes of 评书 *pingshu* (Zhang, 2016) which is an engaging colloquial form of traditional performing art for storytelling (Chi, 2019).

After being rendered by Shapiro, *Registration* was collected into an anthology entitled *Registration and Other Stories* (1954), which was printed by Foreign Languages Press in Peking, aka Beijing. To promulgate communist ideology, the anthology is solely comprised of 'red' novels, exemplified by 我的两家房东 *Wode Liangjia Fangdong* 'My Two Hosts' by 康濯 Kang Zhuo (1920-1991), which lauds women's awakening of matrimonial freedom, and 我要读书 *Wo Yao Dushu* 'I Want to Study!' by 高玉宝 Gao Yubao (1927-2019), which features an impoverished boy deprived of his right to education by landlords and Japanese invaders.

Apart from the party-state's political telos, Shapiro's translation is also featured by his own aspirations of disseminating traditional and modern Chinese culture. In order to facilitate target readers' comprehension of the new China and the integration of Chinese and Western cultures, Shapiro conveyed linguistic features of the Chinese language and preserves culture-specific items and cultural allusions (Wang, 2011; Liu, 2018). To be more specific, Shapiro deployed three salient translation strategies. First, Shapiro conveyed linguistic connotations and historical and cultural allusions via prefacing, footnoting and supplementing. Meanwhile, he ensured that the annotations were succinct (Xu, 2017). For instance, when rendering 我的父亲邓小平: “文革”岁月 *Wode Fuqin Deng Xiaoping 'Wenge' Suiyue* 'Deng Xiaoping and the Cultural Revolution—A Daughter Recalls the Critical Years', Shapiro supplemented the original text with a translator's introduction and a glossary clarifying political terminologies (Wang, 2011; Liu, 2018). Second, Shapiro created a seamless integration of foreignisation and domestication, placing an emphasis on the former, so as to retain the source culture (Nie & Zhang, 2019). Third, Shapiro sometimes resorted to omitting and paraphrasing, which facilitated readers' understanding, as embodied by his rendering of the award-winning novel *The Family* by Ba Jin (Liu, 2018; Shi, 2020).

Registration epitomises Shapiro's telos to convey Chinese culture. The original narrative entails a key culture-specific item, 罗汉钱 *Luohan qian*, which is transliterated into 'Lohan coin' in the target text (Zhao, 1950/2000: 301. Trans. Shapiro, 1954: 55), instead of its literal translation 'arhat coin'. The transliteration retains the linguistic attribute of the source language, and given the fact that the narrative was translated in the 1950s, the proper noun was romanised via the Wade-Giles system devised by Thomas Francis Wade and developed by Herbert Allen Giles (The Macmillan Encyclopedia, 2003), rather than Pinyin, the official alphabet system for contemporary Mandarin (Matthews 2014, Simpson 2016). In Example (3), the introduction of 'Lohan coin' entails readers' historical knowledge regarding the Emperor 康熙 *Kangxi* (aka Kang Hsi) and linguistic knowledge regarding the Chinese character 熙 *xi*, so in order to accommodate target readers who are void of prior knowledge of Chinese history and the Chinese language, Shapiro enriched the target text with additional information. His annotations, therefore, conveyed the source culture, which was particularly significant in a context when English-speaking readers were unfamiliar with it.

(3) 据说罗汉钱是清朝康熙年间铸的一种特别钱, 个子和普遍的康熙钱一样大小, 只是“康熙”的“熙”字左边少一直画; 铜的颜色特别黄, 看起来有点象黄金。相传铸那一种钱的时候, 把一个金罗汉象化在铜里边, 因此一个钱有三成金。

They say that it was minted in the 17th century during the reign of Emperor Kang Hsi (1662-1723) of the Manchu (Ching) dynasty. It was the same size as other coins of that period, but the copper in it had a special sheen that looked like gold. Some people claim that a gold image of Lohan was mixed in with the molten metal used for the coinage, and as a result each piece contained thirty per cent gold.

(Zhao, 1950/2000: 301. Trans. Shapiro, 1954: 55)

Furthermore, I posit that Shapiro had paraphrased the source text when it might offend readers with feminist consciousness. Although since the foundation of the People's Republic of China, Chinese feminism, as 'socialist feminism', has been functioning as a preponderant state policy (Barlow, 2001; Chen, 2003: 278; Wang, 2010), in the source text of *Registration*, there are depictions embodying women's inferior societal status. For instance, in Example (4), a female character urges her son to beat his wife, in that the young daughter-in-law used to have a boyfriend in her pre-nuptial life; as a consequence, her son indeed beats his wife barbarously. The woman persuades her son with an axiom 人是苦虫 *ren shi kuchong*, in which 苦虫 *kuchong* (Lit. 'bitter bug') is a dialectal expression describing (claimed) human nature in a derogative manner—this axiom states that (framed) lascivious women cannot be corrected without corporal punishment, which encapsulates humiliation, discrimination and domestic violence towards women in pre-modern China, especially in the countryside (Zhang, 2021).

(4) 后来这消息传到他妈耳朵里, 他妈把他叫到背地里, 骂了他一顿“没骨头”, 骂罢了又劝他说: “人是苦虫! 痛打一顿就改过来了! 舍不得了不得.....”

But when the news came to the ears of his mother, the old lady took him aside and berated him as “spineless.” “You have to give her a good beating!” she insisted firmly. “People learn only through pain and suffering! That's the only way she'll reform! If you're too soft about it, she'll make you a laughingstock!...”

(Zhao, 1950/2000: 304. Trans. Shapiro, 1954: 59)

In the source text in Example (4), the author represents women's travails faithfully, whereas the depictions might trigger animus of readers with feminist awareness. Therefore, although in the target text, the domestic violence was still translated out of the principle of fidelity, Shapiro had not rendered the axiom concerning *kuchong*. As can be seen from Example (4), although Shapiro did not adopt feminist strategies of supplementing, prefacing, footnoting or hijacking (Godard, 1984, 1988: 50, 1989; von Flotow, 1991, 1997), he endeavoured to minimise expressions that might imperil China's image. Analogously, in Example (5), a villager casts aspersions on a mother and her daughter, and employs an axiom 什么样的老母下什么样的儿 *shenmeyangde laomu xia shenmeyangde er* to denote them, in which 下 *xia* is used derogatively to describe childbearing of animals, instead of humans. In the target text, Shapiro translated the pejorative remark into 'like mother, like daughter' via domestication, thereby rendering it less offensive for target readers.

(5) 什么样的老母下什么样的儿! 小飞蛾从小就是那么个东西!

Like mother, like daughter. Lovely Moth always was a hussy!

(Zhao, 1950/2000: 313. Trans. Shapiro, 1954: 71)

Translator's stance

According to Shapiro himself, he mainly complied with the preponderant principles of 信 *xin* 'faithfulness', 达 *da* 'expressiveness' and 雅 *ya* 'gracefulness' (Wang, 2011) postulated by 严复 Yan Fu (1854-1921) in his all-important rendering of Thomas Huxley's *Evolution and Ethics and Other Essays* (天演论 *Tiyan Lun*) in 1898 (Ma, 1995; Luo, & Lei, 2004; Tan, 2009; Li, 2017; Netřková, 2019). Shapiro not only strived to accommodate target readers, but also retained the linguistic features of the source language, including dialectal expressions in *The Marriage of Young Blacky* (Zheng and Zhang 2020, Ren and Zhu 2021).

Shapiro's translation stance can be embodied by his frequent citation of 'traduttore é traditore' ('translator, traitor') that is rendered into 翻译者即反逆者 *fanyizhe ji fannizhe* by a renowned intellectual and writer 钱钟书 Qian Zhongshu (1910-1998) (Qian, 1984: 697). The 'faithful treason' of Shapiro's translation is epitomised by his compliance with the principle of fidelity while flexible strategies such as paraphrasing and deleting (Wang, 2011; Hong, 2012: 62-64; Huang & Liu, 2016). For instance, when translating *Daughters and Sons*, Shapiro substantially omitted lyrics, because he construed that target readers would not be interested in those contents (Xu, 2017). Similarly, the source text of *Registration* contains a piece of rhymed doggerel (Example (6)), yet it is untranslated in the target text.

(6) 小晚说到这里, 又吃吃笑着说: “我再说句老实话, 我们也骂过王助理员。我们说: ‘助理员, 傻不傻? 不要真, 光要假! 多少假的都准了, 一对真的要调查!’ 王助理员你可不要恼我们! 从你给我们发了结婚证那一天, 我们就再也没有骂过你一句!”

Young Wan chuckled. “I must admit we cursed you too, Registrar Wang. But don't hold it against us. From the day you issued us our marriage certificate, we haven't said a bad word against you!”

(Zhao, 1950/2000: 329. Trans. Shapiro, 1954: 91)

In *Registration*, Shapiro had also saliently omitted information in the source text. In Example (7), the author depicted

the wedding ceremony of a character called ‘Lovely Moth’ and explained her nickname in graphic detail; the description also involved culture-specific items such as 梆子戏 *Bangzi Xi* ‘Bangzi Opera’, an opera 金山寺 *Jinshan Si* ‘Jinshan Temple’ and a mythological figure 白娘娘 *Bai Niangniang* ‘Lady Bai’ (aka 白素贞 *Bai Suzhen*). To circumvent target readers’ puzzlement and loss of interest, the translator chose to reduce the details and render the target text more relevant and succinct.

(7) 二十多年前, 张木匠在一个阴历腊月三十日娶亲。娶的这一天, 庄上人都去看热闹。当新媳妇取去了盖头红的时候, 一个青年小伙子对着另一个小伙子的耳朵悄悄说: “看! 小飞蛾!” 那个小伙子笑了一笑说: “活象!” 不多一会, 屋里, 院里, 你的嘴对我的耳朵, 我的嘴又对他的耳朵, 各哩各得都嚷嚷这三个字——“小飞蛾” “小飞蛾” “小飞蛾”。……原来这地方一个梆子戏班里有个有名的武旦, 身材不很高, 那时候也不过二十来岁, 一出场, 抬手动脚都有戏, 眉毛眼睛都会说话。唱《金山寺》她装白娘娘, 跑起来白罗裙满台飞, 一个人撑满台, 好象一只蚕蛾儿, 人都叫她“小飞蛾”。张木匠娶的这个新媳妇就象她——叫张木匠自己说, 也说是“越看越象”。

“Lovely Moth” was the stage name of an actress of a local theatrical troupe, who was popular for her charm. The first day the carpenter’s wife entered his house, one of the guests discovered her close resemblance to the actress and called her Lovely Moth. Since then the nickname has stuck to her.

(Zhao, 1950/2000: 303-304. Trans. Shapiro, 1954: 58)

Analogously, Example (8) contains a detailed account of domestic chores rural girls and women must do every day, and the author listed them explicitly: sweeping the floor, dusting the furniture, lighting the fire, cooking and washing up. As can be seen from the target text, the translator shortened the depiction and employed ‘household chores’ as a summary. Moreover, in the source text, Zhao indicated the character Ai-ai’s eagerness to meet her friend by describing her deed of hiding unwashed bowls and chopsticks inside a wok, in order not to waste time on washing them up. Nonetheless, this vivid depiction has been omitted in the target text, which fails to demonstrate the character’s eagerness and naughtiness as a lively maiden.

(8) 这一晚艾艾自然没有睡好, 第二天早晨起来, 本来想先去找燕燕, 可是乡村姑娘们, 要是家里没有个嫂嫂的话, 扫地, 抹灰尘, 生火做饭, 洗锅碗这几件事就成了自己照例的公事, 非办不行。她只担心燕燕往区上走了, 好容易等到吃过饭, 把碗筷收拾起来泡到锅里, 偷偷地用锅盖盖起来就跑到燕燕家里去。

Ai-ai slept very badly that night. The next morning, she finished the household chores in record time and rushed over to see her young “matchmaker.”

(Zhao, 1950/2000: 317-318. Trans. Shapiro, 1954: 77)

Conclusion

As an iconic translator, Shapiro had rendered a veritable cornucopia of ‘red’ fiction, including Zhao’s writings. Shapiro’s communist ideology is consistent with the political environment upon the foundation of the People’s Republic of China in 1949. In *Registration*, Shapiro was punctilious in rendering revolutionary terminologies: his translation is characterised by omission of communism-related expressions, so as to circumvent readers’ puzzlement and misunderstanding. As for the translator’s telos, it is inextricably intertwined with the CCP’s political telos, namely, enhancing China’s profile and equipping non-Chinese readers with understanding of China via communism- and revolution-themed literary works. Palpably impinged upon by the party-state’s political aspiration, Shapiro retained the political overtone and endeavoured to disseminate traditional and modern Chinese culture. In *Registration*, the translator conveyed the source culture by rendering historical allusions and culture-specific items in a faithful and flexible manner. Additionally, he paraphrased and omitted the source text when it might offend readers with feminist consciousness. In terms of specific translation stances and approaches, Shapiro accorded with the preponderant principles of *xin*, *da* and *ya* and ‘traduttore é traditore’. The ‘faithful treason’ of Shapiro’s translation can be embodied by his compliance with the principle of fidelity while accommodating target readers through strategies such as paraphrasing and omission.

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